

H @ R
2002/03

HERITAGE AT RISK

ICOMOS WORLD REPORT 2002/2003
ON MONUMENTS AND SITES IN DANGER



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INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

HERITAGE AT RISK

Patrimoine en Péril / Patrimonio en Peligro

ICOMOS WORLD REPORT 2002/2003 ON MONUMENTS AND SITES IN DANGER

ICOMOS rapport mondial 2002/2003 sur des monuments et des sites en péril

ICOMOS informe mundial 2002/2003 sobre monumentos y sitios en peligro

Editorial Team:

Dinu Bumbaru, Sheridan Burke, Jane Harrington, Michael Petzet, John Ziesemer

ICOMOS
DEUTSCHES NATIONALKOMITEE
Geschäftsstelle:
Bayer. Landesamt für Denkmalpflege
Postfach 10 02 03 - 80076 München
Bibliothek



Published by K · G · Saur

Heritage at Risk edited by ICOMOS

PRESIDENT: Michael Petzet
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OFFICE: International Secretariat of ICOMOS
49–51 rue de la Fédération, 75015 Paris – France

ICOMOS is very grateful to the German Federal Government Commissioner for Cultural Affairs and the Media and to the Messerschmitt Foundation for their generous support of this publication

ICOMOS Heritage at Risk 2002/2003

TASKFORCE: Dinu Bumbaru, Sheridan Burke, Michael Petzet
EDITOR: Jane Harrington
EDITORIAL TEAM: Dinu Bumbaru, Sheridan Burke, Jane Harrington,
Michael Petzet, John Ziesemer
TRANSLATIONS: José Garcia, Olivia de Willermin, John Ziesemer
LAYOUT: Michael Petzet, John Ziesemer
TYPESETTING & SCANS: FotoSatz Pfeifer GmbH, Gräfelfing bei München
PRINTING & BINDING: Strauss Offsetdruck, Mörlenbach

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Front Cover: Sculpture at the entrance behind the southern city gate in Nineveh, Iraq.

Inside Front Cover: Cross stones (Khatchkars) from the cemetery of the former town of Djulfa, smashed to be transported away.

Back Cover: Armenian cross stones (Khatchkars) on the cemetery of the former town of Djulfa in Nachitchevan (Azerbaijan). At the end of 2002 the cemetery was totally destroyed, the stones were smashed and removed by Azerbaijan railways.

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FOREWORD

When he asked me to write the introduction to this Heritage at Risk report, the President of ICOMOS could not have imagined to what extent this subject would be in the headlines during the first half of 2003. It is true that the past decade has been marked by unpardonable attacks on cultural heritage, and it is precisely in response to the voluntary and deliberate destruction of the Bamiyan Buddhas (in Afghanistan) that the Director General accepted, at the request of Egypt, to submit the idea of a Cultural Heritage Year to the Executive Council of UNESCO. This proposal was not only approved by this governing body of UNESCO, but also by the United Nations General Assembly in November 2001. The year 2002, having been declared United Nations Year for Cultural Heritage, acted as a catalyst for greater awareness of the importance of cultural heritage both in peacetime and during armed conflict.

Speaking to a group of experts in Islamic law meeting on 31 December 2001 in Qatar to discuss the position of Islam with regards to cultural heritage, Mr. Koichiro Matsuura, the Director General of UNESCO, declared: "From the burning of Troy by the Achaeans to the razing of Baghdad by the Mongols, or, more recently from the demolition of the Ottoman bridge in Mostar to the blasting of the Bamiyan statues, the destruction of cultural heritage has time and time again tarnished the history of humankind. In the process, invaluable works of art, the very legacy of man to man, have disappeared. Islam itself has paid a heavy price during this long series of acts of vandalism. How, then, can one fail to be appalled when, in the name of one interpretation of the same Islamic faith, armed groups destroy the physical legacies of cultures that had long ago contributed to the emergence of their own civilization? Should the dialogue among civilizations ever be silenced, whether this dialogue is between different cultures today or between the past and the present?"

The resulting Qatar declaration drafted by the most eminent experts in Islamic law has allowed the fallacious arguments put forward by the Taliban regime to be refuted and has shown, based on concrete proof, that the reason we are able to admire so many archaeological remains in all Muslim countries is that Islam has never encouraged the destruction of works of the past which are considered as elements of knowledge and reference.

Sadly, barbaric acts committed against cultural property in the course of the many conflicts that took place at the end of the 1980s and the beginning of the 1990s highlighted a number of deficiencies in the implementation of the 1954 Hague Convention for the protection of cultural properties in the event of armed conflict. A review of the Convention was initiated in 1991 to draw up a new agreement to take account of the experience gained from conflicts and the development of international humanitarian and cultural heritage protection law since 1954. Consequently, a Second Protocol to the Hague Convention was adopted at a Diplomatic Conference held at the Hague in March 1999. To date, the Second Protocol has not yet entered into force, although 10 States have lodged their instruments of ratification or accession, whilst until now 102 States are parties to the 1954 Convention.

What is UNESCO doing?

When the UNESCO Secretariat receives information about an impending conflict or the destruction of cultural property during an armed conflict, it immediately contacts the warring parties, reminds them of their obligations to respect and protect cultural

property and, if requested, renders technical assistance and sends expert missions. Moreover, in order to disseminate the provisions of the Convention more widely, UNESCO organises expert meetings, seminars and training courses for specific target groups (parliamentarians, members of armed forces, police officers, lawyers, conservation specialists, etc.) and issues publications.

UNESCO is not alone in this field; it co-operates closely with the United Nations and other intergovernmental and non-governmental organisations such as the Council of Europe, the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), the Red Cross, the International Council of Museums (ICOM) and the International Council on Monuments and Sites (ICOMOS).

Thus, besides the daily threats to cultural heritage largely illustrated in this report which merits wide dissemination, there is now also this trend towards heritage being destroyed because it has become a target and issue in conflicts.

The destruction of the cultural heritage of Iraq

During the month of April 2003, and thanks to the almost live coverage of the war in Iraq, we were several hundred million television viewers to witness, helplessly, the destruction and looting of Iraqi cultural institutions and in particular the theft of archaeological collections from the National Museum of Baghdad.

The whole world was outraged, but the looters continued their work, away from the cameras, on the great archaeological sites of this country whose heritage is thousands of years old.

The first UNESCO mission to Iraq, after the end of hostilities, was able to see, between the 16th and 20th May 2003, the extent of the disaster which is rightly termed a "cultural catastrophe". Whether it be at the National Museum of Baghdad, at the Regional Centre for the Conservation of Cultural Property, at the National Library and Archives or at historic monuments such as Bayt Al Hikma or the Abbasid Palace, the fury of the looting and vandalism is boundless. It is in the face of such situations that we are all called upon. What can UNESCO, ICOMOS, ICOM, the Blue Shield, and any other institutions whose aim is the safeguarding of cultural heritage do? Are we totally powerless or do we still have to show more imagination and daring to ensure that besides the brutally sacrificed human lives, the inestimable treasure which is the cultural heritage is no longer also the innocent victim of future conflicts?

Already before the conflict began, UNESCO raised the alarm and prepared, with its partners, ICOMOS, Interpol, ICOM, the World Customs Organisation and representatives of the international art market, as well as with the national authorities of the UNESCO member states neighbouring Iraq, an extensive campaign to prevent the illicit traffic of cultural goods. On 4 April, before the end of the conflict, the Director General of UNESCO, Mr. Koichiro Matsuura, deploring the loss of human life announced that UNESCO was already ready to take on the responsibilities under its mandate. Thanks to this preparatory work, the Organisation was able to hold an information exchange and co-ordination meeting on 17 April with the best international experts on Iraq. This was continued on 29 April at the British Museum, and resulted in the development of a joint project with Interpol to stop, through all available means, the disappearance of these unique works of art.

Despite extremely difficult conditions, I was myself able to

conduct two missions to the country, in mid-April and at the end of June, accompanied by the heads of the archaeological missions in Iraq and the best specialists from the museum and library field. Thus, it was possible to gather all the information necessary to take appropriate emergency safeguarding measures and ensure, as far as is possible in a country still troubled by major civil unrest, the security of the museums and sites. A third meeting, to set up a first operational project for the Baghdad museum, was held during August in Tokyo.

The efforts of UNESCO were, and must continue to be, supported by all its partners, among which ICOMOS is one of the most important. In this regard, I wish to express in my name and that of UNESCO all our thanks to Michael Petzet, President of ICOMOS, for the efforts of his organisation, but also, and above all, for his personal commitment and dedication which have allowed us to make considerable progress in our projects in Afghanistan. Through his participation as member of the International Co-ordination Committee for the safeguarding of the cultural heritage of this country, whose first plenary session was held on 16 and 18 June 2003, but also through the actions he undertook with the help of generous contributions of the German government, the major site of Bamiyan will be safeguarded. There is no doubt that his competence and that of our ICOMOS colleagues will also be indispensable to us in the new task facing us: the safeguarding of the invaluable cultural heritage of Iraq.

Heritage as a vehicle for dialogue

All too often the target of destruction by virtue of its value as a symbol and an identity, the heritage must become an instrument for bringing warring parties closer and reconciling them, a starting point for the resumption of dialogue and the construction of a common future.

Today, UNESCO's experience is based on some outstanding examples. Foremost among these was the programme for the safeguarding and development of the site of Angkor which exemplified the importance of a heritage site, emblem of a nation, for restoring social cohesion, reinstating the cultural identity of the Khmer people and propelling the economic development of the country on the basis of cultural tourism and employment opportunities for the local population.

UNESCO's strategy in Bosnia and Herzegovina focused essentially on the re-appropriation by the ethnic communities, then in conflict, of a common heritage which had been representative of each of them at some time in its history. As the symbol of the Bosnian Muslim heritage and the links between the Muslim and Croatian communities, the Old Bridge at Mostar, destroyed in 1993 by extremists, is under reconstruction thanks to international aid.

In parallel with ongoing negotiations under the auspices of the Secretary-General of the United Nations, UNESCO has undertaken to renovate two religious institutions that were the destinations of pilgrimages for the Greek Orthodox and Muslim communities in Cyprus. Following agreements signed with the representatives of the Greek Cypriot and Turkish Cypriot communities, each denomination can now undertake three pilgrimages annually to its respective sites. Lastly, the restoration of the graves at Kokuryo through a joint programme involving the Democratic People's Republic of Korea and the Republic of Korea has been a clear sign of the considerable effort at reviving a climate of entente and trust in the Korean peninsula.

Mounir Bouchenaki
Assistant Director-General for Culture
UNESCO, Paris

PRÉFACE

Le Président de l'ICOMOS ne pouvait imaginer, en me demandant de rédiger une introduction à l'ouvrage sur le patrimoine en péril, à quel point ce sujet allait être au cœur de l'actualité en cette première moitié de l'année 2003. Il est vrai que toute la décennie qui vient de s'écouler a été marquée par des atteintes impardonnables au patrimoine culturel et c'est justement pour répondre à la destruction volontaire et délibérée des Bouddhas de Bâmiyân (Afghanistan) que le Directeur général avait accepté, à la demande de l'Égypte, de soumettre à la décision du Conseil Exécutif de l'UNESCO le principe d'une Année du Patrimoine Culturel. Cette proposition a non seulement été approuvée par cet organe directeur de l'UNESCO, mais également par l'Assemblée générale des Nations-Unies en novembre 2001.

L'Année 2002, proclamée Année des Nations-Unies pour le patrimoine, on pouvait penser que sa mise en œuvre allait constituer un véritable levier pour une prise de conscience de l'importance du patrimoine culturel aussi bien en temps de paix que lors des conflits.

Dans une allocution adressée au groupe d'experts en droit musulman réunis à Qatar le 31 décembre 2001 pour discuter de la position de l'Islam concernant le patrimoine culturel, M. Koïchiro Matsuura avait déclaré :

"De l'incendie de Troie par les Achéens à la mise à sac de Bagdad par les Mongols ou, plus récemment, de la démolition du pont ottoman de Mostar à la désintégration à l'explosif des statues de Bâmiyân, nombreux sont les exemples de destruction du patrimoine culturel, qui constituent autant de taches dans l'histoire de l'humanité. Ces méfaits ont entraîné la disparition d'œuvres d'art inestimables, qui formaient le legs même que se transmettaient les hommes à travers les âges. L'Islam lui-même a payé un lourd tribut pendant cette longue série d'actes de vandalisme. Aussi, comment ne pas être consternés lorsque, au nom d'une interprétation particulière de la foi islamique, des groupes armés détruisent les vestiges matériels de cultures qui avaient contribué naguère à l'émergence de leur propre civilisation ? Veut-on ainsi étouffer le dialogue entre les civilisations, qu'il s'agisse du dialogue entre les différentes cultures d'aujourd'hui ou entre le passé et le présent ?"

La déclaration de Qatar issue de cette réunion et rédigée par les plus éminents experts du droit musulman a permis de réfuter les arguments fallacieux présentés par le régime des Talibans et de démontrer, preuves à l'appui, que si nous pouvons admirer tant de vestiges archéologiques dans tous les pays musulmans, c'est bien parce que l'Islam n'a jamais incité à la destruction des œuvres du passé qui sont considérées comme des éléments de connaissance et de référence.

Hélas, les actes barbares commis contre des biens culturels au cours de nombreux conflits qui ont eu lieu à la fin des années 80 et au début des années 90 ont mis en évidence certaines limites dans la mise en œuvre de la Convention de La Haye de 1954, concernant la protection des biens culturels en cas de conflits armés. Un processus de réexamen de la Convention a été opéré dès 1991 en vue d'élaborer un nouvel accord qui tiendrait compte de l'expérience des récents conflits ainsi que du développement du droit international humanitaire et du droit de la protection des biens culturels depuis 1954. A l'issue de cette étude, un deuxième Protocole de Convention de La Haye a été adopté lors de la Conférence diplomatique, qui s'est déroulée à La Haye en mars 1999. A ce jour le deuxième Protocole n'est pas encore entré en vigueur, mais dix Etats ont déposé leurs instruments de ratification ou d'adhésion, alors que 102 Etats sont parties, à ce jour, à la Convention de 1954.

Que fait l'UNESCO?

Lorsque le Secrétariat de l'UNESCO reçoit des informations sur l'imminence d'un conflit ou sur la destruction de biens culturels durant les hostilités, il entre immédiatement en contact avec les parties au conflit, leur rappelle l'obligation de respecter et de protéger les biens culturels et, si la demande lui en est faite, fournit une assistance technique et envoie des missions d'experts. En outre, afin de faire plus largement connaître les dispositions de la Convention, l'UNESCO organise des réunions d'experts, des séminaires, des stages de formation à l'intention de groupe-cibles particuliers (parlementaires, militaires, policiers, juristes, spécialistes de la conservation, etc.) et publie des ouvrages.

L'UNESCO ne travaille pas seule dans ce domaine. Elle coopère étroitement avec l'Organisation des Nations Unies et d'autres organisations intergouvernementales, telles que le Conseil de l'Europe, le Centre international d'études pour la conservation et la restauration des biens culturels (ICCROM), la Croix-Rouge, le Conseil international des musées (ICOM) et le Conseil international des monuments et des sites (ICOMOS).

Ainsi, en plus des menaces qui pèsent quotidiennement sur le patrimoine culturel et sont largement illustrées dans cet ouvrage de l'ICOMOS dont la diffusion doit être aussi large que possible, on remarque aujourd'hui cette tendance à la destruction du patrimoine devenu cible et enjeu crucial dans les conflits.

La destruction du patrimoine culturel irakien

Au cours du mois d'avril 2003, et grâce à la transmission presque en direct de la guerre en Irak, nous avons été plusieurs centaines de millions de téléspectateurs à assister, impuissants, à la destruction et au pillage des institutions culturelles irakiennes et en particulier au vol de collections archéologiques au Musée National de Bagdad.

Le monde entier a crié au scandale, mais les pillards ont continué leur œuvre, à l'abri des caméras, sur les grands sites archéologiques de ce pays au patrimoine millénaire.

La première mission de l'UNESCO en Irak, après la fin des hostilités, a pu constater, entre le 16 et le 20 mai 2003, l'étendue du désastre que l'on a qualifié à juste titre de "catastrophe culturelle". Que ce soit au Musée national de Bagdad, au Centre régional pour la conservation des biens culturels, à la Bibliothèque nationale et aux Archives ou encore dans les monuments historiques comme à Bayt Al Hikma ou au Palais Abbaside, la fureur du pillage et du vandalisme est incommensurable. C'est devant ce type de situations que nous sommes tous interpellés. Que peuvent faire l'UNESCO, l'ICOMOS, l'ICOM, les "Boucliers Bleus" ou toute autre institution ayant pour mission de sauvegarder le patrimoine culturel? Sommes-nous totalement impuissants ou devons-nous encore faire preuve d'imagination et d'audace pour faire en sorte qu'à côté des vies humaines brutalement sacrifiées, cette richesse inestimable qu'est le patrimoine culturel ne soit plus elle aussi la victime innocente de tout futur conflit?

Avant même le début du conflit en Irak, l'UNESCO avait lancé des cris d'alerte et préparé, avec ses partenaires, ICOMOS, Interpol, ICOM, l'Organisation mondiale des douanes et les représentants du marché international de l'art, ainsi qu'avec les autorités nationales de ses Etats membres limitrophes de l'Irak, une vaste campagne pour prévenir le trafic illicite des œuvres d'art. Dès le 4

avril, précédant la fin du conflit, le Directeur général de l'UNESCO, M. Koichiro Matsuura, déplorait les pertes en vies humaines mais annonçait aussi que l'UNESCO était déjà prête à assumer les responsabilités assignées par son mandat le moment venu. Grâce à cette préparation préalable, l'Organisation put organiser, dès le 17 avril, une réunion d'échange d'informations et de coordination, avec les meilleurs experts mondiaux de l'Irak, qui allait être poursuivie au British Museum le 29 avril et aboutir à la mise au point d'un projet commun avec Interpol pour s'opposer, par tous les moyens, à la disparition de ces œuvres d'art uniques.

Malgré des conditions extrêmement difficiles, j'ai pu moi-même conduire deux missions sur place, accompagné des chefs de missions archéologiques en Irak et des meilleurs spécialistes des musées et des bibliothèques, l'une à la mi-avril et l'autre à la fin du mois de juin. Ainsi, ont pu être rassemblées toutes les informations nécessaires pour prendre les mesures de sauvegarde d'urgence qui s'imposaient et assurer, autant que possible, dans un pays où règnent encore de grands troubles civils, la sécurité des musées et des sites. Une troisième réunion, visant à mettre au point un premier projet opérationnel pour le musée de Bagdad, a pris place à Tokyo au mois d'août.

Les efforts de l'UNESCO ont été soutenus, et devront continuer à l'être dans l'avenir, par tous ses partenaires, au 1er rang desquels figure l'ICOMOS. Je voudrais, à cet égard, exprimer en mon nom et en celui de l'UNESCO, tous nos remerciements à Michael Petzet, Président de l'ICOMOS, pour les efforts de son organisation mais aussi, et surtout, pour son engagement et son dévouement personnels qui nous ont permis de progresser substantivement dans nos missions en Afghanistan. Par sa participation en tant que membre du Comité international de coordination pour la sauvegarde du patrimoine culturel de ce pays, dont la première session plénière s'est tenue du 16 au 18 juin derniers, mais aussi par les efforts qu'il a déployés à l'aide des généreuses contributions du gouvernement de l'Allemagne, le site majeur de Bâmiyân va pouvoir être sauvegardé. Nul doute que sa compétence et celle de nos collègues de l'ICOMOS nous seront également indispensables pour la nouvelle tâche qui s'ouvre devant nous : la sauvegarde de l'incalculable patrimoine culturel de l'Irak.

Le Patrimoine comme vecteur de dialogue

Cible des destructions pour sa valeur symbolique et identitaire, le patrimoine doit devenir un instrument de rapprochement et de réconciliation des parties en conflit, un point de départ de reprise du dialogue et de construction d'un futur partagé.

L'expérience de l'UNESCO s'appuie aujourd'hui sur des exemples significatifs. Le programme de sauvegarde et de développement du site d'Angkor, premier d'entre eux, a témoigné de l'importance d'un site du patrimoine, emblème d'une nation pour le renforcement de la cohésion sociale, la récupération de l'identité culturelle du peuple khmer et le développement économique du pays sur la base du tourisme culturel et de débouchés pour les populations locales.

En Bosnie-Herzégovine, la stratégie de l'UNESCO a été concentrée sur la réappropriation par les communautés ethniques alors en conflit d'un patrimoine commun car représentatif, à un moment ou à un autre de son histoire, de chacune d'elles. Symbole du patrimoine musulman bosniaque et des liens entre les communautés musulmane et croate, le Vieux Pont de Mostar, détruit en 1993 par les extrémistes, est en reconstruction grâce au soutien et à l'aide internationale.

Parallèlement aux négociations en cours sous les auspices du Secrétaire général des Nations Unies, l'UNESCO a entrepris la rénovation de deux complexes religieux, destinations de pèlerinages pour les communautés grecque orthodoxe et musulmane à Chypre. A la suite d'accords signés avec les représentants de la communauté grecque chypriote et turque chypriote, chaque confession peut désormais entreprendre trois pèlerinages par an vers leurs sites respectifs. Enfin, La restauration des tombes de Kokuryo à travers un programme conjoint entre la République populaire démocratique de Corée et la République de Corée marque un effort considérable de reconstruction de l'entente et de la confiance en Péninsule de Corée.

Mounir Bouchenaki
Sous-Directeur général pour la culture
UNESCO, Paris

INTRODUCTION

This third edition of the ICOMOS World Report on Monuments and Sites – *Heritage at Risk 2002/2003* – with its reports from about 60 countries is intended to complement the information of the earlier editions. The first two editions, *Heritage at Risk 2000* and *2001/2002*, found a lot of recognition not only among conservationists, but also in the public media of many countries. The front and back covers of the second edition, first presented to the public on 9 February 2002 at Queen Victoria Memorial in Calcutta thanks to an initiative of ICOMOS India, showed the Buddhas of Bamiyan blown up by the Taliban in March 2001 (for information on ICOMOS' contribution to the safeguarding of the Buddha remains see pp. 16–19). On the back cover of this third edition the equally barbarous destruction of thousands of Armenian tombstones (Khatchkars) is shown – a criminal action almost unknown to the public, for which the government of Azerbaijan must be held responsible (see pp. 44–47). The front cover is a reminder of the endangered cultural heritage in Iraq, where, during the final preparations for the printing of this latest *Heritage at Risk Report*, a war seemed to be unavoidable – despite world-wide protests and with yet unknown consequences for the unique monuments and sites of this region (see pp. 113–127).

The *Heritage at Risk Report 2002/2003* is proof that the situation of the cultural heritage is still highly critical in many regions of the world. While time and again billions are being invested into the preparation of war and destruction, the responsible often lack the necessary commitment when it comes to preserving the threatened heritage of past centuries and millennia. Therefore, we can only hope that the H@R report will inspire further commitments on national and international levels, generate new initiatives in preservation, and provide an additional positive impulse for existing institutions such as the ICOMOS-supported Blue Shield (see p. 240). The effect should also extend to international foundations that are involved in preservation such as the Getty Foundation or the World Monument Fund. Their good example could also influence other internationally operating sponsors, now that there is also increased awareness of the economic importance of heritage conservation and its special role in terms of "sustainable development". In this sense, with its *Heritage at Risk Report* ICOMOS hopes not only to gain the moral support of the world public in the battle against all kinds of threats, but also to achieve practical results in co-operation with all forces that are interested in the preservation/conservation of the cultural heritage.

As a non-governmental organisation, ICOMOS can identify monuments in danger from a strictly preservation-based perspective without political considerations, can bluntly address the absolutely desperate situation facing the cultural heritage in many countries of the world, and can reveal dangerous trends, including the effects of globalisation. The types of threats that show up in the reports that are presented here are very diverse. On the one hand mankind's built cultural heritage has always been threatened by natural disasters: by the consequences of earthquakes, typhoons, hurricanes, floods and fires, as well as by the effects of natural weathering and attack by insects or plants. On the other hand wars and ethnic confrontations are still leading to tremendous losses. But man-made disasters also include the consequences of world-wide pollution of our air, water and land such as the pollution-linked destruction of monuments of metal and stone, which in some cases have deteriorated faster in the last decades than they had in the previous centuries. Indeed, the current threats to our cultural heritage are in many ways incomparable to those of earlier times now that we live in a world that has been undergoing faster and faster change since the last decades of the 20th century.

This rapid development, taking place under the pressures of world population growth and progressive industrialisation, leads to ever-greater consumption of land – destroying not only archaeological evidence under the earth but entire historic cultural landscapes – and to faster and faster cycles of demolition and new construction with their concomitant burden on the environment.

In an epoch in which even the most distant corner of the earth is "accessible", mass tourism, to which entire cultural landscapes have fallen victim over the last decades, represents a danger. It remains a disappointment that, despite the many assurances at countless conferences on the theme of tourism and preservation, there is a lack of commitment by the tourism industry, which by now with its sales in the billions is the most important branch of industry world-wide. The tourism industry exploits the cultural heritage through over-use which is sometimes ruinous, but does not render any serious financial contribution to the protection and preservation of the cultural heritage.

Finally, in the development of an increasingly globalised world that is dominated by the strongest economic forces, the tendency to make all aspects of life uniform represents an obvious risk factor for the cultural heritage. With the new global "lifestyle", attitudes to historic evidence of the past naturally also change. However there is hope that in some places this very globalisation is causing a renewed consciousness of the significance of the monuments that embody regional and national identity. This trend can also be identified for artistic and craftsman's traditions, out of which the cultural heritage has developed in the course of centuries. Nevertheless the mass products of the industrial society that are distributed world-wide remain a tremendous threat because they continue to displace the historic techniques of the skilled craftsman, and thus prevent the possibility of repair with authentic materials and techniques that is so critical for preservation. Consider, for instance, the continuous replacement of traditional clay and wood construction with concrete structures to which so many traditional "house landscapes" have fallen victim.

With its *Heritage at Risk* initiative ICOMOS is concerned with monuments and sites in the broadest sense: not only individual monuments but also different types of immovable cultural properties such as archaeological sites, historic areas and ensembles, cultural landscapes and various types of historic evidence from pre-history up to the modern movement of the 20th century, as well as monument-related collections and archives. Given our cultural diversity, the threats and dangerous trends outlined above naturally have different effects in the different regions of the world and in some circumstances endanger only special groups of monuments. For example, rock art and archaeological sites, belonging to the earliest witnesses of mankind, are threatened world-wide by road construction, dams and other unscrupulous plans. In many countries archaeological sites continue to be plundered by illegal excavations, and the illicit traffic of works of art represents a continuous loss of cultural goods that from a preservation perspective should be preserved on their original site. Not only paintings, sculptures and the artefacts of cult sites are being decimated in many countries through theft, but art monuments are actually being destroyed in order to gain fragments for the market: temple complexes are being looted, sculptures decapitated, frescoes cut up. The wave of destruction is also affecting historic town centres as well as villages. Innumerable historic urban districts suffer from a careless, often totally unplanned renewal process and uncontrolled urban sprawl in their environs. In the face of the industrialisation of agriculture, vernacular architecture is particularly endangered in many countries, disappearing altogether or sometimes

"surviving" only in a few open-air museums. Construction methods using clay, wood and stone – materials that are obtainable locally (a fact of great importance in terms of sustainable development in the future) and which once defined entire cultural landscapes but now represent a mostly unprotected cultural heritage that is not recorded in any monument list – are being lost forever. But also the built evidence of our industrial history, structures erected with once modern techniques and now themselves worthy of preservation, poses difficult problems for the conservationist when the original use is no longer possible. And even architectural masterpieces of the modern movement of the 20th century are threatened with demolition or disfigurement (compare the report of ICOMOS UK, pp. 202–206).

ICOMOS, the International Council on Monuments and Sites with some 7000 members organised in 118 National Committees and 21 International Scientific Committees is the advisory body for UNESCO on issues concerning the world cultural heritage, in particular the evaluation of monuments and sites that have been placed on the World Heritage List or are under consideration for listing. On the whole, the UNESCO Convention for the Protection of the World Cultural and Natural Heritage remains one of the few successful efforts at world cultural politics directed at saving mankind's cultural heritage, and ICOMOS is proud to be able to work with UNESCO as an advisory body. The monuments and sites, historic districts and cultural landscapes that are entered on UNESCO's World Heritage List should in fact be numbered among the non-endangered monuments, but our reports show that here, too, there are cases of substantial danger. Besides, a certain unevenness in the representation of the non-European countries in the UNESCO World Heritage List has to do with the fact that the Convention demands – justifiably – not only unique significance for the objects on the list but also appropriate state protective regulations for monuments and sites, a protection that unfortunately does not exist in some countries.

The new *ICOMOS World Report 2002/2003*, once again looked after by a taskforce of members from Australia, Canada and Germany, can also be found on the internet (www.international.icomos.org/risk2002).

It includes contributions from individual colleagues and various national and international committees of ICOMOS. I would also like to thank the experts of 18 countries who participated in the Heritage at Risk workshop during our General Assembly in Madrid (1–5 December 2002). Their contributions are an essential part of this publication. Among them are countries which had not written any reports for *Heritage at Risk* before (see, for instance, the comprehensive report on the situation in Algeria, pp. 22–30). Apart from that I commend the input from all ICOMOS colleagues and committees and also note, in line with ICOMOS policy, that the information provided for this publication reflects the independent view of each committee and the different authors. Our experienced editorial team had very committed support from Jane Harrington, an Australian colleague, who edited most of the English texts. John Ziesemer once again dedicated considerable time to the edition of this publication. I also would like to thank Hannelore Puttinger from the ICOMOS Secretariat in Munich, as well as Gaia Jungeblodt and the staff of the International Secretariat in Paris, especially Olivia de Willermoin as well as Cameron Hartnell and José Garcia, who added the material to the ICOMOS website. The publication of the *World Report 2002/2003* would not have been possible without the financial and organisational framework provided by ICOMOS Germany and made possible through the generous support of the German Federal Government Commissioner for Cultural Affairs and the Media as well as of the Messerschmitt Foundation. Finally, I once again extend my thanks to the K.G. Saur publishing company, particularly Manfred Link, for facilitating the printing of this publication which had to be compiled under great pressure of time.

ICOMOS is naturally aware that also the third *Heritage at Risk Report* cannot be complete. But in the coming years new reports will be published, and as President of ICOMOS I am confident that the message of every H@R report will be understood as an urgent appeal to the world public to commit itself to saving our cultural heritage more than ever before.

Michael Petzet

INTRODUCTION

Cette troisième édition du Rapport Mondial ICOMOS sur les Monuments et les Sites – *Patrimoine en péril 2002/2003* – constituée de rapports de près de 60 pays est destinée à fournir un complément d'information sur les éditions antérieures. Les deux premières éditions, *Patrimoine en péril 2000* et *2001/2002*, ont été reconnues, non seulement par les protecteurs de l'environnement, mais aussi par le grand public de nombreux pays. La couverture de la deuxième édition, présentée pour la première fois au public le 9 février 2002 au Mémorial de la Reine Victoria à Calcutta grâce à l'initiative de ICOMOS Inde, présentaient les bouddhas de Bamiyan détruits par les Talibans en mars 2001 (pour toute information concernant la contribution de ICOMOS à la sauvegarde des bouddhas, se référer aux pages 16–19). Au verso de la couverture de cette troisième édition est présentée la non moins barbare destruction de milliers de pierres tombales arméniennes (Khatchkars) – une action criminelle pratiquement inconnue du public, dont le gouvernement d'Azerbaïdjan doit être tenu responsable (voir pages 44–47). La couverture nous rappelle la menace qui pèse sur l'héritage culturel en Irak, où, lors des derniers préparatifs

avant l'impression de ce tout dernier Rapport sur l'Héritage en péril, la guerre semblait inévitable – malgré des manifestations dans le monde entier et avec des conséquences encore inconnues pour les monuments et les sites uniques de cette région. (voir pages 113–117).

Le rapport *Patrimoine en péril 2002/2003* est la preuve que la situation de l'héritage culturel est toujours critique dans de nombreuses régions du monde. Alors que maintes et maintes fois des milliards sont investis dans la préparation de la guerre et la destruction, l'engagement nécessaire lorsqu'il s'agit de protéger l'héritage menacé des siècles et millénaires passés fait souvent défaut aux responsables. Par conséquent, nous ne pouvons qu'espérer que le Rapport Patrimoine en Péril inspirera d'autres engagements, à l'échelle nationale et internationale, donnera naissance à de nouvelles initiatives de conservation et insufflera un nouvel élan aux institutions existantes, telles le Bouclier Bleu soutenu par l'ICOMOS. Son effet devrait également s'étendre aux fondations internationales concernées par la conservation, comme la Fondation Getty ou le World Monument Fund. Leur excellent exemple pour-

rait également influencer d'autres sponsors internationaux, alors même que chacun prend de plus en plus conscience de l'importance économique de la conservation du patrimoine, et du rôle majeur qu'elle a à tenir dans le cadre de ce 'développement durable'. Avec son Rapport Mondial sur les Monuments et Sites en Péril, l'ICOMOS espère non seulement obtenir le soutien moral du public dans la bataille contre les menaces de toutes sortes, mais aussi obtenir des résultats pratiques en coopération avec toutes les forces intéressées à la préservation du patrimoine culturel.

En tant qu'organisation non gouvernementale, l'ICOMOS peut identifier les monuments en danger du strict point de vue de la préservation, sans considérations politiques, se pencher franchement sur la situation absolument désespérée du patrimoine historique d'une kyrielle de pays, et détecter précocement les tendances dangereuses, y compris les effets de la mondialisation. Les types de menace expliqués dans les rapports présentés ici sont très variés. D'une part, le patrimoine historique bâti de l'humanité a toujours été à la merci des catastrophes naturelles, tremblements de terre, typhons, ouragans, inondations et incendies, ainsi que des intempéries et des attaques des insectes ou de la végétation. D'autre part, nous ne pouvons oublier les guerres, qui entraînent toujours des pertes colossales : on peut citer pour exemple les séquences des conflits armés et des affrontements ethniques. Parmi les désastres infligés de la main de l'homme figurent en outre les conséquences de la pollution mondiale de notre air, de nos eaux et de nos terres, comme la destruction liée à la pollution des monuments en métal et en pierre, qui, pour certains, se sont plus dégradés ces dernières décennies qu'ils ne l'avaient fait en des siècles. Les menaces qui pèsent aujourd'hui sur notre patrimoine mondial n'ont rien de commun avec celles du temps jadis, car nous vivons dans un univers connaissant, depuis les dernières décennies du 20^{ème} siècle, une évolution en constante accélération. Ce développement rapide, soumis aux pressions conjointes d'une démographie galopante et d'une industrialisation progressive, a pour résultat l'accroissement incessant de l'occupation de terrain – détruisant non seulement les témoignages archéologiques enfouis mais des paysages culturels historiques tout entiers – et des cycles de démolition et de reconstruction toujours plus rapides, qui font payer un lourd tribut à l'environnement.

À une époque où même les contrées les plus reculées sont 'accessibles' le tourisme de masse, dont sont victimes des paysages culturels entiers depuis quelques décennies, représente lui aussi un péril. Il est décevant de constater que, en dépit des assurances données lors d'innombrables colloques sur le thème du tourisme et de la préservation, l'industrie touristique ne s'est toujours pas engagée sur cette voie alors qu'elle représente désormais, avec ses milliards de chiffre d'affaires, le premier secteur économique à l'échelle planétaire. L'industrie du tourisme exploite le patrimoine culturel, par une utilisation abusive parfois ruineuse, mais n'apporte en retour aucune contribution financière notable à la protection et à la conservation du patrimoine culturel. Enfin, dans le contexte d'un 'village' de plus en plus global, dominé par la loi de la jungle économique, la tendance à l'uniformisation est elle aussi un facteur de risque évident pour le patrimoine culturel. Avec le nouveau 'mode de vie' mondial, les attitudes envers les témoignages historiques du passé se modifient. L'on ose espérer toutefois que cette tendance à la mondialisation, par contrecoup, sensibilise la population locale à l'importance de ses monuments, témoins de l'identité régionale et nationale. Cette tendance se retrouve dans les traditions artistiques et artisanales, qui ont donné naissance au patrimoine historique au fil des siècles. Néanmoins, les produits de masse de la société industrielle distribués dans le monde entier font toujours peser une énorme menace, car ils supplantent les techniques traditionnelles des artisans, et pervertissent ainsi les

possibilités de réparation au moyen de matériaux et de techniques authentiques, si vitales pour la conservation. Considérons par exemple le remplacement continu des constructions d'argile et de bois traditionnelles par des structures de béton dont tant de 'paysages résidentiels' ont été les victimes.

Avec son initiative Patrimoine en Péril, l'ICOMOS se préoccupe des monuments et des sites au sens le plus large du terme: non seulement les monuments individuels mais aussi différents types de biens culturels immobiliers, comme les sites archéologiques, les zones et les ensembles historiques, les paysages culturels et divers témoignages historiques, de la Préhistoire jusqu'au mouvement moderne du 20^{ème} siècle, ainsi que les collections et les archives associées. Étant donné notre diversité culturelle, les menaces et les dangers déjà mentionnés ont naturellement un impact différent en fonction des régions du monde et, dans certains cas, ne posent problème que pour certains groupes de monuments. Par exemple, l'art rupestre et les sites archéologiques sont parmi les plus anciens témoins de l'humanité, menacés dans le monde entier par la construction de routes, de barrages et d'autres projets peu scrupuleux. Dans beaucoup de pays les sites archéologiques sont encore pillés par des fouilles illégales, et le trafic illégal des œuvres d'art représente une disparition permanente de biens culturels qui, du point de vue de la conservation, devraient demeurer sur leur site d'origine. Non seulement les peintures, les sculptures et les objets des lieux de culte sont décimés par le vol, mais les monuments artistiques sont détruits pour en mettre des fragments sur le marché: des temples sont dynamités, des sculptures décapitées, des fresques découpées. La vague de destruction affecte aussi les centres de villes historiques ainsi que les villages. Dans les villes, on ne compte plus les quartiers historiques en proie à la reconstruction inconsidérée, d'où l'urbanisme est souvent totalement absent, et à l'expansion urbaine incontrôlée dans leur voisinage. De par l'industrialisation de l'agriculture, l'architecture vernaculaire est particulièrement mise en péril dans certains pays, disparaissant purement et simplement ou ne survivant plus que dans quelques musées à ciel ouvert. Les méthodes de construction faisant appel à l'argile, au bois et à la pierre – des matériaux disponibles localement (fait de grande importance pour le développement durable), qui étaient jadis l'apanage de paysages culturels entiers mais qui représentent aujourd'hui un patrimoine historique très largement laissé à l'abandon et absent de toutes les listes de monuments – se perdent pour toujours. En outre, les témoignages bâtis de notre histoire industrielle, des structures érigées à l'aide de techniques qui furent un jour modernes mais dignes elles aussi, aujourd'hui, d'être préservées, posent un problème délicat au conservateur lorsque l'usage d'origine n'est plus possible. Et même les chefs d'œuvre architecturaux du mouvement moderne du 20^{ème} siècle sont menacés de démolition ou de défiguration (comparez le rapport de l'ICOMOS UK, pp. 202–206).

Comptant quelques 7000 membres regroupés en 118 Comités Nationaux et 21 Comités Scientifiques Internationaux, l'ICOMOS, Conseil International des Monuments et des Sites, est l'organe consultatif de l'UNESCO en matière de patrimoine culturel mondial, particulièrement en ce qui concerne l'évaluation des monuments et des sites inscrits sur la Liste du Patrimoine mondial ou dont l'inscription sur celle-ci est envisagée. Dans l'ensemble, la Convention de l'UNESCO pour la Protection du Patrimoine Culturel et Naturel Mondial, adoptée en 1972, demeure l'un des rares efforts réussis de politique culturelle mondiale visant à sauvegarder le patrimoine historique de l'humanité, et l'ICOMOS est fier de travailler, en tant qu'organe consultatif, aux côtés de l'UNESCO. Les monuments et sites, quartiers historiques et paysages culturels inscrits sur la Liste du Patrimoine mondial de l'Unesco devraient de fait figurer parmi les monuments non menacés, mais

notre rapport indique qu'on y observe pourtant certains cas de grand danger. On constate d'ailleurs une certaine inégalité dans la représentation des pays non européens sur la Liste du Patrimoine mondial de l'UNESCO, inégalité due au fait que la Convention exige – avec raison – non seulement l'importance exceptionnelle des objets sur la liste, mais également des réglementations gouvernementales de protection appropriée pour les monuments et leurs environs, une protection qui n'existe malheureusement pas dans certains pays.

Le nouveau Rapport Mondial 2002/2003, une fois encore préparé par un groupe de travail constitué de membres d'Australie, du Canada et d'Allemagne, est également disponible sur internet (www.international.icomos.org/risk2002). Il comprend les contributions de collègues individuels et de plusieurs comités nationaux et internationaux de ICOMOS. Je souhaite également remercier les experts des 18 pays qui ont participé à l'atelier « l'Héritage en péril » au cours de notre Assemblée Générale à Madrid (1–5 décembre 2002). Leurs contributions constituent une partie essentielle de cette publication. On compte parmi eux des pays qui n'avaient encore jamais écrit de rapports pour *l'Héritage en péril* (voir, par exemple, le rapport complet sur la situation en Algérie, pages 22–30). Mis à part cela je rends hommage à la participation de tous les collègues et comités ICOMOS et constate également, en accord avec la politique d'ICOMOS, que les informations fournies dans cette publication reflètent l'opinion indépendante de chaque

comité et des différents auteurs. Notre rédaction expérimentée a bénéficié du soutien très engagé de Jane Harrington, une collègue australienne, qui a rédigé la plupart des textes en anglais. John Ziesemer a une fois encore consacré un temps considérable à l'édition de cette publication. Je souhaite également remercier Hannelore Puttinger du secrétariat ICOMOS de Munich, ainsi que Gaia Jungeblodt et l'équipe du Secrétariat International de Paris, spécialement Olivia de Willermin ainsi que Cameron Hartnell et José Garcia, qui ont ajouté les documents sur le site internet ICOMOS. La publication du Rapport Mondial 2002/2003 n'aurait pas été possible sans le soutien financier et organisationnel fourni par ICOMOS Allemagne et sans le soutien généreux du Commissaire aux Affaires Culturelles et aux Médias du Gouvernement Fédéral d'Allemagne ainsi que la Fondation Messerschmitt. Enfin, j'exprime une fois encore mes remerciements à la maison d'édition K.G. Saur, notamment Manfred Link, pour avoir facilité le tirage de cette publication qui a dû être composée dans des délais très serrés.

L'ICOMOS est bien entendu conscient que aussi le troisième Rapport Mondial sur les Monuments et Sites en Péril ne peut être complet. Mais dans les années à venir des rapports nouveaux seront publiés. En tant que Président de l'ICOMOS, je suis certain que le message de chaque rapport H@R sera compris comme un appel urgent au monde pour qu'il s'emploie à sauver notre patrimoine culturel plus que jamais.

Michael Petzet

INTRODUCCION

La tercera edición del Informe Mundial de ICOMOS sobre Monumentos y Sitios – Patrimonio en Peligro 2002/2003 – con los informes de cerca de 60 países, tiene por objeto complementar la información de anteriores ediciones. Las primeras dos ediciones, Patrimonio en Peligro 2000 y 2001/2002, encontraron amplio reconocimiento no sólo entre los conservacionistas, sino también entre los medios de comunicación públicos de muchos países. La portada y la contraportada de la segunda edición, presentada por primera vez al público, gracias a una iniciativa de ICOMOS India, el 9 de febrero de 2002 en el monumento conmemorativo a la reina Victoria en Calcuta, mostraba a los budas de Bamiyan destruidos por los talibanes en marzo de 2001 (para consultar información sobre la contribución de ICOMOS a la salvaguarda de los restos de los Budas, véase pág. 16–19). En la contraportada de esta tercera edición se muestra la destrucción, igualmente atroz, de miles de tumbas en Armenia (Khatchkars) – una acción criminal casi desconocida para el público, por la que el gobierno de Azerbaiján debe asumir la responsabilidad (véase pág. 44–47). La portada es un recordatorio del patrimonio cultural en peligro de Irak, donde, durante los preparativos finales para la impresión de este último informe de Patrimonio en Peligro, la guerra parece inevitable – a pesar de las protestas en todo el mundo y de las todavía desconocidas consecuencias para los monumentos y lugares de interés únicos de esta región (véase pág. 113–117).

El informe de Patrimonio en Peligro 2002/2003 es una prueba de que la situación del patrimonio cultural es aún muy grave en muchas regiones del mundo. Mientras una y otra vez se invierten billones en la preparación de la guerra y la destrucción, los responsables a menudo carecen del compromiso necesario cuando se trata de preservar el patrimonio amenazado de siglos y milenios

pasados. Por tanto, sólo cabe esperar que el Informe sobre Patrimonio en Peligro inspire mayores compromisos a nivel nacional e internacional, genere nuevas iniciativas en cuanto a preservación y dé un impulso positivo adicional a las instituciones existentes, tales como el Escudo Azul apoyado por ICOMOS (véase pág. 240). El efecto debería también extenderse a fundaciones internacionales comprometidas en la preservación, tales como la Fundación Getty o el World Monuments Fund. Sus Buenos ejemplos podrían este buen ejemplo podría también influir en el ánimo de otros patrocinadores que operan a nivel internacional, ahora que crece la conciencia sobre la importancia económica de la conservación del patrimonio y su papel fundamental en el tan mencionado 'desarrollo sostenible'. Por eso con su Informe Mundial sobre Monumentos y Sitios en Peligro, ICOMOS espera no sólo ganar el apoyo moral del público de todo el mundo en la batalla contra todo tipo de amenazas, sino también alcanzar resultados prácticos en cooperación con todas las fuerzas interesadas en la preservación / conservación del patrimonio cultural.

Como organización no gubernamental, ICOMOS puede identificar monumentos en peligro desde una perspectiva estrictamente basada en la preservación, al margen de consideraciones políticas; puede presentar con franqueza la situación absolutamente desesperada en la que se encuentra el patrimonio histórico en muchos países del mundo, y detectar precozmente tendencias peligrosas, incluidos los efectos de la globalización. Los tipos de amenaza que aparecen en los informes que aquí se presentan son de orden muy diverso. Por una parte, el patrimonio histórico construido de la humanidad ha estado siempre amenazado por desastres naturales como terremotos, tifones, huracanes, inundaciones e incendios, así como por la acción corrosiva de los elementos naturales y

el ataque de insectos o plantas. Por otra parte, las guerras siguen causando terribles pérdidas: por ejemplo, las consecuencias de las guerras combinadas con confrontaciones étnicas. Pero entre los desastres causados por el hombre también se incluyen las consecuencias de la contaminación del aire, del agua y de la tierra en el mundo entero, así como la destrucción de monumentos de piedra y metal a causa de la contaminación, que en algunos casos ha causado más deterioro en las últimas décadas que en todos los siglos anteriores. Las amenazas a las que se expone actualmente nuestro patrimonio histórico son incomparables con las de épocas anteriores, ahora que vivimos en un mundo que está experimentando cambios cada vez más rápidos desde las últimas décadas del siglo XX. Este rápido desarrollo que tiene lugar por la presión del crecimiento de la población mundial y por la progresiva industrialización, lleva a un consumo cada vez mayor de terreno, destruyendo no sólo vestigios arqueológicos bajo tierra sino también paisajes culturales históricos completos, y lleva también a ciclos cada vez más rápidos de demolición y de nuevas construcciones, con su peso concomitante sobre el medio ambiente.

En una época en que incluso el más recóndito rincón del mundo se ha vuelto 'accesible' el turismo masivo, del que han sido víctimas en las últimas décadas paisajes culturales enteros, representa ante todo un peligro. Es decepcionante comprobar que, a pesar de todas las garantías expresadas en las innumerables conferencias que han tenido lugar sobre el tema del turismo y la preservación, la industria turística siga sin comprometerse en este sentido, aun siendo actualmente, con sus ventas de miles de millones, el sector industrial más importante a escala mundial. El turismo explota el patrimonio cultural mediante un uso excesivo, a veces ruinoso, pero no aporta ninguna ayuda financiera para la protección y preservación del patrimonio cultural.

Finalmente, en el contexto de un mundo cada vez más 'globalizado', dominado por presiones económicas cada vez más poderosas, la tendencia a regularizar todos los aspectos de la vida representa un factor de riesgo indudable para el patrimonio histórico. Naturalmente, con el nuevo 'estilo de vida' mundial, la actitud ante testimonios históricos del pasado también cambia. Sin embargo, queda la esperanza de que en algunos lugares, esta misma tendencia a la 'mundialización' provoque, por el contrario, una nueva toma de conciencia acerca de la importancia de los monumentos como testigos de la identidad regional y nacional. Esta tendencia también se identifica en las tradiciones artísticas y artesanales a partir de las cuales se ha desarrollado nuestro patrimonio histórico a lo largo de los siglos. Aún así, los productos masivos de la sociedad industrial que son distribuidos por todo el mundo representan una tremenda amenaza, porque continúan reemplazando a las técnicas tradicionales de los artesanos, impidiendo así la posibilidad de efectuar reparaciones con materiales y técnicas auténticas, que son de vital importancia para la preservación. Consideremos, por ejemplo, el reemplazo permanente de construcciones de arcilla y madera por estructuras de hormigón, del que han sido víctimas tantos 'paisajes residenciales'.

Con su iniciativa Patrimonio en Peligro, ICOMOS se preocupa de los monumentos y sitios en el sentido más amplio: no sólo monumentos individuales sino también diferentes tipos de bienes culturales inmuebles, como los sitios arqueológicos, las áreas y conjuntos históricos, los paisajes culturales y los distintos tipos de testimonios históricos, que van desde la prehistoria hasta el movimiento moderno del siglo XX, así como las colecciones y archivos relacionados con los monumentos. Dada nuestra diversidad cultural, las amenazas y peligros expuestos anteriormente tienen desde luego un impacto diferente en las distintas regiones del mundo, y en algunas circunstancias solo suponen una amenaza para algunos grupos especiales de monumentos. Por ejemplo, el

arte rupestre y los sitios arqueológicos se encuentran entre los más antiguos testimonios de la humanidad, amenazados en todo el mundo por la construcción de carreteras, de presas y de otros proyectos poco escrupulosos. Muchos sitios arqueológicos siguen siendo saqueados por excavaciones ilegales, y el tráfico ilícito de obras de arte representa una pérdida continua de bienes culturales que, desde la perspectiva de su preservación, deberían ser conservados en su emplazamiento original. No sólo pinturas, esculturas y objetos de sitios de culto se han visto diezmados por robos en muchos países, sino que actualmente se están destruyendo monumentos artísticos con el objeto de conseguir fragmentos destinados al mercado: templos dinamitados, esculturas decapitadas y frescos troceados. La ola de destrucción afecta también a los centros de ciudades históricas así como a pueblos. En los núcleos urbanos son innumerables los barrios históricos que sufren procesos de renovación descuidados y a menudo totalmente carentes de planificación, así como la expansión urbana incontrolada hacia la periferia. Frente a la industrialización de la agricultura, la arquitectura vernácula se encuentra particularmente amenazada en muchos países, desapareciendo por completo o 'sobreviviendo' a veces en unos pocos museos al aire libre. Los métodos de construcción que utilizaban arcilla, madera y piedra – materiales que se obtienen localmente (un factor de gran importancia para el desarrollo sostenible), que antaño definieron todo un paisaje cultural, y que actualmente representan un patrimonio histórico altamente desprotegido, que no se encuentra registrado en ninguna lista de monumentos – se pierden, cediendo la plaza a las construcciones de hormigón utilizadas en todo el mundo. Pero incluso testimonios edificados de nuestra historia industrial, estructuras erigidas con lo que antaño fueron técnicas modernas y actualmente dignas de ser preservadas, plantean problemas difíciles para el conservador cuando su utilización original ya no es posible. E incluso las obras maestras arquitectónicas del movimiento moderno del siglo XX están amenazadas por la demolición o la desfiguración (compárese con el informe de ICOMOS UK, pág. 202–206).

ICOMOS, Consejo Internacional de Monumentos y Sitios, con unos 7000 miembros agrupados en 118 Comités Nacionales y 21 Comités Científicos Internacionales, es el órgano consultivo de la UNESCO en materia de conservación y de protección del patrimonio cultural mundial y en particular en lo referente a la evaluación de monumentos y sitios que han sido incluidos en la Lista del Patrimonio Mundial, o cuya inclusión está en estudio. En general, la Convención de la UNESCO para la Protección del Patrimonio Cultural y Natural Mundial, establecida en 1972, sigue siendo uno de los pocos esfuerzos realizados con éxito en el ámbito de la política cultural mundial para salvaguardar el patrimonio histórico de la humanidad, e ICOMOS está orgulloso de trabajar con la UNESCO, en tanto que órgano consultivo. Los monumentos y sitios, barrios históricos y paisajes culturales incluidos actualmente en la Lista de Patrimonio Mundial de la UNESCO deberían en realidad figurar entre los monumentos fuera de peligro, pero nuestro informe indica que también aquí se observan casos de riesgo sustancial, además se puede constatar una cierta desigualdad en la representación de países no europeos en la Lista del Patrimonio Mundial de la UNESCO, desigualdad que tiene que ver con el hecho de que la Convención exige (justificadamente) a los bienes que son objeto de la lista, no sólo una importancia excepcional, sino también normas de protección estatales adecuadas para los monumentos y su entorno, protección que desgraciadamente no existe en algunos países.

El nuevo informe mundial de ICOMOS 2002/2003 está accesible en internet (www.international.icomos.org/risk2002), una vez más de la mano de un grupo de trabajo formado por miembros de Australia, Canadá y Alemania. Contiene aportaciones de colegas a

título individual y de varios comités nacionales e internacionales de ICOMOS. Me gustaría agradecer también a los expertos de 18 países que participaron en el taller de Patrimonio en Peligro durante nuestra Asamblea General en Madrid (entre el 1 al 5 de diciembre de 2002). Sus contribuciones son una parte esencial de esta publicación. Entre ellos hay países que no habían escrito ningún informe para Patrimonio en Peligro con anterioridad (véase, por ejemplo, el exhaustivo informe sobre la situación en Algeria, pág. 22–30). Aparte de esto, quiero elogiar la contribución de todos los colegas de ICOMOS y de los comités y también llamar la atención, en línea con la política de ICOMOS, sobre el hecho de que la información aportada en esta publicación refleja el punto de vista independiente de cada comité y de los diferentes autores. Nuestro veterano grupo editorial tuvo el apoyo comprometido de Jane Harrington, una colega australiana, que editó la mayor parte de los textos en inglés. John Ziesemer dedicó una vez más bastante tiempo a la edición de esta publicación. Mi agradecimiento es también para Hannelore Puttinger del Secretariado de ICOMOS en Munich, así como para Gaia Jungeblodt y para el personal del Secretariado Internacional en París, especialmente para Olivia de Willermin, Cameron Hartnell y José García,

quienes añadieron el material a la página web de ICOMOS. La publicación del Informe Mundial 2002/2003 no habría sido posible sin el marco financiero y organizativo facilitado por ICOMOS Alemania y hecho realidad a través del generoso apoyo del Comisario de Asuntos Culturales y de Comunicación del Gobierno Federal de Alemania, así como de la Fundación Messerschmitt. Finalmente, extendiendo de nuevo mis agradecimientos a la empresa editorial K. G. Saur, a Manfred Link en particular, por facilitar la impresión de esta publicación que tuvo que ser recopilada bajo una gran presión de tiempo.

Desde luego, el ICOMOS es consciente de que también el tercer Informe Mundial sobre los Monumentos y Sitios en Peligro, no puede ser completo. Pero de ahora en adelante, cada año se publicará un nuevo informe del ICOMOS. En mi calidad de Presidente del ICOMOS, estoy seguro de que el mensaje del informe Heritage at Risk será interpretado como un llamamiento urgente al mundo para que, más que nunca, se esfuerce por salvar nuestro patrimonio cultural.

Michael Petzet

AFGHANISTAN

Actions of ICOMOS for Heritage at Risk in Afghanistan

In the years of the civil war and under the Taliban regime the rich cultural heritage of Afghanistan met with tremendous losses, and many monuments and sites could only be saved from total decay if rescue operations were started immediately. For that reason UNESCO and the Ministry of Information and Culture of Afghanistan organised a first International Seminar on the Rehabilitation of Afghanistan's Cultural Heritage (Kabul, 27–29 May 2002). Under the guidance of UNESCO and thanks to the funds of 500.000 Euro provided by the German Foreign Office in 2002 for the safeguarding of endangered cultural goods in Afghanistan, ICOMOS was able to work successfully despite difficult circumstances and used these financial means for a number of projects.

One of the financial focuses in cooperation with the Aga Khan Trust for Culture (AKTC) has been the Babur Park project in Kabul, a project for which ICOMOS has been able to contribute to the conservation concept together with the German Archaeological Institute. In all probability this project will not be finished before 2004. In Kabul ICOMOS, once again in cooperation with the AKTC, could also support the rehabilitation of the quarter of Ashekan wa Arefan, a highly dilapidated quarter which, however, was spared by the war and has four mosques and some very interesting historic building substance. ICOMOS will report about these projects in the following *Heritage at Risk* reports.

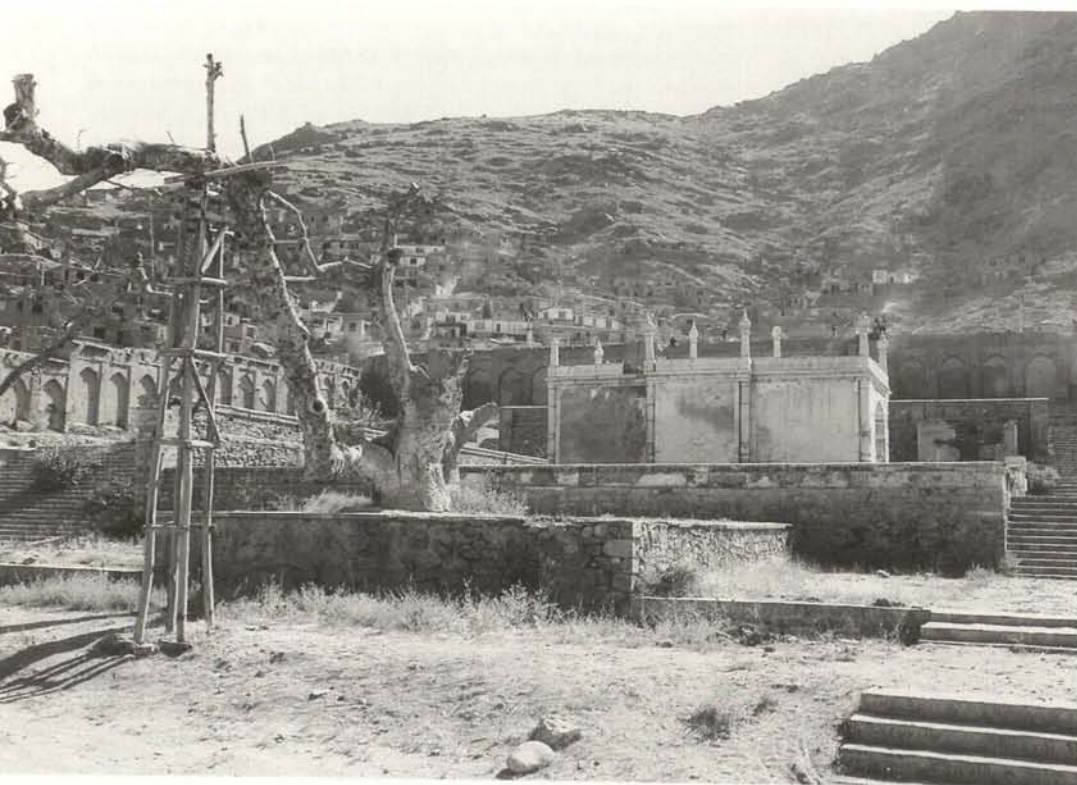
Furthermore, in close cooperation with UNESCO an ICOMOS team has also developed concepts for securing the remains of the Buddhas of Bamiyan, blown up by the Taliban. During the most recent joint UNESCO/ICOMOS mission in October 2002 the ICOMOS funds were used for cleaning the important drainage system on the hill above the Buddha niches, for hiring men to guard the historic site and for repairing a group of buildings, including a small mosque, next to the Great Buddha as well as covering the fragments of the Buddha statues, – all in preparation

for further safeguarding measures, such as stabilising those parts of the rock that are threatened to fall off and securing fragments endangered by decay. A wealth of new insights was gained at the UNESCO meeting of the Expert Working Group on the Preservation of the Bamiyan Site in Munich (21/22 November 2002), organised by ICOMOS (see Recommendations, p. 19–20).

In addition, ICOMOS and the Technical University of Aachen have put together a databank of all monuments and historic sites in Afghanistan, first presented at the UNESCO workshop in Munich at the end of November 2002. This databank was made on the basis of all available written sources. In the coming months this material, crucial for all future conservation work in Afghanistan, is meant to be complemented on the spot by checking and documenting the present state of the sites.

A Conservation Concept for the Remains of the Buddhas of Bamiyan

The blowing-up of the Buddhas of Bamiyan by the Taliban in March 2001, against which ICOMOS protested in vain together with ICOM (for the text see *Heritage at Risk 2000*, p. 39), was an incredible act of vandalism pointing like a beacon at the various risks and threats with which our cultural heritage is confronted. Without a thorough investigation of the condition one had to assume that of these sites in the middle of a spectacular cultural landscape only rubble and dust had remained after the explosion. Under these circumstances considerations at the UNESCO seminar on the Preservation of Afghanistan's Cultural Heritage (Kabul 27–29 May 2002) still went into two directions: preserving the

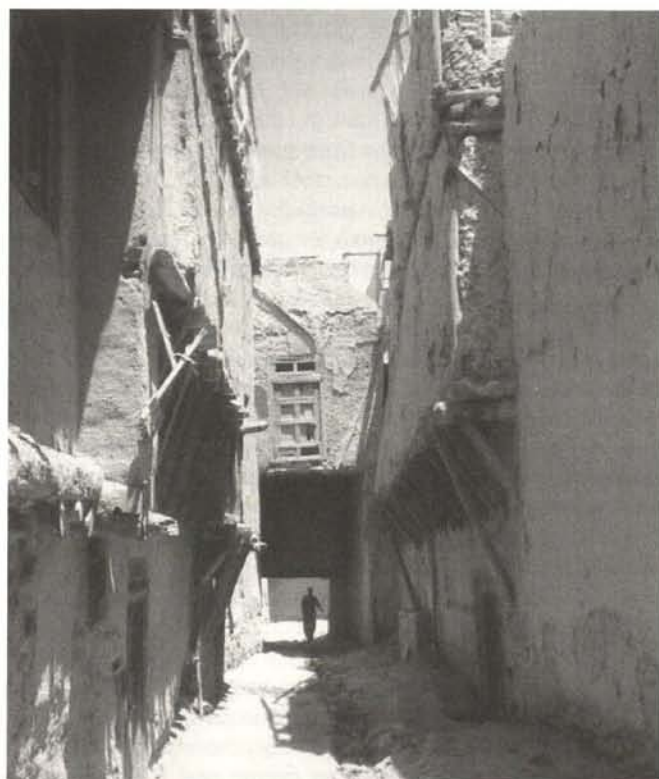


Kabul, a typical street in the old quarter Ashekan wa Arefan

state after the destruction or reconstruction of the state before the destruction.

- Preserving the state after the destruction could be combined with the idea of refraining from any intervention, keeping this site unchanged as a kind of memorial to the act of vandalism by the Taliban, which upset the world. However, it soon became clear that if only for the sake of the safety of future visitors those parts of the rock affected by the explosion need to be consolidated and the existing remains of the sculptures and the remains of the paintings inside the caves have to be preserved.
- After every loss ideas of reconstructing the state before the destruction suggest themselves, ideas which were considered by the Afghan government also in view of using the site for tourism in the future. In the public media this led to a number of variations on a "reconstruction" of the Buddhas: reconstruction of the state before the destruction (see among others a "model" by the Swiss Polytechnic in Zurich based on photogrammetric measurements before the destruction) or even of an "original" state (e.g. a complete Buddha with a gold coating as mentioned in early sources?); reconstruction in traditional techniques in which case the niches would have to be made considerably deeper to allow for the Buddhas to be cut out of the remaining rock surface; or reconstruction with modern materials (a new Buddha made of concrete?); or at least its evocation with laser techniques in the context of a future sound-and-light show – a suggestion which after the disaster and under the present circumstances seems rather misleading.

Some of these suggestions would in fact lead to a destruction of what was spared by the barbaric act of the Taliban. At the same time they point at the basic dangers of every process of reconstruction – a topic that was often discussed in the European conservation theory of the last century. In a preservation context reconstruction generally is related to the re-establishment of a state that has been lost (for whatever reason), based on pictorial, written or

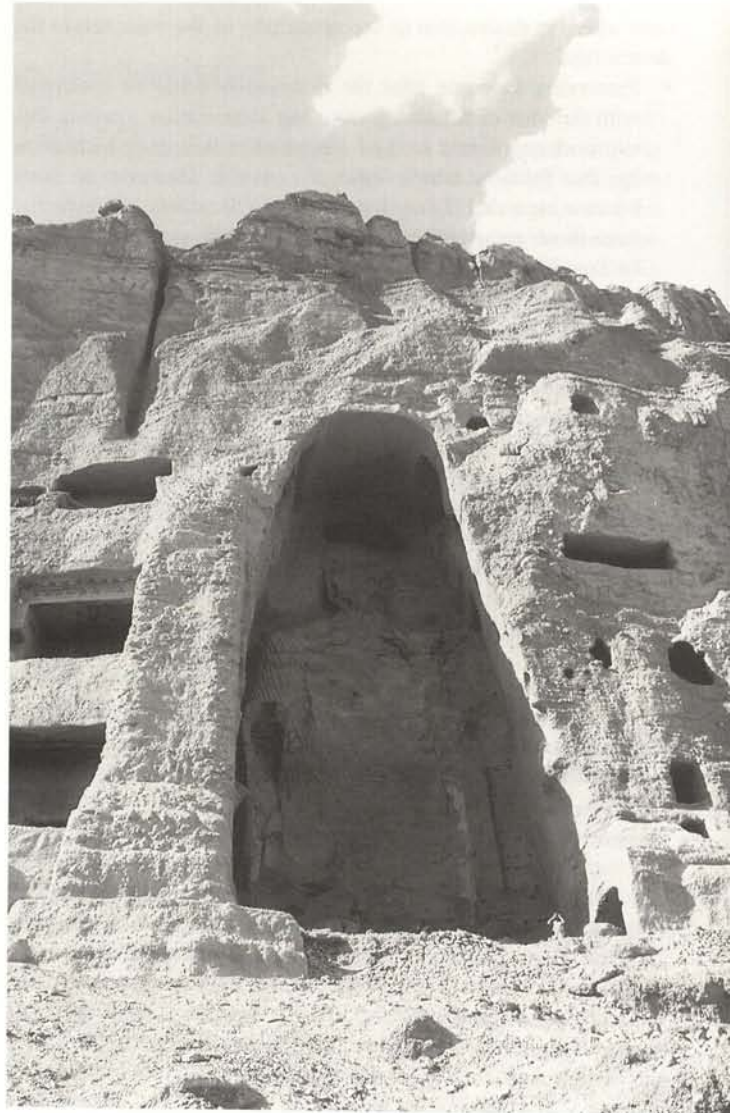


material sources; it can range from completion of elements or partial reconstruction to total reconstruction with or without incorporation of existing fragments. A necessary prerequisite for either a partial or a total reconstruction is always extensive source documentation on the state that is to be reconstructed; nonetheless, a reconstruction seldom proceeds without some hypothesis. One of the criteria for the inscription of cultural properties in UNESCO's World Heritage List according to the 1972 convention is that "reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent to the conjecture." Thus, reconstruction is possible in principle, but it requires a sound scientific basis. Although reconstruction is not "forbidden", the pros and cons must nonetheless be very carefully weighed. Just as a reconstructed completion that is based on insufficient evidence or questionable hypothesis in fact falsifies a monument, so an unverified "creative reconstruction" cannot really reconstitute a lost monument, not even formally – and certainly not in its historical dimension.

Independently of the scepticism of many colleagues towards the various suggestions for a reconstruction of the Buddha statues the UNESCO/ICOMOS mission to Bamiyan in July 2002 focussed on practical and technical solutions to secure the existing remains with limited funds and thus to preserve these world-famous historic sites as places of memory for future generations. As part of the ICOMOS initiative to help save endangered cultural properties in Afghanistan, we were able to carry through a first investigation of the situation in Bamiyan by request of UNESCO. Putting questions of reconstruction aside, the aim of this investigation was to consider all possibilities for a necessary consolidation of the rock surface. The members of this team, who tried to produce a first survey in a few days, were, apart from the author of this report, Prof. Dr.-Ing. Michael Jansen, a member of ICOMOS Germany with years of experience at archaeological sites in this region, Dipl.-Ing. Mario Santana-Quintero, member of ICOMOS Venezuela, Dr. Jörg Fassbinder, geophysicist at the Bavarian State Conservation Office, and the Chinese colleague Dr.-Ing. Zou Yazou, geo-engineer, with whom we had already worked together some years ago during a cooperation between Bavarian and Chinese colleagues to consolidate the Great Buddha of Dafosi (see *Der Grosse Buddha von Dafosi*, ICOMOS-Hefte des Deutschen Nationalkomitees, vol. XVII, Munich 1996). The first aim in Bamiyan is of course to consolidate the rocks immediately around the two niches and the traces and remains of the Buddha statues which are still visible like silhouettes on the back walls of the niches. The heaps of rubble stretching as far as to the side rooms at the foot of the niches are not just "dust" and indefinable debris, but include big fragments, – quite obviously still the entire material of which the Buddha statues consisted before they were blown up. Just as much as the still visible remains of the figures on the back walls of the niches this is historic material that should be protected, salvaged layer by layer and assigned to the various parts of the statues. Particularly these heaps of fragments, themselves depressing witnesses of the destructive frenzy of the Taliban, were the focus of the measurements and photographic documentation of our ICOMOS team.

In contrast to the above-mentioned ideas of a reconstruction, uttered without detailed knowledge of the situation and highly problematic for the reasons mentioned above, these fragments are pointing at a conservation concept called anastylosis which is common practice at many archaeological sites world-wide. This method developed in the field of classical archaeology but also applicable for partially destroyed monuments of later epochs, is referred to in article 15 of the Venice Charter: "All reconstruction work should however be ruled out a priori. Only anastylosis, that

is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognisable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.” Even if the task may seem unusual in view of the enormous dimensions of the giant statues (the Great Buddha being 55 m, the Small Buddha 38 m), anastylosis is quite common in conservation practice and in this case seems even urgent if one wants to save the entire historic substance still extant. During the preliminary work for the anastylosis, which should go ahead at the same time as the consolidation of the rock to enable a sensible co-ordination of the steps of work, a whole range of technical details would have to be solved. Fortunately, in front of the Great Buddha there is enough space for the construction site, where all layers of fragments could be spread out. In front of the Small Buddha where the terrain drops very steeply such a plane surface would have to be created provisionally. Assigning the stones to the various parts of the colossal statues will be made easier by the different stone layers. On the other hand the necessary work for fixing and stabilising cracks as well as for reassembling the fragments, all of which



Bamiyan, niche of the Small Buddha and adjoining caves (July 2002)

Bamiyan, niche of the Great Buddha (July 2002)



require very special methods, are made more difficult by the partly crumbling rock resembling *nagelfluh*. Besides, as with every anastylosis special considerations are necessary for an inconspicuous load-bearing frame in the background, which in this case for obvious reasons could be of steel. Whereas every imaginable kind of reconstruction would interfere with the walls of the niches more or less drastically, only simple anchors would be necessary to hold the load-bearing frame for the anastylosis. The frame would stand free in front of the back wall, the latter preserved in its condition after the destruction and therefore showing the traces of the destroyed figures like a silhouette so that the memory of the disaster would be kept alive.

During our technical investigations in Bamiyan in July 2002 this conservation concept of securing the existing remains in conjunction with an anastylosis preserving all traces of history, including the memory of the destruction in 2001, was almost self-evident. From the author's point of view this is the only appropriate solution for this unique place. Any imaginable type of “brand new” Buddhas would only harm the authentic spirit. In the meantime we can only hope that under the guidance of UNESCO the successful cooperation between an international ICOMOS team,

Afghan colleagues and a regional workforce will continue. It would be highly desirable if colleagues from India could also contribute, especially since the last comprehensive restoration work was executed by the Archaeological Survey of India (ASI). Considering the extraordinary importance of this world-famous historic site the safeguarding of the Bamiyan Buddhas should not be the achievement of one nation only, but instead a joint effort of many implemented step by step. However, as far as securing the most dangerous parts threatened to fall off and the consolidation of details such as historic plasters on the remains of the Small Buddha are concerned, there is a great urgency to start as soon as possible.

(abridged version of Michael Petzet, *Anastylosis or Reconstruction – the Conservation Concept for the Remains of the Buddhas of Bamiyan*. In: *ICOMOS 13th General Assembly*, Madrid 2002, pp. 189–192)

UNESCO Expert Working Group on the Preservation of the Bamiyan Site Munich, 21–22 November 2002

Recommendations

1. Consolidation and preservation

Recognizing the results of the expert groups that worked at the site of Bamiyan in May, July and September 2002, the participants at the international "Expert Working Group on the Preservation of the Bamiyan Site" which was held in Munich on 21 and 22 November 2002, recommend that:

- a) The Bamiyan site, consisting of the Northern cliff of the Bamiyan Valley, with its caves, especially the niches of the monumental Buddhas, the remains of the blown-up Buddhas themselves, and the area in front of the cliff for, at least, 100 meters, should be consolidated and preserved. Further cultural area within the main Valley, including Foladi and Kakrak, should be identified and protected after adequate archaeological research;
- b) an appropriate infrastructure be established for the conservation and preservation of the monuments;
- c) the entire site be fully documented;
- d) monitoring of the cliff and the existing fractures be performed;
- e) emergency actions be executed immediately, according to priorities;
- f) an execution plan be drawn up according to available data, together with new information, as necessary;
- g) training of local people and their involvement in the activities be carried out;
- h) the treatment and conservation of the loose fragments of the monumental Buddhas should include:
 - documentation;
 - geological investigations;
 - the professional placement of the remaining fragments of the Buddha statues according to stratigraphic identification;
 - protection of remains/fragments in a protected lapidarium.

Activities should be carried out simultaneously, if possible, in order to optimise the time work schedule. Safety, especially in the niches, should have priority.

2. Wall paintings

Regarding the conservation of the wall paintings, the participants further recommend that:

- a) A mission of experts on wall painting conservation, including a specialist in documentation, be sent to Bamiyan with the engineering specialists, in order to assess the state of preservation of the caves' structure, as well as the wall paintings still *in situ* and the damage caused by vandalism to 25 selected caves in Bamiyan, Foladi and Kakrak;
- b) A detailed plan of intervention for the conservation of the structure of the caves and their wall paintings, establishing priorities for intervention and a work-plan, be drawn up;
- c) Inventory and full photographic and graphic documentation of the paintings and comparison with existing/former documentation be completed;
- d) Samples for analysis in order to determine the technique of execution be collected, the deposits found on the surface of paintings and the most suitable and compatible materials to be employed for their correct conservation be carried out;

Bamiyan, view onto the remains of the Small Buddha (July 2002)



- e) In collaboration with the archaeological team, the fragments scattered on the floors of the caves that were vandalised together with those under the niches and the fragments of the two colossal Buddhas, shall be collected, inventoried, classified, catalogued, conserved, packed and kept safely stored;
- f) A safe depot be built for the preservation and storage of wall painting fragments, as well as for a small laboratory and working area;
- g) Caves with wall paintings be protected by temporary sealing (barriers, doors, etc.) and watchmen for their surveillance be contracted;
- h) Trainees be selected and formed of a team from Kabul and from Bamiyan, in cooperation with the Ministry of Culture, Department of Archaeology, etc. of those desiring to undertake training in conservation/restoration;
- i) Emergency intervention be carried out on dangerously detached/separated renders, in order to prevent their complete loss;
- j) Fragments of wall paintings be re-composed, assembled and re-installed. This should not be considered a priority and should be postponed for the future.

3. Archaeological projects

Regarding archaeological projects, the participants further recommend that:

- a) Archaeological explorations and excavations in the Bamiyan Valley and its surroundings should be carried out by experts in agreement with the Government of Afghanistan, in order to specify the extension of the archaeological zone and the cultural area to be protected.
A topographic map of the area should be prepared for this work.
Geophysical explorations should be carried out.
- b) The archaeological sites and monuments should be identified and protected. The programme for their future scientific investigation should be prepared, for example for the monastery complex, the royal residence, the parinirvana Buddha, and others.
- c) Clearance of the fragments from the niches should take place according to archaeological standards.

4. General recommendations

Cooperation between UNESCO and the CIMIC Group North (CGN) aiming to safeguard Afghanistan's cultural heritage, should be established in order to execute cultural projects efficiently in Afghanistan. The assistance and expertise of the CIMIC Group North, together with its functional specialists, its centre of expertise (COE) and its military capacities, in particular of equipment, should be extremely helpful in this regard.

The CIMIC Group North is ready to contribute within the framework of an agreement for cultural cooperation that should be established between UNESCO and CIMIC Group North as soon as possible.

ALBANIA

The Korça Bazaar

The Korça Bazaar has been placed under State protection as a monumental trade complex. The Bazaar was an integral part of a developed centre of craftsmanship and trade, which was the role of the city of Korça between the 18th and the 19th centuries. Today, the Korça Bazaar retains the shape it took in 1879, when it was completely reconstructed after a destructive fire. The Bazaar has a quadratic shape and the shops are arranged in a chain-form. From the typological point of view, the Korça Bazaar is the best preserved bazaar in the whole Balkan area among constructions that were built in the second half of the 19th century and the beginning of the 20th century. The restoration work on this monumental complex began in 1974, aiming in the first instance to avoid the

risk stemming from the damaged structures of the roofs and other parts. The restoration work continued until 1990 and was done on a strong methodical basis.

After 1990 State funds allocated to the restoration of the monuments of culture were negligible. Consequently, for the past 10 years, this ensemble has been neglected in terms of restoration and preservation. This means that nowadays the condition of the complex has deteriorated and the damage suffered by it, due to lack of restoration work, may be irreversible. A further deterioration of the ensemble might be harmful not only to Albanian cultural heritage, but also to that of the Balkans.

ICOMOS Albania



Korça Bazaar in 1975

ALGÉRIE L'État du Patrimoine – un Constat Mitigé

L'Algérie recèle un patrimoine diversifié mais aussi assez éparpillé sur un vaste territoire de 2.381.741 km². Des peintures et gravures rupestres du néolithique situées au cœur du Sahara aux œuvres architecturales des temps modernes, dont les plus significatives sont redevables au génie exceptionnellement prolifique de l'architecte Fernand Pouillon, en passant par les innombrables vestiges à l'état de ruines ou encore utilisés, des époques antique, moyen-âgeuse, ottomane et française, il est aisé de constater l'ampleur et la richesse du patrimoine mais aussi de prendre conscience de la complexité de sa prise en charge et des moyens conséquents qu'il faudrait mettre en œuvre en vue de sa préservation.

Porter un jugement sur l'attention que les pouvoirs publics et la société civile accordent au patrimoine en prenant comme référence les pays les plus motivés – en général il s'agit des pays développés – ou encore se contenter de vérifier à la lettre l'engagement des autorités en rapport aux diverses recommandations émises par l'UNESCO et l'ICOMOS, nous amène sans doute à des conclusions peu probantes et à un verdict assez sévère.

Dès lors nous sommes contraints d'adopter un point de vue sur l'état du patrimoine qui puisse mettre en évidence les efforts consentis et leurs évolutions depuis 1962, sans pour autant occulter les responsabilités ni dédouaner une quelconque partie impliquée directement ou indirectement dans le devenir du patrimoine.

Le délabrement de la Casbah est désormais une certitude. Désagrégation continue et manifeste de la consistance du bâti ancien.



Pas à pas, au fil des rares actions des pouvoirs publics d'un côté, et l'éveil graduel de la conscience civile, il est possible de saisir l'allure que prend l'intéressement pour le patrimoine. Car ce dernier ne peut être évalué en soi sans tenir compte de l'état de conscience de ceux à qui incombe la responsabilité de la prise en charge de sa protection et de sa mise en valeur.

Déjà par les chiffres, si l'on compare seulement les deux périodes – celle de la colonisation (132 années) et celle de l'indépendance (40 années) – en nous référant à un seul indicateur, assez significatif, celui du nombre de sites et monuments classés sur la liste du patrimoine national, l'on enregistre 384, pour la première, et 120, pour la seconde. Ainsi, on obtient une moyenne, pour chacune des périodes, de 3 classements par an. Si l'on considère le fait que l'intérêt pour le patrimoine a enregistré un progrès considérable au niveau mondial, alors il est aisé de conclure que l'Algérie stagne sous l'inertie d'une sensibilité héritée et n'a pu développer ses propres facultés pour apprécier son patrimoine à sa juste valeur.

L'avancée hésitante de l'instance juridique

Depuis l'indépendance, en 1962, l'Algérie a produit deux textes de loi se rapportant au patrimoine.

La première loi, promulguée en 1967, sous l'appellation *Ordonnance n°67-281, relative aux fouilles et à la protection des sites et monuments historiques et naturels*, n'était en fait qu'un réaménagement des textes en vigueur pendant l'occupation, puis reconduits dès l'indépendance avec la précaution légitime de supprimer les contenus contraires à la souveraineté de l'Algérie.

Bien que cette loi prévoyait dans son contenu des sanctions à l'égard des contrevenants, le patrimoine n'a pas échappé pour autant aux violations flagrantes aussi bien de la part des pouvoirs publics que des citoyens. Nombreux étaient les monuments, parfois inscrits sur la liste du patrimoine national et dont le sort n'intéressait qu'une minorité d'érudits sans tribune, qui ont disparu sous leurs propres décombres ou sous de nouvelles réalisations d'immeubles ou d'autoroutes.

Car il faut rappeler que les biens patrimoniaux aujourd'hui disparus, ou réduits à l'état de ruines après l'indépendance, ne sont pas le résultat de l'incurie, ou simplement de la négligence ou encore de l'absence de moyens humains ou matériels, mais bien la conséquence d'une vision exagérément tournée vers le futur, malheureusement trop imprégnée de préjugés à l'égard du patrimoine historique et de la tradition d'une façon générale. Nonobstant l'existence d'une loi, bien que très discutable, protégeant le patrimoine historique, ce dernier s'est retrouvé de fait condamné par l'opinion de l'époque à disparaître en raison de son « incapacité à assumer la modernité ».

Quelques rares échantillons emblématiques ont été épargnés plutôt par soucis d'éviter de ternir l'image du pays aux yeux de la communauté internationale que par réelle conviction de la nécessaire protection du patrimoine. Ce sera d'ailleurs la même attitude qui contribuera à vider de leurs valeurs authentiques, dans ses formes tangibles et intangibles, les arts et traditions populaires. L'on assistera à des exhibitions sans âme des mêmes objets et des mêmes rituels en marges des manifestations surmédiatisées consacrées au développement et à la performance de la technologie.

Le patrimoine n'a pu constituer un référent reconnu indispensable pour l'amélioration du cadre social, économique et culturel

du citoyen. Il était plutôt ressenti comme un fardeau inutile et encombrant qui entrave la marche vers le « développement ».

Cette première phase de l'histoire montre qu'aucune loi, fut elle divine, ne peut se faire l'avocat d'un accusé dans une partie jouée à l'avance.

Cependant, une poignée de cadres et d'hommes de culture, travaillant aussi bien dans des structures de l'état que dans l'anonymat le plus absolu – et à qui il faudra rendre hommage en cette circonstance, à l'exemple de Fatima Khadra Kouadria –, n'ont jamais cessé d'œuvrer, nonobstant le contexte défavorable, pour la protection du patrimoine. Leurs efforts, et surtout leurs contributions, qui nous permettent aujourd'hui de parler spontanément du patrimoine, méritent d'être transcrits et rappelés à la jeune génération d'architectes, d'archéologues et d'historiens algériens.

L'ouverture du champ politique, survenue après les événements qui ont marqué l'Algérie en 1988, a permis à la société civile de s'organiser librement à l'intérieur d'associations qu'elles soient politiques ou culturelles. A cette occasion, alors que les principaux choix politiques, sociaux et économiques ayant guidé le pays depuis 1962 se trouvaient remis en cause, la question identitaire se posait avec acuité après trois décennies de vaines tentatives à vouloir façonner le citoyen au moyen d'une idéologie prétendant naïvement qu'il était possible de refaire le monde en chargeant l'instance politique de construire une culture ex nihilo.

« Quand on chasse le naturel, il revient au galop ». Ainsi l'histoire reprend ses droits. Ce retour vers soi s'est naturellement avéré très salutaire pour le patrimoine et n'a pas manqué, lors des nombreux débats houleux spontanés ou organisés sur la réconciliation avec l'histoire, de mesurer les effets de l'amnésie à travers l'état de délabrement du patrimoine et de susciter des actions concrètes en vue de sa conservation.

Il faut mentionner que la presse algérienne a considérablement contribué, même si dans un désordre inévitable, non seulement à l'organisation et la diffusion des débats mais aussi, grâce à la constance des publications, à les faire connaître d'avantage et à les faire mûrir.

De l'autre côté, des cadres sincères et fortement engagés dans la promotion du patrimoine ont exprimé, par la rédaction d'une nouvelle loi, la ferme volonté de l'Etat de placer le patrimoine parmi les préoccupations majeures du pays et de s'impliquer d'avantage pour sa préservation et sa mise en valeur.

Ainsi, au terme de presque quatre décennies d'un chantier d'idées dominé par la confusion et la contradiction, est promulguée en 1998 la *loi n°98-04 relative à la protection du patrimoine culturel*.

Apparu comme une suite logique et une confirmation naturelle du réel changement opéré dans le contexte politique et culturel, ce nouveau texte de loi sera approuvé sans aucune difficulté par les parlementaires.

Les éléments nouveaux consacrés par la nouvelle loi, outre la remarquable dimension de conscience véhiculée, se résument en deux points essentiels: d'un côté, la notion de patrimoine est étendue aux ensembles bâtis – les centres historiques –, et par la même occasion, est institué le « secteur sauvegardé », pour lequel désormais il sera question d'établir le « Plan permanent de sauvegarde et de mise en valeur ». De l'autre côté, une autre nouveauté à mettre incontestablement sur le compte de la volonté de l'Etat à promouvoir le patrimoine, est la reconnaissance explicite de la propriété privée et la création d'un fonds d'aide au patrimoine.

Alors que le nouveau texte faisait l'objet de campagnes d'explication (notamment à l'occasion de la célébration du mois du patrimoine: 18 avril-18 mai) de la part des acteurs qui l'ont façonné – tout particulièrement des juristes –, les techniciens sur le ter-

rain ainsi que les autorités locales réclamaient déjà avec insistance la production des textes d'application de la dite loi.

Une vingtaine de textes d'application sont programmés depuis 1998. Les plus importants concernent la prise en charge financière des études et des travaux pertinents à la mise en valeur ainsi que la qualification relative à la maîtrise d'œuvre et à l'entreprise chargée de l'exécution des travaux etc.

Quatre longues années se sont écoulées jusqu'à ce jour, et les textes si attendus tardent, pour des raisons incompréhensibles, à voir le jour.

Sur le terrain, outre les opérations de restauration de monuments, un grand nombre de projets d'études pour l'élaboration de plans de sauvegarde a été entamé bien avant la promulgation de la loi sur la protection des biens culturels devant ainsi – en apparence – toute initiative de l'administration du Ministère de la communication et de la culture.

Ces études, conduites souvent en toute hâte, à des coûts de maîtrise d'œuvre franchement dérisoires et dans des délais impossibles, tentent de produire le « Plan de sauvegarde et de mise en valeur » en l'assimilant à l'unique instrument d'urbanisme de détail officiel: le « Plan d'occupation des sols ». Cette entorse faite aux centres historiques n'est pas fortuite. Elle est la conséquence d'une vision anachronique persistante dont la cause découle de l'impossibilité d'arracher le bâti constituant les centres anciens du registre de « l'habitat précaire ». A ce titre, il n'est point un hasard si le dossier des centres historiques, classés ou non classés, faisant

Maison murée menaçant ruine sous le regard insoucieux des enfants trop occupés à jouer de l'espace libéré à la suite de la démolition d'une maison affrontée



l'objet d'études est souvent pris en charge par le Ministère de l'habitat et de l'urbanisme.

Pour l'instant, force est de constater que le manque de concertation et de coordination entre le Ministère de l'habitat et de l'urbanisme et le Ministère de la communication et de la culture ne profite pas de façon positive au patrimoine. Au delà des équivoques qui peuvent surgir malencontreusement dans le rapport avec les associations, sachant que ces dernières privilégient par nature le bon sens au respect inconditionnel des procédures en vigueur, il est souhaitable de rechercher dans la conjoncture actuelle les possibilités qui puissent aider à transcender les trop fermes « effets de position » des institutions. Les schémas d'organisation institutionnels, tels que appliqués de nos jours, ne permettent pas d'agir de façon concertée et positive pour le bien du patrimoine protégé et, surtout, non protégé.

Car il faut se résigner à admettre que non seulement *le patrimoine est l'affaire de tous* mais également croire qu'on a toujours besoin de l'expérience d'autrui. En effet, si le Ministère de l'habitat et de l'urbanisme possède des cadres qui ont une expérience avérée dans le traitement des dossiers se rapportant aux tissus urbains et notamment à l'habitat précaire, le Ministère de la communication et de la culture enregistre à son actif, bien que modestement, une expérience dans le domaine de la conservation. Il paraît évident que la mise à contribution simultanée des deux expériences donnera l'occasion à l'Algérie de réaliser un progrès notable dans la prise en charge effective du patrimoine. Si le patri-

moine en Algérie constitue un problème assez ardu, il le sera moins si les aspects isolationnistes contenus dans les règles concernant les relations entre les hommes – et les institutions – viennent à s'estamper. Il n'est pas exagéré de dire que le patrimoine n'a jamais été un problème insurmontable; c'est plutôt ceux qui ont la charge de le préserver et le mettre en valeur qui constituent le problème.

Le retard en matière d'orientation et de définition des modalités d'application de la loi ne reflète aucunement la volonté exprimée dans cette dernière. Pour l'instant, le récent texte de loi demeure comme un espoir *tout court* au vu des sollicitations exprimées aussi bien par la société civile (Associations), les institutions et les organismes locaux.

A ce titre l'ICOMOS Algérie n'a pas manqué – notamment à l'occasion du récent « Symposium International sur la mise en valeur des centres historiques », organisé à Alger du 13 au 15 mai 2002 par le Ministère de la Culture et la Communication et l'Ambassade de Suède à Alger, à l'occasion du 3ème Festival Culturel de l'Union Européenne en Algérie – de recommander, au nom des associations algériennes à caractère culturel œuvrant pour la préservation et la promotion des centres anciens, l'urgence de procéder à l'élaboration des textes d'application de la nouvelle loi. En cette circonstance l'ICOMOS Algérie a montré son entière disponibilité à apporter sa contribution, à la demande du Ministère de la Culture et la Communication, en vue de mettre fin à la divergence improductive qui caractérise actuellement les études de réhabilitation des centres anciens.

Un organisme chargé de la gestion du patrimoine devenu caduc

Devant les grandes mutations survenues au cours de la dernière décennie, l'unique organisme chargé d'administrer le patrimoine, en l'occurrence l'Agence Nationale d'Archéologie et de Protection des Sites et Monuments Historiques, dont la création remonte à 1987, montre d'énormes difficultés à assumer les missions pour lesquelles il a été créé. La centralisation, au niveau de la capitale, de la gestion de l'ensemble des biens culturels, répartis sur un territoire d'une étendue égale à quatre fois celle de la France, ajoutée à la surcharge des missions allant paradoxalement des études aux contrôles, en passant par la recherche, ont eu raison de l'efficacité de l'Agence à se montrer utile et performante.

Désormais son absence est de plus en plus remarquée dans de nombreuses situations où elle se voit interpellée. L'on citera, à titre d'exemple, le sort réservé aux deux sites archéologiques d'Alger (Tamentfoust, antique Rusgunae) et d'Oran (Ville punique des Andalouses). Des terrains situés dans la partie identifiée du premier site antique, et d'autres sur le deuxième site, qui d'ailleurs est classé depuis 1956, ont été cédés à des particuliers pour la réalisation de bâtiments avec une facilité déconcertante qui dénote le rôle défaillant de l'Agence.

La restructuration de l'Agence, et sa mise en conformité avec la nouvelle place qu'occupe le patrimoine dans la culture algérienne que la nouvelle loi traduit assez fidèlement, se fait de plus en plus ressentir, et ne doit tarder sous peine de constituer, dans un avenir probablement très proche, une entrave au bon déroulement des actions envisageables dans le cadre des futurs textes d'application.

L'état du patrimoine dans un contexte culturel en mutation

En raison de la différence de la nature des biens, et par conséquent de la différence des dispositions mises ou à mettre en œuvre en





Les ordures ménagères, qui sont ramassées très occasionnellement, se tassent quotidiennement dans les espaces libérés par les bâtisses disparues ou en cours de disparition

vue de la préservation et de la mise en valeur, l'établissement du rapport sur l'état du patrimoine en Algérie, se voulant général et très sommaire, concernera essentiellement les centres historiques habités et les édifices historiques en usage.

Les centres historiques

Mis à part le parc archéologique de Tipaza et le centre ancien de la Casbah d'Alger, sites classés sur la liste du patrimoine mondial respectivement en 1982 et en 1992, aucun ensemble historique de la région du nord de l'Algérie n'a bénéficié d'une étude orientée vers l'élaboration d'un plan de sauvegarde et de mise en valeur.

Pire, certains centres historiques ont été volontairement assimilés à des ensembles d'habitat précaire au même titre que les bidonvilles; tel le Vieux Rocher de Constantine, bien qu'étant en instance de classement sur la liste nationale, a été outrageusement ignoré dans la première version du Plan Directeur d'Aménagement et d'Urbanisme de Constantine. C'est dire que la conservation du patrimoine demeure encore un domaine étranger pour un grand nombre de bureaux d'études censés rompre avec la traditionnelle conception de l'urbanisme et se mettre en adéquation avec la nouvelle vision actuellement représentée par la floraison d'associations à caractère culturel qui ont adopté dans leurs statuts le patrimoine comme unique raison d'être.

La Casbah – ou plus exactement l'ancienne médina d'El-djazair – n'est pas en reste. L'élaboration du Plan permanent de sauvegarde et de mise en valeur, qui d'ailleurs est en cours d'achèvement, ne semble pas produire d'effet sur le devenir de la Casbah. Tout porte à croire qu'il s'agit d'une « chose » qui suit avec insouciance son petit bonhomme de chemin à l'intérieur du dédale des procédures administratives, oubliant ainsi sa raison d'être en tant que médiation nécessaire à la prise en charge *au plus vite* des nombreux problèmes de différentes natures qui poussent, chaque jour un peu plus, la Casbah vers la disparition totale et ses occupants vers la dégradation humaine.

Alger et Constantine occupent malheureusement le haut du palmarès des sites délabrés. Il n'est plus question de parler de « site en péril » tellement l'état du cadre bâti historique est lamentable. Le tableau actuel a cessé de suggérer, même pour le plus jeune des initiés, des interventions de consolidation; l'on est tenté de dire qu'il ne reste à envisager, malheureusement, que l'évacuation des populations et la reconstruction des bâtisses disparues ou en voie de disparition.



La ville « moderne » avance à pas déterminés aux dépens de l'héritage historique. Au fond, des immeubles de l'époque coloniale, et plus en avant, le relais assumé par un immeuble de l'après indépendance

Le signe d'abandon est manifeste: ordures ménagères et gravats, tassés en des endroits autrefois égayés par des scènes de convivialité, viennent renforcer le décors apocalyptique dans lequel la Casbah d'Alger et la Souika de Constantine affichent sans pudeur leur agonie. C'est des ordures ménagères qui témoignent de la fuite en avant, laissant entendre que la gestion du quotidien est un problème fort complexe qui nécessite au préalable des mesures extraordinaires et une planification rigoureuse. Pendant ce temps, à l'image d'un individu à qui il ne semble plus utile de se laver les mains avant de manger tant que les médecins n'ont pas identifié son mal et ne lui ont pas encore prescrit de traitement, la Casbah d'Alger risquera, ironie du sort, de mourir d'une autre maladie qu'elle a pris le soin paradoxalement de choisir.

Au vu du décalage considérable qui s'est créé entre l'état réel actuel de la Casbah et les objectifs prévisionnels tels que communément entendus dans un plan visant la sauvegarde (mesures préventives) et la mise en valeur (revitalisation), il est impératif – au nom du bon sens – de se mobiliser sans plus attendre pour l'établissement d'un *plan d'urgence*. Ce dernier doit être non seulement rédigé dans l'immédiat mais aussi appliqué avec une célérité conséquente qui soit en mesure d'inverser le processus d'effritement du corps vif de la Casbah et mettre fin au phénomène de paupérisation qui frappe une bonne partie de sa population. Il ne s'agit pas de se précipiter en occupant le terrain avec des brouettes. L'expérience a montré par le passé le plus récent que les entreprises parties au secours (à l'assaut!) de la Casbah ont causé plus de dégâts que tous les facteurs naturels et humains réunis. Voulant bien faire, sans toutefois maîtriser la problématique des centres anciens, les entreprises chargées des travaux ont vite transformé les chantiers de mise en valeur en chantiers de démolition. Le témoignage est toujours vivant: des tableaux de ruines qui illustrent tragiquement la renonciation à un héritage séculaire empreint de génie et de sagesse. Quel sacrilège!

Comment faire pour élaborer le contenu d'un plan d'urgence efficace et veiller également à sa mise en œuvre dans des délais très courts ?

Il serait crédible et plus rassurant, en vertu des différentes natures du problème Casbah et de sa complexité, de rassembler sous l'autorité du gouverneur de la région toutes les compétences actuellement disponibles sur le territoire national mais éparpillées dans plusieurs structures (architectes, ingénieurs et entrepreneurs), en présence des représentants des autorités locales dotés d'un

minimum de pouvoir de décision (wilaya, daïra et commune) et des représentants de la société civile (Associations oeuvrant pour la préservation de la Casbah), pendant un, deux ou trois jours, ou plus s'il le faut, en vue de produire un document d'orientations pratiques des actions à mener dans le cadre des travaux d'urgence, et un deuxième documents se rapportant aux mesures devant identifier et assurer la constance des actions ordinaires pour entretenir et gérer ce qui reste désormais du tissu de la Casbah (Ramassage des gravats et des ordures ménagères, éclairage, alimentation en eau potable, assainissement, police urbaine pour juguler le squat, etc.). Une telle entreprise apportera certainement des éclaircissements profitables au maître d'œuvre chargé de l'élaboration du plan de sauvegarde; comme aussi elle pourrait produire un précédent heureux qui servira d'exemple à la quasi-totalité des médinas du nord d'Alger. Car, du fait de sa condition de capitale, Alger sert de référent aux autres villes en produisant un impact considérable; il serait donc judicieux de mettre au bout de sa force traînante le bon exemple que de continuer à entretenir son rôle de mauvais exemple.

A la lumière des rares expériences réalisées au nord de l'Algérie, le décalage enregistré entre les aspirations de la société civile et le credo cultivé dans les milieux des techniciens chargés de l'élaboration des plans d'aménagements urbains demeure assez contrastant.

Alors que le nord de l'Algérie – étroite bande côtière appartenant au système méditerranéen qui renferme les médinas et les grandes villes – continue à observer la lente et sure désagrégation des témoignages historiques de modeste facture architecturale, le patrimoine du sud, en revanche, bénéficie d'une attention particulière qui soulève quelques appréhension légitimes. S'agit-il d'une attitude qui exprime la consécration de la reconnaissance d'un patrimoine essentiellement vernaculaire? Ou bien s'agit-il d'une simple appellation à la mode qui somme toute finira par dévoiler ses visées exclusivement « hygiénistes » ?

Pour l'instant, il faut retenir qu'un nombre appréciable d'études pour l'élaboration de plans de sauvegarde a été lancé par différents ministères, en l'occurrence le Ministère de l'habitat et de l'urbanisme, le Ministère de la culture et de la communication

et le Ministère de l'aménagement du territoire et de l'environnement.

Ce dernier, grâce à la disponibilité d'un fonds consistant consacré au développement du sud, mettra au profit des collectivités locales les moyens financiers afin d'entreprendre des opérations de revalorisation des ksour sans considération particulière au fait qu'ils soient classés ou non sur la liste du patrimoine national.

Le fait que l'opportunité d'intervenir ou d'élaborer un projet sur tel ou tel bien culturel soit laissée à l'initiative des autorités locales, dénote un changement heureux dans la prise en charge du patrimoine, mais a malheureusement permis parfois d'entreprendre des travaux sans l'établissement d'une étude préalable dûment élaborée. Le document graphique et écrit est parfois réduit à une simple formalité administrative dont le préposé à la gestion locale croit pouvoir s'en passer. Ainsi toutes les informations inhérentes à l'histoire de l'objet « réparé » sont occultées au même titre que les avantages offerts par le document dans la gestion rationnelle de son entretien.

Les édifices monumentaux

Bien que des opérations – au demeurant insignifiantes au regard à la masse considérable des biens historiques qui ont besoin d'une cure – soient prescrites à l'adresse d'un certain nombre de monuments, il n'est pas permis encore de parler d'une gestion rationnelle du patrimoine monumental classé ou non classé, encore moins d'une véritable pratique de la conservation et de la mise en valeur.

Parmi ces opérations, menées dans des cadres circonstanciels assez différents et par des institutions différentes – en gros, il s'agit du Ministère de l'habitat et de l'urbanisme, du Ministère de la culture et de la communication et du Ministère de l'aménagement du territoire et de l'environnement – l'on enregistre essentiellement la « restauration » de trois ensembles monumentaux (Citadelle d'Alger, Les palais des Bey d'Oran et de Constantine), de quelques mosquées et palais dont la majorité se situe dans le centre ancien d'Alger; et enfin la réhabilitation d'un îlot et de la place du Ksar d'El Atteuf à Ghardaïa, qui ont fait l'objet d'une étude préalable.



L'écorchement des édifices historiques est devenu une pratique courante.

Le palais de Dar El Hamra à la Casbah d'Alger. Les coûts de la réfection des enduits ne sont plus une préoccupation contrairement à ceux des travaux de mise hors eau.



Exemple d'une fresque ornementale se trouvant sur la paroi du patio d'un palais à la Casbah

Faut-il voir dans ces actions concrètes un signe de changement? Que la période de « sensibilisation » pour le patrimoine est désormais une préoccupation du passé?

Oui. L'heure est à l'intervention, aux méthodologies d'approche de l'acte de restauration et à l'organisation du chantier de restauration. L'heure est aussi à la discussion autour de la maîtrise des techniques et des règles régissant la restauration.

Cependant, sur le terrain la confusion est grande: certains architectes, peu scrupuleux, sans aucune préparation culturelle et technique, s'autoproclamant « restaurateurs », causent en des temps records des dommages irréversibles au patrimoine que des décennies entières de négligence n'ont pu provoquer. Ainsi, une nouvelle forme de barbarie prend pied au détriment non seulement de la préservation du patrimoine, mais aussi des compétences avérées que l'Algérie a formées dans un premier temps dans des universités européennes, puis à l'Ecole Polytechnique d'architecture et d'urbanisme d'Alger (EPAU).

Ces architectes pseudo-restaurateurs, qu'il est juste de qualifier de charlatans, se distinguent par des pratiques singulières érigées en règles dont la portée est totalement irrespectueuse du patrimoine: 'une des plus déplorables, qui consiste à « écorcher » minutieusement le monument dans ses moindres parties internes et externes, est imposée comme procédé pour la lecture des transformations survenues dans le monument, nonobstant l'avertissement des restaurateurs sur les effets néfastes d'une telle pratique: compromission de la durabilité de l'ouvrage et suppression des fresques et du témoignage documentaire de la stratigraphie des différentes couches chromatiques.

Des exemples emblématiques méritent d'être cités: La Citadelle d'Alger, Djamaa Ali Betchin, Djamaa Es Seghir, Djamaa Sidi Ramdane, Zaouia de Sidi Abderrahmane, Palais de Dar El Hamra, Palais de Dar Aziza, à Alger; Palais du Bey d'Oran, Palais du Bey de Constantine, Mosquée de Sidi Boumediene à Tlemcen, etc.

L'ICOMOS Algérie n'a pas manqué une seule occasion pour exprimer sa désapprobation en exposant de façon objective le tort causé à l'ouvrage historique à la suite de l'enlèvement systématique du revêtement ancien. Le revêtement, en tant que couche de protection des structures rendues extrêmement vulnérables par la présence de terre dans la composition du mortier existant, est considéré seulement dans son acception de « couche de sacrifice » non pas dans la logique de participation à la conservation de l'ouvrage, mais plutôt comme partie « sacrificable » même pour des rai-

sons étrangères à sa raison d'être, en l'occurrence venir en aide à l'incapacité du chargé de l'étude de restauration de faire une lecture appropriée du monument au moyen de sondages non destructeurs. Des arguments et des exemples emblématiques ont été portés par des spécialistes locaux à la connaissance de techniciens responsables pour les convaincre de la nécessité de maintenir en place les revêtements en bon état. Malheureusement, outre le crime de lèse-histoire, la nouvelle « barbarie » se refuse d'admettre, au regard des atteintes permanentes portées aux monuments, l'impossibilité de reproduire la même qualité d'adhérence avec les mortiers à base de ciment, malgré les explications produites sur l'incompatibilité des comportements chimique et physique entre les matériaux traditionnels et modernes. L'avenir proche sera sans surprise: des pans entiers d'enduis se détacheront des parois sous la forme de grandes plaques.

Par ailleurs, certains monuments transformés durant l'époque de l'occupation française (1830–1962) sont souvent l'objet d'épuration de tout ce qui se réfère à cette période. Cette vision étroite de la restauration, toujours promue par certains architectes et archéologues étrangers au domaine de la conservation, dénote une attitude « pseudo-nationaliste » peu respectueuse de l'histoire et de la dimension universelle du patrimoine.

Ici, encore une fois, la mosquée Ali Betchin à Alger, – qui se doit être évoquée tant le cas est parvenu à illustrer de façon emblématique les interventions contraires aux principes élémentaires de la conservation – montre la nature « idéologique » des atteintes portées au patrimoine: la suppression de la deuxième grande cou-

Mosquée Ali Betchin à la Casbah d'Alger. Intérieur en cours de décapage par des procédés mécaniques destructeurs.





Mosquée Ali Betchin. Le recours systématique à l'enduits à base de ciment fournit souvent le prétexte pour contourner les vrais travaux de restauration



pole, abritant l'autel au temps où la mosquée était convertie en église, a fini d'ailleurs par constituer un prétexte inavoué pour s'adonner à des reconstitutions arbitraires, sans aucune documentation éprouvée, au même titre que la surélévation du minaret, portée au double de sa hauteur initiale, sur la seule base qu'il aurait été démoli par le passé lors des incursions des flottes européennes dans la baie d'Alger.

En somme, il est clair que le fait de la restauration, au vu d'un grand nombre de projets, demeure un acte personnel assimilable à celui d'un architecte aux prises avec la conception d'un objet à rénover.

Aucune considération n'est accordée à la substance matérielle historique; l'important est l'éclat que pourrait provoquer un édifice après « réparation ».

Le Bastion 23 – Ensemble de palais et de maisons datant de l'époque turque, appelé également Quartier de Rais –, qui fût classé en 1909, se présente aujourd'hui, après « restauration sans étude », sous un « look » scintillant donnant l'impression d'une pièce mécanique venant de sortir de l'usine. Un tel effet est révélateur du traitement dont ont fait l'objet les bâtiments constituant le complexe historique en question. L'opération a consisté dans le démantèlement d'une grande partie des murs porteurs mixtes et leur substitution par une ossature en béton armé et un tamponnement en brique creuse de terre cuite. Tous les revêtements ont été refaits avec des matériaux et des techniques modernes. La faïence, assez répandue sur les murs intérieurs, a été soigneusement remplacée par de nouvelles pièces conçues selon un goût laissé au gré de l'artisan et de l'architecte chargé du suivi du chantier.

Un autre lot de projets initiés par le Ministère de la culture et la

Mosquée Ali Betchin avant les travaux de « restauration ». L'arrière grande coupole a été démolie pour être remplacée par une série de petites coupoles probablement en béton armé. Le minaret, quant à lui, qui sera probablement détruit, sera reconstruit avec une hauteur double de sa hauteur initiale.



communication, qui mérite d'être cité, concerne la restauration et l'extension d'une série de musées situés à Alger dont la plupart figure sur la liste du patrimoine national: Le Musée des Arts et Traditions Populaires, le Musée du Bardo, le Musée des Antiquités et le Musée National des Beaux Arts.

Ce qui caractérise l'ensemble de ces projets est la programmation d'une extension, souvent sur les rares espaces aménagés en jardin. Le jardin, en tant qu'espace solidaire avec la qualité architecturale du bâtiment, et par conséquent indissociable de celui-ci, est malheureusement considéré comme une simple réserve foncière potentielle appelée au besoin, devant la pression certaine et inévitable du développement des collections et des activités du musée, à recevoir une édification.

Hormis le cas légitime, et même louable, du Musée National des Arts et Traditions Populaires à la Casbah d'Alger, qui récupère moyennant finance le lot d'une bâtisse privée effondrée en vue de réaliser l'extension, tous les musées cités ont opté pour le sacrifice d'une partie non négligeable de leurs cadres naturels immédiats. Mais le cas le plus contestable demeure celui du Musée National des Beaux Arts d'Alger. Si le projet d'extension vient à être réalisé, la belle et majestueuse scénographie du site naturel dans lequel émerge le bâtiment du musée se verra très sérieusement perturbée. En outre, l'idée sensible de l'architecte Paul Guion – aménageur du Jardin d'Essai, situé en contrebas, et concepteur du bâtiment du musée – de vouloir intégrer dans l'axe perspectif et fonctionnel l'ancienne maison mauresque, dite Villa Adelatif, comme pour rappeler la Villa Medici à Rome, sera définitivement et radicalement effacée.

Au manque d'espace verts, ludiques et culturels dans Alger, les

responsables du musée ne retiennent malheureusement que le manque d'espace pour entreposer les nouvelles œuvres d'arts dans un musée savamment conçu qui ne peut continuer à accueillir indéfiniment d'autres objets sans compromettre son unité architecturale et l'harmonie qu'il partage avec son site.

Le bon sens voudrait que l'on se résigne devant la logique de l'expansion urbaine: au besoin d'agrandir l'ancienne bibliothèque Nationale d'Alger, le choix s'est porté naturellement sur la réalisation d'une nouvelle et plus grande bibliothèque; au besoin de doter la capitale d'un stade à grande capacité répondant aux normes olympiques, nul n'a pensé agrandir l'ancien stade de Bologhine (ex. Saint-Eugène); comme aussi, il est plus raisonnable de penser à doter la capitale d'un nouveau musée des arts modernes en laissant l'actuel Musée National des Beaux Arts en l'état sous peine de le dénaturer et de compromettre par la même occasion l'équilibre fonctionnel et esthétique de son environnement immédiat.

D'autres interventions, très diffuses et peu connues, sont entreprises, souvent sans aucune étude préalable, par des collectivités locales. Elles se résument dans de nombreux cas à des actions de « réparation » menées avec un esprit assez désinvolte à l'égard de la consistance historique du bien culturel.

Patrimoine et formation

Sur un autre volet des actions favorables à la promotion du patrimoine, la formation constitue un domaine des plus instables. Dès 1989, l'Algérie s'est dotée dans le cadre de la coopération algéro-italienne d'une post graduation en « Préservation et mise en valeur

des monuments et sites historiques » auprès de l'Ecole Polytechnique d'Architecture et d'Urbanisme (EPAU) d'Alger. Au terme de la formation qui dure trois ans, le diplôme de magister est délivré après la réussite à tous les examens des matières dispensées et la soutenance d'un mémoire. La brève présence de la coopération italienne, écourtée à cause des événements tragiques qui ont secoué l'Algérie, a quand même permis aux responsables de l'époque de prendre les devants en prévoyant le relais de l'encadrement par le personnel local sans pour autant rompre le lien avec l'université de Rome.

Après une décennie d'efforts pour consolider et consacrer définitivement cet acquis, obtenu à coûts de grands sacrifices humains et financiers aussi bien de la partie algérienne qu'italienne, la nouvelle direction de l'EPAU fait table rase des deux filières de post-graduation existantes: à savoir « Urbanisme » et « Préservation et mise en valeur des monuments et sites ».

La régression est brutale. Le mécontentement est total. Alors que l'intérêt pour le patrimoine marque avec optimisme des avancées considérables dans l'environnement culturel et professionnel algérien, l'unique institution chargée de l'enseignement des architectes qui soit dotée de moyens matériels significatifs – l'EPAU –, trahit l'espoir d'une génération d'architectes en décidant, on ne sait sous quelle impulsion, de mettre fin à l'unique formation post-universitaire consacrée au patrimoine.

A l'orée du troisième millénaire, une autre opportunité s'est présentée, dans le cadre du programme Euromed-Héritage piloté par l'ICCROM: le « cours maghrébin du patrimoine ». Cette initiative a permis à l'Algérie d'accueillir une partie de la formation post-graduée sous l'intitulé « Conservation-restauration des biens archéologiques ». L'expérience n'a duré que le temps d'une promotion, alors qu'elle promettait de servir d'input pour asseoir définitivement le cours sous les auspices de l'Algérie.

Le cours homologue de Tunis, bien plus ancien, prévoyait une formation complémentaire dans le domaine de la « Restauration des monuments et la sauvegarde des centres historiques ».

L'on relève de la brève expérience du « cours du patrimoine du Maghreb » deux considérations: le cours d'Alger, bien qu'ayant conclu la formation avec succès, n'a pu produire l'effet de levier attendu. Mis à part les quelques intentions déclarées par des responsables universitaires, aucune suite concrète ne fut donnée à la poursuite de cette première expérience consacrée à la formation de conservateurs. D'autre part, il faut souligner les fortes déperditions dans le recrutement des architectes ayant subi la formation de Tunis. Par manque d'une politique claire de la prise en charge du patrimoine, et par conséquent de la reconnaissance des différents profils de compétences indispensables, grand nombre des architectes préparés dans le cours de Tunis n'ont pu être réinvestis dans les quelques structures existantes. Il faut également noter que les « diplômés » continuent à susciter auprès de certains fonctionnaires, n'ayant d'intérêt que pour le poste, l'image d'un adversaire probable dont il faut se défaire.

Conclusion

Au-delà de la sensibilité manifestée à l'égard du patrimoine – traduisible en terme d'attention effective accordée à ce patrimoine, qu'il est d'ailleurs tout à fait possible d'apprécier à juste valeur en considérant le point de vue et l'apport de chacun des acteurs impliqués à différents degrés directement ou indirectement dans la préservation et la mise en valeur du patrimoine, – l'Algérie, par sa modeste expérience, a montré tantôt des avancées notables, notamment par l'apparition et le confortement de plus en plus déterminant de la société civile (Associations) sur la scène, tantôt par des reculs vertigineux et surprenants, telle la formation qui a assumé un rôle protagoniste en mettant sur le terrain des architectes post-gradués dans le domaine du patrimoine avant de s'éteindre brusquement sans explication aucune.

Ainsi, il résulte, en raison des réformes fondamentales actuellement en cours en Algérie et de leurs effets inévitables qui rendent le contexte parfois peu lisible, il n'est pas possible de tirer des conclusions définitives sans le risque de se voir d'ici peu contredit positivement ou négativement par des changements de différentes natures.

Pour l'instant, l'urgence réclame l'élaboration des textes d'application de la loi relative au patrimoine; la restructuration de l'organisation de la gestion du patrimoine; la recherche de moyens pour éliminer au plus vite les dysfonctionnements enregistrés dans les rapports aussi bien entre les différents secteurs de l'Etat, que de ces derniers avec les élus locaux et la société civile, dans le but d'éviter d'ajouter à la gamme déjà importante des facteurs responsables de la détérioration du patrimoine, celle de la désorganisation.

Par ailleurs, il est impératif de rouvrir la post-graduation dans les deux filières de l'« urbanisme » et de la « Préservation et la mise en valeur des monuments et sites historiques »; et de poursuivre l'expérience précédente dans la formation de conservateurs-restaureurs destinés à exercer sur les sites ou dans les musées.

Le moment est certainement venu d'entamer le traitement de la question relative à la formation dans le domaine du patrimoine dans un cadre élargi. S'il est question de créer une « Ecole du patrimoine », qui soit dotée d'une autonomie physique et statutaire, il faudrait prendre en considération les difficultés notables à réunir l'encadrement approprié et, surtout, les effets handicapants que l'isolement produira sur son épanouissement et sa performance. Dans un premier moment, il serait, à notre sens, plus judicieux de concevoir une « Ecole du patrimoine » qui soit organisée sous la forme d'une dense constellation de façon à prendre en charge l'intégralité des activités engagées dans la revalorisation du patrimoine: de la formation professionnelle dans les métiers du bâtiment jusqu'à la formation doctorale et la recherche. Ainsi tous les établissements, actuellement sur pied, chargés de la formation devraient s'impliquer chacun à son niveau, et de façon concertée, en intégrant dans sa propre carte le bien culturel.

Yassine Ouagueni
ICOMOS Algérie

ANDORRA

The River Going Down Hill

The hilly landscape is the fundamental expression of the geographic character of our country. This characteristic becomes particularly accentuated in mountainous countries such as Andorra. In fact, this small country in the Pyrenees was known for a long time under the name of 'the Valleys of Andorra', a designation that highlights this most prominent landscape feature. At the bottom of these valleys, the river provided a silver thread to life within a culturally rich, dense and dynamic landscape.

The hydrographical network of Andorra functions schematically: around two big collectors – the Valira of the Orient and the Valira of the North – that join at the conurbation level of old Andorra, the Climbing Engordany, which flows under the name of Grand Valira up to Catalonia in Spain.

The extraordinary growth of Andorra during the past five decades has led to colossal demand for urban soil. The soil easiest to build on – formerly to cultivate – is found mostly in the valley basins, on the banks of streams and rivers. The lure of substantial and immediate profits from real-estate speculation and the absence of a general law for development and soil occupation (approved only two years ago) have formed an ideal framework to consistently destroy the collective values of the territory.

As a result, the big Andorran hydrological axis has gone from a culturally rich landscape in terms of socio-environmental and bio-

logical qualities, to a channel of open concrete and sterile sky. Mastering the rise of the water level, in a new and intensive territorial occupation, can apparently justify an adaptation of traditional methods (particularly based on different types of vegetation): it is no less true that it is above all the appetite and the voracity of real estate that has exercised pressure and power on each square centimetre of the territory. This is how the rivers, confined and channelled, have seen their minimal vital space invaded, and their life ruined, all the while conforming to the norms dictated by the powerful hydraulic players who are the blindest and most insensitive and, as experience demonstrates, unfortunately sometimes even inefficient.

An essential element of geography, of the landscape and culture of Andorra has been gravely wounded along many kilometres of the Andorran territory – and this in an almost irreversible way. It is true that some positive interventions on secondary rivers demonstrate ways other than systematically concreting the rivers; however, it is even more true that the channelling criteria continue to be perceived as important by the relevant ministry. It is equally true that all the serious and negative consequences that derive from this practice continue, without troubling the minds of the decision-makers, and that the confining of the silver lead that represents the life of our valleys continues.

ICOMOS Andorra

Only a few months ago, a beautiful river criss-crossed the area, instead of this pile of rubbish

Il y a seulement quelques mois, une adorable rivière sillonnait les lieux, à la place de cet amas de débris, survolés par la spéculation



ANDORRE

La Rivière à la Dérive

Le relief constitue l'expression fondamentale de la personnalité géographique d'un pays. Pour les pays de montagne, tels l'Andorre, ceci est peut-être encore plus accentué. En fait, ce petit pays des Pyrénées a été connu pendant longtemps sous le nom de « Les Vallées d'Andorre », dénomination mettant en relief le trait le plus déterminant et caractéristique. Au fond de ces vallées, la rivière était le fil argenté conducteur de la vie, à la fois qu'un paysage culturel riche, dense et dynamique.

Le réseau hydrographique de l'Andorre s'articule, de manière très schématique, autour de deux grands collecteurs – le Valira d'Orient et le Valira du Nord – qui s'unissent au niveau de la conurbation d'Andorre la Vieille / Les Escaldes-Engordany, et qui coulent alors sous le nom du Grand Valira jusqu'en Catalogne, en Espagne.

L'extraordinaire croissance de l'Andorre, au cours des cinq dernières décennies, a suscité une demande colossale de sol urbain. C'est surtout dans les cuvettes des fonds des vallées, sur les rives des cours d'eau, que le sol le plus facile à bâtir – jadis à cultiver – a été trouvé. L'appât de profits substantiels et immédiats à partir de la spéculation immobilière et l'absence d'une Loi générale d'aménagement et d'occupation des sols (approuvée il y a

seulement deux ans!), ont constitué un cadre idéal pour laminer régulièrement les valeurs collectives du territoire.

C'est ainsi que les grands axes hydrologiques andorrans, sont passés du paysage culturel riche en qualités socioenvironnementales et biologiques, à celui de canal à ciel ouvert bétonné et stérile. Si la maîtrise des crues, dans une toute nouvelle et intensive occupation du territoire, pourrait, apparemment, justifier une adaptation des méthodes traditionnelles (en particulier basées sur différents types de végétation), il n'est pas moins vrai que c'est surtout l'appétit et la voracité du foncier et de l'immobilier qui ont exercé leur pression et leur pouvoir sur chaque centimètre carré du territoire. C'est ainsi que les rivières, confinées et canalisées, voient leur espace minimum vital envahi, et leur vie anéantie, tout en étant mises *conforme aux normes* selon les gabarits de l'hydraulique les plus aveugles et insensibles et, comme le démontre malheureusement l'expérience, parfois même inefficaces.

Un élément essentiel de la géographie, du paysage et de la culture de l'Andorre a été gravement meurtri au long de nombreux kilomètres du territoire andorran et ceci de façon pratiquement irréversible. S'il est vrai que quelques interventions heureuses, sur des cours d'eau secondaires, arrivent à montrer d'autres voies que le bétonnage systématique des rivières, il est surtout vrai que les critères sur la *canalisation* continuent d'être perçus comme pertinents par le ministère compétent, que toutes les conséquences graves et négatives qui dérivent de cette pratique continuent sans troubler guère l'esprit des décideurs et que, à ce jour, le confinement du fil argenté de la vie de nos vallées continue.

ICOMOS Andorre



Too many shadows glide over the rivers of Andorra. Today the symbolic junction of both Valiras is swallowed by a whirl of concrete.

Trop d'ombres planent sur les rivières d'Andorre. Ici sur la symbolique jonction des deux Valiras, aujourd'hui avalée par un tourbillon de béton.

ARGENTINA

Cultural Landscapes and Historical Gardens

The Argentinean urban public-space pattern, based on Spanish plazas without vegetation and the ensuing French park with vegetation, gave our cities a similar image to those we wanted to imitate overseas. We had the privilege of a majority of parks (both private and public) and plazas of great heritage value, most of them with enough value to be considered as historical gardens. We did not take correct care of them and we did not respect them. We no longer have them as they were in the past.

The current Argentinean crisis led an increasing number of people to move to urban public space with their few belongings. Homelessness in such quantities is a new phenomenon in Argentinean cities. Authorities and neighbours usually think that these poor people must be thrown out of the parks and plazas, instead of attacking the deep reasons of our economic fall. I think all of us must begin thinking of alternative uses for our public parks and plazas to combine the different population needs: recreation and surviving. If not, things will lead to a declining protection of our landscape heritage.

Together with this enormous problem, economic crisis and increasing corruption have led to the worsening of historical-gardens maintenance. Fragile green heritage and statues and monuments are the first objectives of vandalism. The erroneous and extremely scarce maintenance actions taken by local governments only emphasise the problem. More and more commercial events are allowed, producing a de-naturalisation and a loss of design values of sites.

Today we face a harsh reality regarding our general heritage, and landscape heritage in particular. The main problems are:

1. lack of a historical garden and landscape inheritance culture;
2. ignorance of our natural and cultural heritage values;
3. lack of knowledge and non-compliance with the criteria established in international documents that the country has already adhered to;
4. ineffective, non-professional, politicised, non-transparent management of landscape and garden heritage by public agencies;
5. incorrect maintenance of listed monuments;
6. insufficient and incorrect legislation;
7. absence of relevant trained professionals and technicians in public agencies;
8. an insufficient number of landscapes and historical gardens listed as protected heritage.

Main Problems

Alarming decrease of green surface

Caused by illegal usurpation and legal but confusing concessions of land in public spaces: almost all our public parks have been invaded by private clubs and institutions using enormous surfaces that must be returned to the public. These usurpations facilitate the loss of land integrity and cuts in the global spatiality of fragile properties deserving specific and specialised care. Because of insufficient green surface, all our parks suffer a constant over-use, to the extreme of spatial suffocation and an alarming flora and fauna depredation.

Loss of original design

Caused by usurpations, by wrong maintenance by public agencies, by lack of surveillance of maintenance by private sponsors. Bas-

tard elements have been included altering original design and equipment, such as: fences, wastebaskets, lights, non-aesthetic monuments, publicity, following neither the original style nor the original quality. Some years ago, a City Mayor demolished Burle Marx's unique public masterwork because he did not like it!

Incorrect maintenance

Maintenance must include the *whole* property with its different components (design, vegetation, art masterworks, equipment, services, uses, signification, toponymy). It must be undertaken by multi-disciplinary professional groups that are not available in the public agencies, and they must permanently consult with NGOs. A fountain lighting or the unveiling of a new statue must be thought of as parts of a general professional project – not as a result of political or diplomatic pressures or of a government office's fancy. All historical gardens must have a Master Plan, professionally designed and with the consensus of corresponding government agencies, specialised professionals and non-profit neighbour associations.

Non-suitable uses

The enormous and incorrectly prepared musical or sport gatherings in historical gardens cause unforgivable damage. Motor vehi-

Ruin of art masterpieces



cle transit in the historical gardens and parks should be prohibited, minimised, or only allowed if at low speed. The construction of parking under historical gardens works against the vegetation by limiting the root growth.

Incorrect organisation of government agencies responsible for public promenades

The previous Public Parks Agencies lost the concentrated power they had in the past and today several and different agencies take part in garden maintenance resulting in uncoordinated and overlapping actions. Public Parks Agencies should concentrate all maintenance actions using surveillance and protection legislation. Financial resources should be used with common sense.

Lack of correct legislation

Historical gardens constitute the majority of our public parks and urban squares. Only the Parque 9 de Julio (Tucumán city) is protected by a national law taking into account its landscape values. Private examples simply do not exist. Parks, gardens, squares are not included in the National Law of Protection.

The following actions must be taken urgently:

1. update and introduce adequate protective legislation at national, provincial and municipal levels;
2. engage specialists with sufficient experience in heritage protection and conservation theory and practice;
3. include experts in different heritage fields in the National Commission of National Historical Monuments;
4. compile a scientific Historical Gardens Inventory and Catalogue as a first step to their legal protection;
5. fill positions in all Public Parks agencies by means of public, open and clear contests for executive, counselling and technical positions;
6. organise local specialisation courses and seminars and offer scholarships to study overseas projects, as we have very few experts in historical gardens and cultural landscapes.

Properties at Risk

The lists below do not include private properties, but they are also impacted by the current economic crisis.

Cultural landscapes:

- Iberá Lagoon, Corrientes Province – savage exploitation of natural resources and risk of construction of a bridge, altering ecosystems without an environmental impact study. Also, the construction of a hydroelectric dam in the Paraná River is causing the rise of the water level in the lagoon system.
- Martín García Island, Buenos Aires Province – jurisdictional incompatibilities produce damage in the site's natural-cultural equilibrium.
- Costanera Sur Ecological Reserve, Buenos Aires City – more than 300 provoked fires, alteration of water salinity, intentions of 'cultural gardening' in a natural site.
- Río de la Plata, Buenos Aires City – environmental alterations, loss of the open river view.



'Killing' trees instead of pruning

Historical gardens:

- Approximately 300 historical plazas all over the country.
- Parks: 3 de Febrero (Buenos Aires), Independencia (Rosario), San Martín (Mendoza), 9 de Julio (Tucumán, National Historic Landmark) – usurpations, spatial desegregation, insufficient and incorrect maintenance, inappropriate uses, over-use.
- Costaneras: Sur and Norte (Buenos Aires) and Corrientes City – construction of an airport with coast refilling, loss of cliffs and inappropriate uses.

Great residences and palaces:

- Palacio San José and its gardens, Entre Ríos Province, National Historic Landmark – incorrect conservation works.
- Villa Ocampo and its garden is a UNESCO property, San Isidro, Buenos Aires Province, National Historic Landmark – lack of maintenance, fights between government and NGO groups, incorrect recycling projects.

This report follows a more comprehensive discussion in Heritage at Risk 2001/2002 (see pp. 238–240) and this can be read to further highlight the extent of the problems.

Dr. Sonia Berjman
ICOMOS Argentina
Vice-president of ICOMOS Scientific Committee
'Historical Gardens-Cultural Landscapes'
sberjman@arnet.com.ar

ARMENIA

The Little Church of Saint Astvatsatsin (Virgin) of Artik

The church of Saint Astvatsatsin (Virgin), known also as Saint Mariam, is located about 800 metres to the east of the central square of the Artik regional centre of the Republic of Armenia, where it forms an early mediaeval monumental complex with the larger church of Saint George.

No historical or bibliographical information on the little church has been preserved, but it is supposed that it had been commissioned by Kamsarakan arch traitors during the 5–6th centuries. S. Galalyan, G. Alishan, H. Eprikyan, H. Stridzegovski, T. Toramanyan, N. Tokarski and A. Manucharyan have mentioned the description of the monument and its partial analysis in their works. The monument was surveyed for the first time by G. Aghababyan in 1943. But it was entirely cleared from ruins and excavated only in 1969 by the students of the architectural department of Yerevan Polytechnic Institute, under the management of A. Eremyan and A. Stepanyan. During 1982–1984, again with the initiative and scientific management of A. Eremyan, additional excavation, cleaning and survey works were undertaken, under a project to conserve the Artik churches by the staff of the design office of the Board of Historical and Cultural Monuments Conservation of the Republic of Armenia.

The little church (Saint Astvatsatsin – Virgin) of Artik has a crosswise, eastward, three-apse, centric-domed peculiar composition. The main features of the long-range and centric-range space volumetric systems are skilfully combined. The eastward three-apse composition typical to the early Christian basilicas, external porticoes with open apses, the wide nave (transept) close to the main apse are all preserved. On the other hand, the monument also accurately displays the dome, square-framed with four cornered pylons, typical to centric-domed constructions with crosswise plan. The perpendicular crossing is of semi-cylindrical vaults of long-spread and wide-spread cross aisles. The free cross is expressed by two sloped coverings of cross aisles in the roof. The cross of the Artik church and the doming of the square space are entirely different from the methods of four pylons, emphasised in the long-range walls of single-nave halls (Zovuni, Ptghni, Aruch). It is also different from the four separate standing pylons of three-nave basilicas (Tecor, Odzun, Mren).

The ruins of external porticoes, ending with the apses in the eastern side and three centric horse-shoe-like arches and vaults typical to 4–5th century halls and basilica-type churches, have been preserved in the monument. The sizes of windows and the curving of the sides of their apertures, the styles and forms of the crowns are also characteristic of Armenian monuments of the 4–5th centuries. T. Toramanyan has dated this church to the 5th century.

Taking into account the above features, we consider the Artik Little Church to be a hall-church composition with external porticoes typical to the 4–5th centuries, making it an extraordinary experiment and one of the prototypes of single-apse, three-apse and four-apse crosswise centric-domed churches that were widely spread in the 6–7th centuries. Due to this, it is of unique interest in the history of Armenian Architecture.

The technical position of the church is described in the emergency approval connected to monuments:

- Age: around 1500 years.
- Natural calamities: disasters, earthquakes (the monument is

found in the high seismic zone), winds, high level of underground waters and the like. The situation has especially deteriorated because of the earthquake of Spitak in December 1988.

- Architectural calamities: pillages in Arabic, Seldjuk, Mongolian and Turkish conquests; inappropriate reconstructions of buildings during the 14–20th centuries; exploitation of the church as a laundry, apartment; attachment of other buildings; cultivation for agricultural purposes during World War I, and during the 1930–60s of the Soviet period.

Because of the above mentioned reasons the monument is in a decayed situation with numerous and expanding cracks, bent walls, stones fallen from mortar, settling of basements, and deformation of the structural system.

If the monument continues to decay without any urgent stabilisation, in some years it will be lost forever from the history of Armenian architecture.

The Monastic Complex of Surp Karapet

The monastic complex of Surp Karapet (the 'Forerunner' – i.e. John the Baptist), located in the Ararat Marz (district), is set on the edge of a small gorge along the mountain stream, about 1 kilometre before the remains of the mediaeval Djindjirlu village and 8 kilometres before the village of Lusashogh. It is an important cultural and spiritual place and a vital social centre. The whole complex (abandoned in the late 19th century) comprises the church of Surp Astvatsatsin (also Spitakavor), Mausoleum, three-storeyed Mausoleum (with Chapel and Bell Tower), dwellings and various service rooms of the previous community, a little cemetery and a system of walls.

The church construction works were started at the beginning of the 14th century by the famous Armenian Orbelyan Prince Family (architect Bout).

Arthik. St. Miriam's Church, interior view



A rectangle from the outside, the entire volume is defined by the dome in the centre of the hall with the semi-circular altar, on both sides of which are housed the double-storeyed sacristies. The only entrance to the church is from the west, where the Gavit (now destroyed, square space designed for both civil and religious use) was attached.

The Mausoleum is attached to the south-west corner of the church. It looks like a square form from the outside, with a double sloping roof (now destroyed) that was covered with crossing vaults.

The three-storeyed structure is attached to the Mausoleum from the west. The vaulted Mausoleum (without entrance) and two windows are on the first-floor level, and the vaulted chapel with semi-circular altar is on the level of the second floor. The third part of this building – the Bell Tower – was crowned with rounded arcades, a spherical dome and octahedral spire.

After the earthquake that caused the destruction, the monument was displaced and divided into two parts.

It is noteworthy that the church remained, bearing only limited damage. Slightly more damage can be seen at the three-storeyed structure, where only the rotunda and the part of the chapel's altar were destroyed, because it was built on the roof of the attached Mausoleum.

The main force of the earthquake impacted the Mausoleum and divided it diagonally into two parts. As a result of this, the eastern and western parts of the Mausoleum were displaced about 80 centimetres in the horizontal plane and 50 centimetres in the vertical plane.

The above-mentioned occurrence is unique and astonishing, as the fabric remained standing after such a large displacement. The subsequent existence of the remaining part is at risk, and conservation works are urgent. Partial restoration works on the northern wall and church's roof have been undertaken by the Board of Historical and Art's Monuments Conservation (the project being undertaken by architect G. Mikayelyan).

The Monastery of Karkop

About 2 kilometres before the village of Khachik, Vayots Dzor Marz (district), the sadly ruined remains of the 9th-century Karkopi or Khotakerats ('grass-eaters') monastic complex are visible on the right. The site owes its name to the vegetarian ascetics who used to live in the gorge, assembling only for Sunday prayers.

Arthik. St. Miriam's Church, view from west



Surp Astvatsatsin church

They were reined-in and monasticised by Bishop Hovhannes III. The Bishop built the church of Surp Astvatsatsin with the support of Shushan, the widow of the Prince of Syunic, Ashot I. It has been dated to 910 (according to the remaining inscription, and to Stepanos Orbelyan, it was rebuilt several times after earthquakes)

The monastic complex comprises the Surp Astvatsatsin church, Gavit (square space in front of the church used for both civil and religious purposes) dated to the 13th century, dwellings and other service rooms. There are traces of a system of walls. Nowadays the Gavit and attached service rooms are destroyed, and only a few rows of masonry are still standing on-site.

The church is the most intact structure of the complex. It is a cross-shaped, central-domed type of church, with a semi-circular altar and barrel vaults. Four sacristies are housed in angular areas. The only entrance is from the west, through the Gavit.

The dome and coverings of the church were demolished after the earthquake. There are multiple cracks on the walls. Among the remaining structural elements are the whole barrel vault on the northern side and all the sacristy vaults.

The only restoration works were done in the 13th century, when the upper part of the church's masonry was rebuilt with smoothly hewn felsit.

Severe damage to the monument can be observed. The problems are mainly of a structural nature – it is in a condition of failure due to the fractures and lack of roofs. The external coat of the lime mortar has not been preserved due to the atmospheric humidity. It requires important consolidation support and a full programme of restoration works.

ICOMOS Armenia

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AUSTRALIA

This report builds on the previous Australian Committee report in ICOMOS *Heritage at Risk* 2001/2002, with a particular focus on 20th-century heritage places at risk.

Introduction

Australia has three levels of government, comprising Commonwealth, State/Territory and local authorities. Each level of government provides some form of statutory control over heritage places.

Heritage place conservation legislation was introduced at a Commonwealth level and in all States and Territories from the 1970s to the 1990s, but it is not uniform in type, provisions or use. The process of reviewing heritage place conservation legislation has occurred, or is currently underway, both at a Commonwealth and State level. The source of authority for heritage legislation varies across the country, and includes government ministers, State agencies and statutory authorities such as Heritage Councils.

Since the 1980s, some local authorities have begun addressing heritage place conservation through local planning schemes, but again this approach is not uniform in type, provision or use, nor does it apply to all local authorities.

A national Environment Protection and Heritage Council has been recently established and has identified key issues to be addressed, one of which is pursuing a national approach to heritage place conservation and establishing integrated national heritage policy. The key issues mirror the findings from the Australian State of the Environment Report 2001. The integrated national heritage policy will determine responsibilities and targets for identifying, conserving and protecting Australia's natural and cultural heritage. Indigenous cultural heritage issues are also considered at a national level by the Ministerial Council for Aboriginal and Torres Strait Islander Affairs, which has an active involvement in these national directions.

Generally, historic heritage (non-Indigenous) is administered under separate legislation to Indigenous heritage, with places of archaeological or contemporary social significance often identified and administered under both forms of legislation.

The *Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter)* is nationally recognised as the guideline that informs conservation practice in Australia. The preparation of conservation management plans is also widely accepted throughout Australia, and this process is guided by *The Conservation Plan* by James Semple Kerr, the first edition of which was published in 1982. These standard guidelines have been augmented by the release of consultation and management guidelines in relation to Indigenous cultural heritage places and values. For instance, *Ask First: A guide to respecting Indigenous heritage places and values* was published in 2002 by the Australian Heritage Commission.

The National Trust of Australia acts as a strong advocate for appropriate heritage place identification and conservation, and maintains a register of heritage places. However, the National Trust has no statutory authority in respect of the development of heritage places. In 1998 the National Trust initiated a national endangered places programme, sourced by community nominations, to highlight cultural and natural heritage places or functions under threat. An annual list is published, with a report card on the previous year's identified places.

A number of other organisations also maintain heritage regis-

ters or lists, including professional organisations such as the Royal Australian Institute of Architects and the Institution of Engineers, and specialist groups such as DOCOMOMO. As with the National Trust, these registers do not have any statutory authority.

Although many Indigenous cultural heritage places (particularly archaeological sites) are listed on government registers, it is widely acknowledged that these registers are incomplete, and that Indigenous community involvement in identifying their cultural heritage values is therefore essential.

Issues and Trends

At a Commonwealth level, the role of the Australian Heritage Commission (established in 1975) as the national leader in heritage management and as a major funding source has been reviewed and changes are proposed. Commonwealth legislation is currently before Parliament. If passed, it will establish a clarified regime for the protection and management of places of national significance and of places in Commonwealth ownership. Another major component of this change will be the devolution of some responsibilities to State governments and local authorities – some of which are, however, poorly equipped to accept this increase in responsibility. Commonwealth legislation for the protection of Indigenous cultural heritage has also been the subject of review for some time, and revised legislation has been foreshadowed by the Commonwealth government.

Most State agencies face increasingly expanding heritage registers, but without the increasing funding or staffing required to effectively administer the legislation, particularly in the management of the development provisions of the legislation. Some State agencies and statutory authorities are investigating the devolution of State responsibility for the management of heritage place conservation legislation to local authorities. Many local authorities are already required to address heritage place conservation within existing planning schemes. However, the majority of local authorities are poorly resourced and do not possess the specialist skills required, and therefore are incapable of effectively managing this responsibility, particularly in rural areas.

Ownership and control of data on Indigenous cultural heritage by Indigenous communities is also a current issue for Commonwealth and State agencies, particularly in relation to resourcing and the development of agreed protocols for access to information.

The identification of heritage places and the representativeness of heritage registers vary considerably from State to State. Comprehensive heritage surveys have not been completed for vast areas of Australia. Of those surveys that have been conducted, much of the information is now out of date and systematic reviews of these studies need to be undertaken to validate current data, including thematic maps. The process for the identification of heritage places also varies, with some legislation able to include precincts, but other legislation only able to identify individual places. Processes for the identification and management of cultural landscapes is also a major challenge being addressed by government and non-government heritage agencies.

The size of the individual States and some local authority areas, and the remoteness of many heritage places, contribute to the difficulty in effectively administering heritage legislation.

Every five years the Australian government prepares a State of the Environment Report, which covers all aspects of the national

environment including natural and cultural heritage. At a national level, a co-ordinated survey of the condition of registered heritage places is being proposed, in accordance with the State of the Environment reporting processes.

Declining public-sector agency budgets for heritage place conservation increasingly affect the management of heritage places. Some grant programmes have been reduced or have ceased, and there is a trend towards supporting tourism infrastructure projects – as demonstrated by the Queensland Heritage Trails capital works programme and Centenary of Federation grants funding. Generally, there is now a marked imbalance between funding for natural and cultural heritage in Australia, with large amounts of funding going to the Natural Heritage Trust.

The progress in the development of Native Title claims, and the increased practice of negotiation with Native Title claimants, continues to create pressures for changes to the processes of considering Indigenous cultural heritage values and their protection. Aside from the requirements arising from the recognition of Native Title rights, Indigenous cultural heritage legislation varies between jurisdictions in terms of the provision for active involvement and formal decision making powers for Indigenous communities.

Particular issues in relation to Indigenous cultural heritage protection and management include:

- the necessity for legislation and policy frameworks to acknowledge the need for Indigenous people to exercise their rights in relation to their cultural heritage – in particular, the need for control of cultural heritage matters to be exercised by Indigenous communities at the local level;
- the need for a core uniform national approach, including standards for Indigenous cultural heritage protection and management;
- definitions of Indigenous cultural heritage, which is much broader than archaeological sites and includes both tangible and intangible heritage;
- repatriation of human remains and culturally significant objects held in public institutions in Australia and overseas;
- promotion of increased Indigenous community control and access to Indigenous cultural heritage information;
- the linkage of cultural heritage activities to the social and economic aspirations of Indigenous communities, through employment, training and community enterprises (including commercial cultural tourism ventures);
- capacity building at the community level to enable Indigenous communities to effectively take a stronger role in managing their cultural heritage;
- the need for more uniform mechanisms for regulating the sale of moveable cultural property within Australia.

Themes of Risk

Generally, the loss of or substantial impact on Australia's heritage places continues due to the following:

- lack of resources to effectively administer heritage place conservation legislation at Commonwealth, State/Territory and local authority levels, including the identification of heritage places and the management of change;
- difficulty in obtaining appropriately skilled staff at all levels of government;
- changing legislative frameworks, and the devolution of responsibility without funding and skill resources;
- lack of resources to assist with capacity building within local government/communities (including Indigenous communities);
- inappropriate planning policies driving development;

- lack of comprehensive heritage surveys to identify heritage places – registers are currently not representative of an entire community;
- lack of funding support/incentives;
- government asset sales – lack of responsibility for the conservation of public buildings/heritage assets;
- urban redevelopment – including urban renewal of inner city areas and the resultant loss of industry etc., gentrification of older suburbs (particularly working class suburbs), small-lot housing within inner suburbs (loss of backyards), booming property markets (increase in property rates etc.);
- main-street developments and loss of facilities to larger shopping centres, spread of suburbia and its impact on surrounding districts;
- lack of recognition of 20th-century heritage, particularly post-World War II;
- abandonment of some rural structures/townships, due to changing technologies, shifting populations, changing rural use patterns, corporate policy etc.;
- redundancy of religious heritage places;
- redundancy of building types and resultant sale for adaptive reuse, asset rationalisation and mergers, and resultant closure of banks etc., technological and infrastructure change (particularly in relation to industrial heritage);
- lack of maintenance for heritage places, when viewed as an asset with a limited life span (e.g. hospitals);
- lack of recognition of the broad range of Indigenous cultural heritage places and values, especially in relation to 'natural' areas;
- relatively poor knowledge about Indigenous cultural heritage places, other than archaeological sites – particularly in relation to contemporary and historical associations and spiritually significant places.

Existing/Emerging Solutions

The proposed integrated national heritage policy will target the tourism industry, because of its important links with environment and heritage management, with a national strategy to promote heritage tourism being proposed. Other targets for the integrated national heritage policy include establishing a task force to develop more effective incentives for the conservation of heritage places by government, industry and the community, with existing opportunities being identified.

There are a range of programmes, including thematic studies, at State and Commonwealth level aimed at making heritage registers more representative, with publications by various State and Commonwealth agencies aimed at capacity building both across government and within the community.

Models for integrated assessment of cultural and natural values, including surveys of the forest estate and large-scale regional surveys, are being developed. Cultural mapping methods for identifying the broad range of Indigenous cultural heritage values within an area are also being developed.

Funding programmes such as the Queensland Heritage Trails Network, Centenary of Federation and the historic rural hotels funding programme have provided for the conservation of significant places, particularly in rural areas.

There is an increasing requirement for local governments to address cultural heritage matters via local planning schemes. The ongoing devolution of responsibility for heritage places to local government, with adequate funding and the facilitation of capacity building, can empower local communities to better identify and conserve their heritage places.

There have been several major conferences and workshops addressing heritage place conservation. These include the Australia ICOMOS 20th-Century Heritage Conference (Adelaide, South Australia) 2001 which placed 20th-century heritage on the agenda nationally. The Australia ICOMOS 'Making Tracks' conference (Alice Springs, Northern Territory) 2001 assisted in broadening our thinking about the cultural heritage of routes and tracks, including the integration of Indigenous and non-Indigenous meanings and the interplay between natural and cultural landscapes. The recent 'Islands of Vanishment' conference (Port Arthur, Tasmania) 2002 explored the conservation and interpretation of historic places that commemorate painful or ambivalent themes in the history of our societies.

The Australia ICOMOS Statement on Indigenous Cultural Heritage was adopted in 2001. The Revised Burra Charter (1999) has provided a framework for advancing conservation methodology and practices that address the more intangible aspects of cultural heritage. This has been further facilitated by the release of the Burra Charter in video format. A revised Illustrated Burra Charter is being prepared.

The ICOMOS Montreal Plan on 20th-century heritage seeks to identify and raise awareness of 20th-century heritage worldwide. The National Trust of Australia, through its advocacy role, compiles an annual list of endangered places, which assists in raising community awareness.

Co-management arrangements between Indigenous people and land management agencies aim to ensure that Indigenous cultural heritage values are acknowledged and respected in all areas of management.

Case Study 1: Festival Hall, corner Albert and Charlotte Streets, Brisbane, Queensland

Festival Hall, erected in 1958–59 as Brisbane's principal concert and popular entertainment venue, is important historically for its strong association with popular entertainment in Queensland, particularly with boxing and popular music. The site has had an association with popular entertainment since 1910, and Festival Hall is illustrative of the emergence of teenage culture and the advent of 'rock and roll' in the mid-20th century. Festival Hall also has historical significance as the largest public entertainment venue in Queensland until the opening of the Boondall Entertainment Centre in 1986, and for its association with Queensland's celebration in 1959 of its centenary of separation from New South Wales. At the time of construction, the place was considered to be at the forefront of design and technological expertise in Queensland, and a showcase for the Queensland construction industry.

Festival Hall is important also in demonstrating the principal characteristics of its type: a substantial, multi-purpose-designed popular entertainment venue, designed to accommodate a variety of entertainments from boxing and wrestling to indoor sports to live concerts and dances. Externally the form of the building mirrors the internal functions, with the Charlotte Street elevation reflecting the raked seating at the northern and southern sides of the building, and the raised central auditorium roof indicating the position of the boxing ring. The building survives remarkably intact, and remains an excellent example of its type.

The place has aesthetic significance, engendered by the elegant form and the clean lines of its Charlotte and Albert Street façades, inspired by the principles of international modernist architectural style. It also has social significance, because of its strong associa-



Festival Hall: Corner of Albert and Charlotte Streets, Brisbane, August 2001 (Qld Environmental Protection Agency file ref. 602154)

tion for several generations of Queenslanders as Queensland's principal popular entertainment venue from the late 1950s to the mid-1980s, with a variety of popular entertainment. The place still has a strong association with Queensland's youth as a venue for local, emerging popular music groups.

Despite the considerable significance of Festival Hall, it has been sold and will be demolished and a residential apartment tower constructed on the site. The place was nominated to the Queensland Heritage Register, however the Queensland Heritage Council has determined that, in accordance with the *Queensland Heritage Act 1992*, there is no prospect of the cultural heritage significance of the place being conserved and therefore it does not satisfy the criteria for entry in the heritage register. This determination was based on considerable evidence including:

- The place is no longer commercially viable as an entertainment venue, due to increased competition from larger, modern and better equipped facilities, and the higher standards required or expected by contemporary clients. As a result, the numbers of patrons have dropped to 10% of those enjoyed by Festival Hall 10 years ago.
- The large number of residential developments completed within the Brisbane central business district has resulted in a huge increase of residents within an area of the city that traditionally had very few residents. These residents have voiced their concern about excessive noise levels and the operating hours of venues such as Festival Hall, and of many inner city hotels, and the problems associated with huge crowds departing the venue. These complaints have resulted in restricted noise levels and operating hours, and some live performances are no longer possible/viable.
- The inner city location presents significant problems with crowd control and the provision of adequate parking facilities.
- The design and construction of Festival Hall, and its central business district corner location, limits the adaptive re-use possibilities for the building. Also, the local government zoning would allow a high rise commercial development on the site.

The issues surrounding the eventual demolition of Festival Hall demonstrate several of the themes of risk as identified above (Source: Queensland Environmental Protection Agency file reference 602154).

Case Study 2: The Burrup Peninsula (Murujuga) on the north-west coast of the Pilbara, Western Australia

The Burrup Peninsula (Murujuga) is a unique ecological and archaeological province on the north-west coast of the Pilbara, Western Australia.

The Burrup features what is regarded as one of the world's largest and most significant collection of petroglyphs, ancient rock-art engravings dating back tens of thousands of years. Thousands of carvings cover the rocky landscape of the peninsula and surrounding islands. The area also possesses a major corpus of standing stones, the largest occurrence in Australia.

The Burrup is an artificial peninsula, formed when Dampier Island was connected to the mainland by a causeway constructed in the 1960s, when major industrial facilities were established in the remote region. Currently six giant gas processing plants are proposed for the peninsula, together with associated development – including infrastructure corridors, port expansions, water-desalination plants and quarry expansions.

If this development proceeds, rock art is in danger of being damaged or relocated during construction, and the future emissions of sulphur and nitrogen from these plants may form acidic compounds that could gradually destroy the carvings. Scientific data predict that the rock art will begin to disappear by 2030. Concern has been expressed that the management plan for the area will afford no real protection for this significant rock art.

Reports indicate that, collectively, the proposed heavy industry in the region may be responsible for emitting an additional 20 million tonnes of carbon dioxide equivalent per year, and this may also have a deleterious effect on the regions' unique ecosystem. Furthermore, there appear to be prudent and feasible alternatives to the proposed location of the development, in particular the Maitland Heavy Industry Estate on the mainland, which would allow the development to proceed but also conserve the Burrup Peninsula's significant collection of petroglyphs (Sourced from Bednarik 2002, and the web pages 'Save Dampier Rock Art' and 'Dampier Information Page').

Report authorship

The Heritage at Risk 2002–2003 report has been prepared by Ken Horrigan, with the assistance of Kristal Buckley, for the Australia



Stylised face image (R. Bednarik, 'Dampier Information Page')

ICOMOS Executive Committee. The report builds on the Australia ICOMOS Heritage at Risk 2001–2002 report prepared by Sharon Sullivan and Sheridan Burke.

Australia ICOMOS

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Panel of petroglyphs (R. Bednarik, 'Save Dampier Rock Art')



AUSTRIA

Problems of restoring a burned-out ruin: Vienna's Sophiensäle

In August 2001 the complex of the Sophiensäle in Vienna was badly damaged by fire. The Sophiensäle have had a chequered past. In 1838 the draper Franz Morawetz opened a bathing establishment at this site which he named 'Sophienbad' after the Archduchess Sophie – mother of Emperor Franz Joseph. As the baths became very popular, a newer and larger complex was built to the plans of the architects Van der Nüll and Siccardsburg, who later became famous for the Vienna State Opera designs.

The multi-function hall served as a swimming pool in the summer and for various events in the winter, with a capacity for up to 2700 people and thus Vienna's largest indoor public space of its

Sophiensäle remained largely unaltered and intact, indeed all the others have disappeared entirely.

- Since the mid-19th century, the Sophiensäle have provided a venue not only for countless balls, concerts and theatrical performances but also for political, sporting and cultural events, thereby serving as a key site for Viennese social life.
- The cultural significance of this venue with its unique continuity is underscored by notable events such as concerts given by members of the Strauss family or premiere performances of Arthur Schnitzler's plays.
- The hall was intensively used for cultural and social events up to the present. It was also a popular location for music recordings, particularly favoured by the conductors Herbert von Karajan and Leonard Bernstein because of the excellent acoustics.



Vienna 'Sophiensäle': Great Hall after fire damage

day. The glazed roof supported by cast-iron elements was a technical innovation. In winter, the large swimming pool was drained and covered with a wooden floor construction.

Gradually, the swimming function diminished, and by 1870 the hall's side walls were redesigned to incorporate boxes and plaster ornament in the historical revival style. Large canvas 'sails', painted to imitate panelling with figurative ornaments, were stretched under the glass roof for improved acoustics. In 1898/99 the building's façade was remodelled in the Secessionist style. The repairs following damage incurred during World War II included extensive renovations of the entire building complex. The historic ceiling construction of the Great Hall was replaced with a steel construction to which the painted canvas sheets were permanently attached. Stage and staircases were modernised.

In 1986 the building was placed under monuments protection, based on the following reasons:

- Of the numerous dancing and entertainment establishments established in Vienna in the mid-19th century, only the

During the early 1990s, a hotel plan was developed that included maintaining the old hall for events; nothing came of this project.

2001 Fire Damage

After the fire of 2001 there was immediate public discussion about the preservation of the surviving architectural remains and the possibility of rebuilding the historic Sophiensäle. However, the owner applied to have the monuments protection order repealed. On thorough examinations of the remaining building fragments, the protection order was maintained for the damaged walls of the hall with the argument that there is enough original substance remaining that, when repaired, will still transmit a sufficiently authentic image of the hall's historic appearance from its decoration around 1870, which will make it a recognisable and justifiable work of art. The painted ceiling that was destroyed by the fire was undoubtedly an integral part of the mid-19th-century decoration.



Canaletto's view of Vienna from Belvedere palace, c. 1760



The same view with the originally projected Wien-Mitte towers (*Die Presse*, 23 February 2002)

Vienna, computer simulation of the Wien-Mitte project



However, its loss should not be valued so highly that without it the remaining parts of the hall could not adequately transmit the splendour of a ballroom with fine-quality decoration in the historical revival style of 1870.

The monuments preservation experts came to the conclusion that the criteria of the historical and cultural significance of the building do not require a complete preservation of the historic atmosphere, but rather the more expressive fragments and/or later alterations can be implemented, as long as the depleted earlier features can authenticate its original identity. In any event, the remaining parts of the building provide documentary testimony for the site and for the era that established its historical and cultural significance. The site's owner has appealed against the Federal Office of Historic Monuments decision. The case is still pending (August 2002), and its outcome will be of benchmark significance for the preservation of witnesses to cultural history of the past.

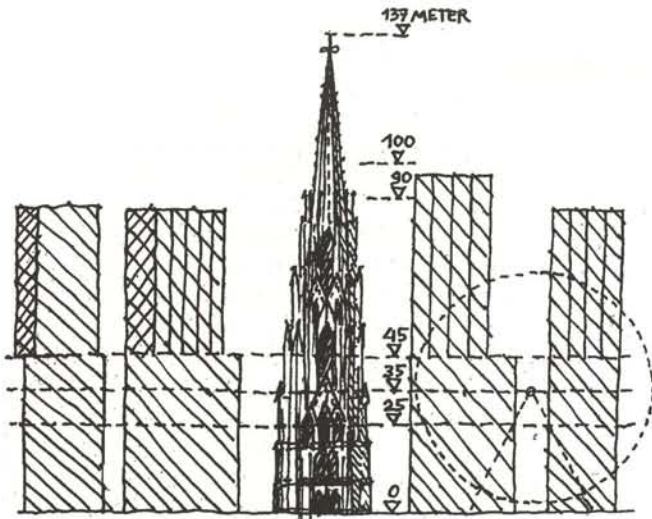
The fire at the Sophiensäle sparked a wide-scale public reaction, and a citizens' action group is supporting the preservation scheme. According to the Austrian Monuments Preservation Law, re-construction cannot be ordered, only the maintenance of existing remnants can be required. The City of Vienna has imposed a temporary halt to building works. In the future, intensive negotiations and some form of governmental financial support will be necessary to find a solution to not only safeguard the interests of monuments preservation for the building parts that survived the fire, but also the revitalisation of the complex, which would be in the interest of a large segment of the general public.

Eva Maria Höhle
ICOMOS Austria

The Wien-Mitte Project as Threat to the World Heritage Site "Historic Centre of Vienna"

After a long planning phase to redevelop the area around the Wien-Mitte station a model by the architects Ortner & Ortner, Neumann & Partner and Lintl & Lintl for building over the station was presented in August 2002 at Vienna's Centre of Architecture. Their plans for an area of 85,000 square metres included a cluster of four (originally six) high-rise buildings, of which the highest with 97 metres was meant to be erected directly along the Landstrasser Hauptstrasse, the main axis of this quarter. Right from the beginning several initiatives protested against this project. Apart from the height of the towers, which they saw as a threat to the old town's silhouette, there was also concern about the high density of the block in the lower sections and the lack of architectural and urban quality. The construction site lies inside the buffer zone of the centre of Vienna, a unique ensemble which became a World Heritage site in 2001. The Ringstrasse, a splendid boulevard begun in the middle of the 19th century, follows the outline of the medieval city wall and encircles the centre, which developed from a Roman settlement. The St Stephen's Cathedral, topographical and spiritual centre of the city, is the highest building in the World Heritage zone. The Wien-Mitte construction site is approximately 800 metres away from the cathedral.

Already at its meeting in Helsinki in December 2001 the World Heritage Committee had recommended in connection with the registration of the "Historic Centre of Vienna" in the World Heritage list "that the state party undertake the necessary measures to review the height and volumes of the proposed new development near the Stadtpark, east of the Ringstrasse, so as not to impair the visual integrity of the town". As the City of Vienna nonetheless



Drawing showing a comparison of heights between St Stephen's cathedral and the Wien-Mitte towers (*Spectrum*, 21 December 2002)

continued to speed up the prerequisites for a realisation of this project, the World Heritage Committee at its next session in Budapest in June 2002 expressed "its serious concern about the Wien-Mitte urban development project, adjacent to the World Heritage site of Vienna and located in the buffer zone of the site, and in particular about the architectural solutions and the height of the proposed towers". The demand to revise the Wien-Mitte project and the wish to improve in total the basic conditions for the protection and care of the historic building stock in the World Heritage zone were connected with clear advice that without an acceptable solution the process of delisting the site Historic Centre of Vienna would be unavoidable.

The report by the City of Vienna presented for 1 October 2002 did not meet the requests and recommendations of the World Heritage Committee and was therefore criticised by ICOMOS in a comprehensive expert opinion. Thanks to the great commitment of journalists, experts and citizens' initiatives the controversial Wien-Mitte project continued to be publicly discussed, and in its statement of February 2003 ICOMOS Austria asked for "an architectural concept according to the principles of context and dialogue with the traditional structures of the World Heritage zones. This calls for a suitable proportion in mass, volume and height. The vertical dimension in height represented by the Hilton complex should be considered as a focus of orientation, whereby the mass and volume of construction are to be articulated according to the principles of an architectural dialogue with the environment".

In a "First Interim Report" of March 2003 dealing with ICOMOS' criticism the City of Vienna has finally promised to make a number of improvements in accordance with the recommendations of Budapest, for example new guidelines for planning and assessing high-rise building projects, restrictions on roof extensions within the areas covered by the World Heritage sites, an accelerated listing of the historic buildings of the old town, intensified cooperation between the municipal's Department for Architecture and Urban Design (MA19) and the Federal Office for the Preservation of Monuments (Bundesdenkmalamt). However, the decisive breakthrough came in mid-March when the Mayor Dr. Michael Häupl stated publicly that "Wien-Mitte will not be built in this way" (*Die Presse*, 14 March 2003). After the Wien-Mitte project with its three towers is finally "dead", the BAI (Bauträger Austria Immobilien) intends to realise a "light version". Even if the construction of the fourth tower, the 87-metre City-Tower in the

Marxergasse, which was planned in connection with the project, is almost finished and will have to be accepted as a great mistake of urban planning, there is hope that a project of not more than 60–70 metres height will be developed that will thus not be higher than the nearby Hilton Hotel and be more compatible with the surrounding World Heritage zone. The cancellation of the Wien-Mitte project, which was due to the firm position of the World Heritage Committee and the World Heritage Centre, is also proof of the moral power of the World Heritage Convention.

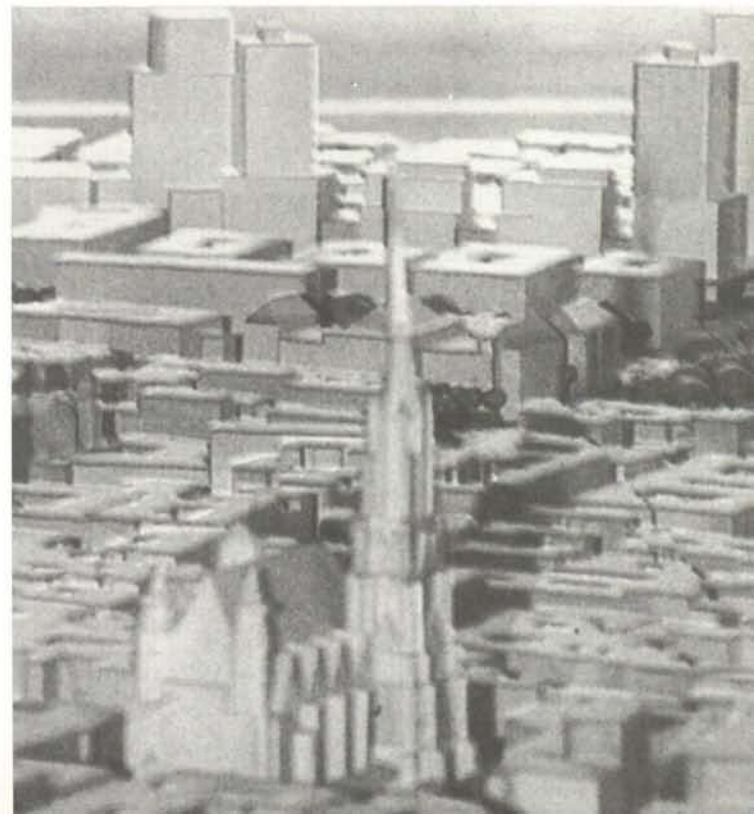
The World Heritage Sites of Graz and Salzburg

In the surroundings of the two other Austrian town ensembles on the World Heritage list, Salzburg and Graz, various projects for new buildings have also been cause for concern. In Salzburg there are plans for high-rise buildings near the central station, which, however, have in the meantime been considerably reduced due to the controversies concerning Wien-Mitte.

Following the suggestions made by ICOMOS Austria in March 2003 the intended building-over of the Thalia complex in Graz will need to be reworked in order to show more respect for the urban situation. Above the Thalia complex, which includes the listed Thalia cinema from 1956, a new rehearsal stage and a hotel with 200 beds are planned. The latter's simple cube would be highly disturbing as a counterpart to the Graz opera house, built in 1899 by the well-known theatre architects Fellner and Helmer.

ICOMOS Austria

Model of Vienna with St Stephen's cathedral in the foreground and the Wien-Mitte towers in the background (*Die Presse*, 6 September 2002)



AZERBAIJAN

Destruction of the Armenian Cemetery at Djulfa

For a long time there have been complaints about the destruction of Armenian monuments and sites in Azerbaijan, Georgia and Turkey, three of the neighbouring countries of Armenia. A particularly sad example is the destruction of the Armenian cemetery in the former town of Djulfa, situated in the south of Nachitchevan, a region under the sovereignty of Azerbaijan. This cemetery, which had been in use from the early Middle Ages to the destruction of the town in 1605, was an outstanding testimony of Armenian culture because of thousands of tombstones mostly from the 15th and 16th centuries in the shape of so-called Khatchkars. The destruction process, which began in 1998 when 800 Khatchkars were removed, was temporarily halted following protests from UNESCO, but in November 2002 it was taken up again. When ICOMOS was informed and given photos of this barbaric act in a remote frontier area by RAA (Research on Armenian Architecture) in January 2003 and by ICOMOS Armenia in February 2003, the destruction, which cannot have been carried through without the consent of the Azerbaijan government, was already completed: "On January 10th Mr Hagnazarian [author of the following report] was called by the very distressed Armenian Bishop of Tabriz (Iran) who informed him that he went to the Iranian side of the river Araxes opposite the cemetery of Djulfa some days ago to see with his own eyes what had seemed incredible to him: The

1500-year-old cemetery had completely been flattened meanwhile."

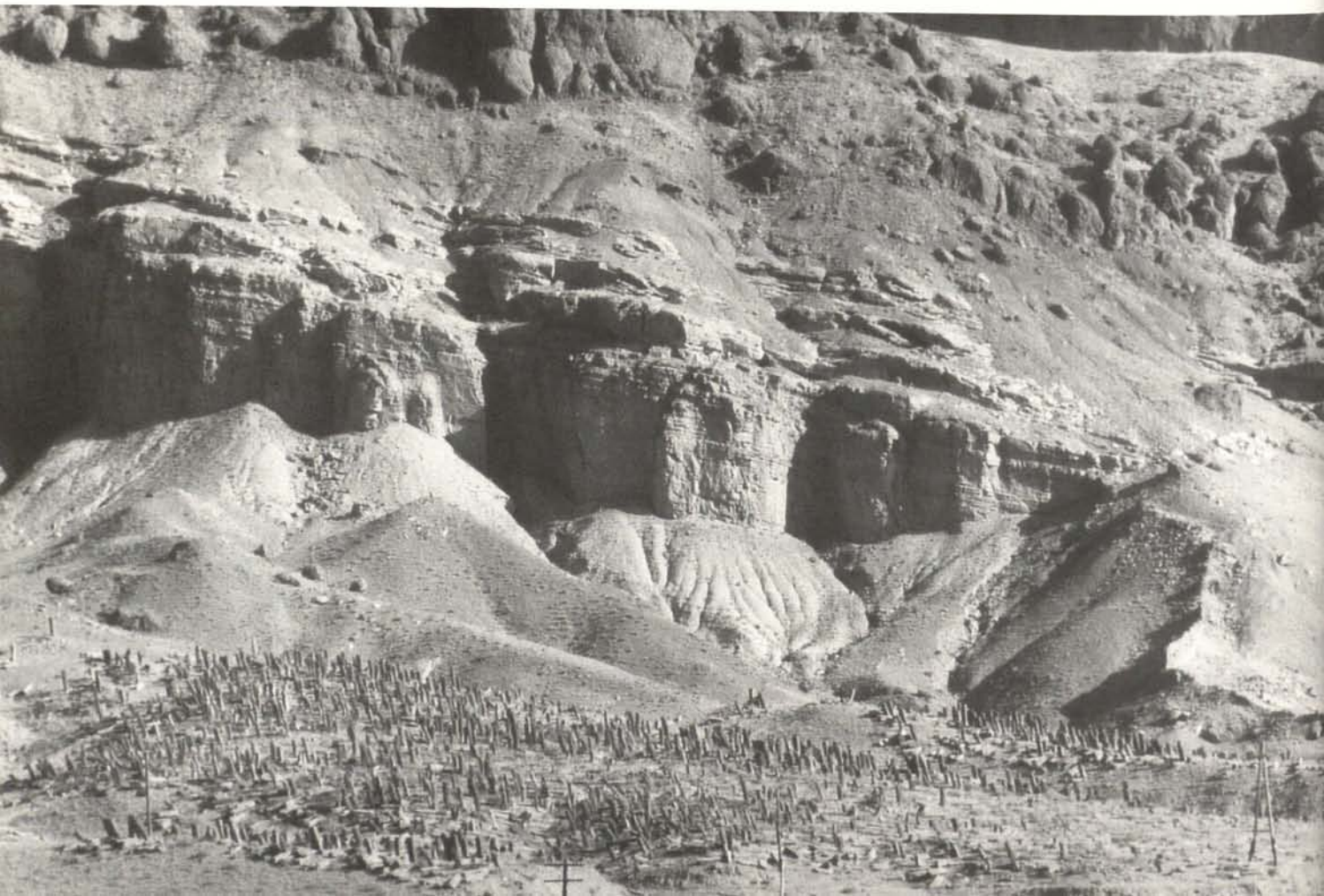
There only remains the hope that under the guidance of UNESCO it will be possible to investigate the situation on the spot and to take care of the remains of the tombstones, transported away by Azerbaijan railways probably to be used as material for building measures. Hopefully, strong protest will at least prevent the demolition of more Armenian heritage sites in Azerbaijan in the future. The intentional destruction of the cemetery of Djulfa should be considered as a crime against the common heritage of humanity. Apart from that all that remains is deep sorrow for the irreplaceable loss.

Here is the report of RAA:

Khatchkars are cross-stones about one metre wide and up to 2.50 metres high, richly decorated with Christian symbols, flowers and arabesque climbing plants as well as with subjects from daily life. These delicately engraved stones represent a 1500-year-old tradition of Armenian stone masons. Khatchkars are unique and were used as free-standing steles but also as ornaments in the masonry of Armenian churches and cloisters. Since the early Middle Ages they have been used as tombstones on cemeteries.

One of the outstanding cemeteries because of the unusually

The roughly 1500 years-old cemetery of Djulfa before the destruction of its c. 5000 cross stones



great number of Khatchkars is the one in the former town of Djulfa (old name Djughha) in the south of Nachitchevan right on the bank of the river Araxes which forms the border to Iran. Alexander Rotes mentions this cemetery in his description of journeys in 1648 and reports of 10.000 fully decorated cross stones. In 1605 the Armenian people of Djulfa were forced by Shah Abbas to settle in Persia in order to have trade and commerce developed by them in his country. He destroyed the town to prevent their return, however left the cemetery untouched. At the beginning of the 20th century 6000 reclining and standing Khatchkars were still counted.

After Armenia was incorporated into the Soviet Union Nachitchevan in the south of Armenia was declared a part of Azerbaijan at Stalin's and Lenin's behest in 1922. Nachitchevan is still under Azerbaijan's political sovereignty.

During the Soviet reign this historically and culturally unique cemetery of Djulfa was not at all under the protection of historical monuments of Azerbaijan. On the contrary. After 1922 a large number of Khatchkars disappeared. Considering the close watch of the border of the prohibited military zone this could not have happened without the government's knowledge. And more destruction was yet to come.

In November 1998 eye witnesses from the Iranian border zone observed tombstones being excavated by a crane and loaded onto railroad wagons on the cemetery grounds across the river Araxes. The ripped-up ground was then made even again by bulldozers. This destruction lasted for three weeks and about 800 Khatchkars were taken away. There is reason to believe that these cross-stones

– if not destroyed right away – were used as building material for foundations of new houses to hide their removal. The transportation by the State Railway is clear evidence of the planned action by the Government of Azerbaijan. Protests on behalf of UNESCO and affiliated organisations finally put a stop to these barbarous activities.

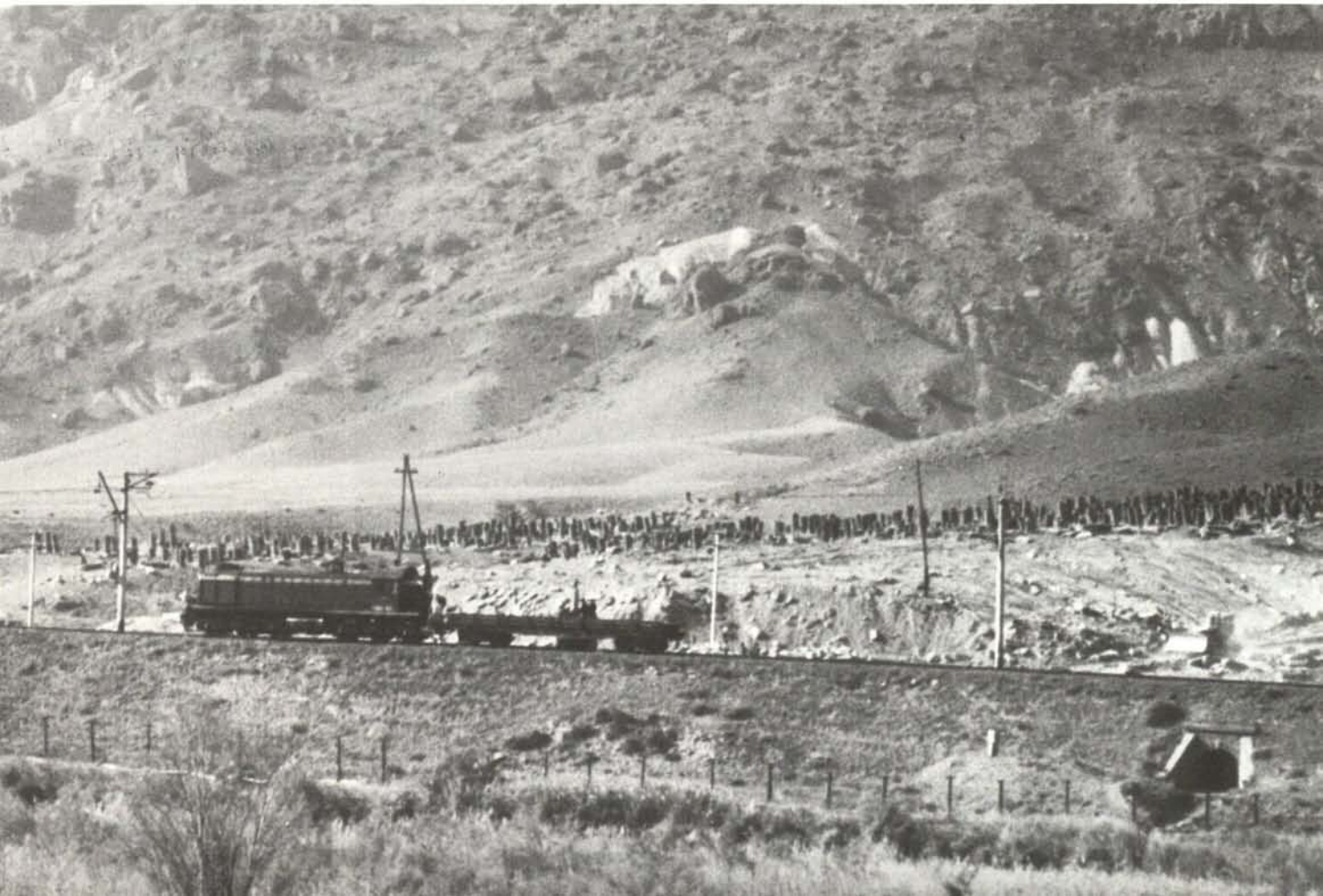
To our great regret the cultural outrage is going on. Reliable sources informed us that the destruction not only of the tombstones but also of the still existing, though greatly reduced churches and cloister grounds in the area was resumed on 9 November 2002. A great number of workmen are again dismantling valuable relics of Middle Age Christian culture partly by demolishing them and partly by taking them away on trucks to an unknown destination. And yet again this cannot be done without the permission of the government.

One cannot avoid drawing a parallel to the fundamentally motivated destruction of the Buddha statues by the Taliban in Afghanistan, which was accompanied by world-wide protest. Similar to that case we are here confronted with the systematic obliteration of religious monuments of a foreign culture, the only difference being that the destruction in Nachitchevan concerns the European history of civilisation.

Azerbaijan signed the UNESCO World Heritage Convention in 1993 and is represented in the parliamentary assembly of the Council of Europe. Azerbaijan consequently committed itself to the aims of this institution and should be asked to account for its action in Nachitchevan.

Dr. Armen Hagnazarian
Dr. Dieter Wickmann

In 1998 about 800 Katchkars were removed, a process temporarily halted following protests from UNESCO





Cross stones from the 15th/16th centuries on the mediaeval cemetery of Djulfa before their destruction





Cross stone smashed for removal



BELGIQUE

La restauration de la cathédrale Notre-Dame de Tournai

Édifice majeur du patrimoine architectural belge, la cathédrale Notre-Dame de Tournai présentait depuis un certain nombre d'années des désordres structurels très inquiétants. Après une période de réflexion et de discussion au cours de laquelle des premières mesures de sécurité ont été prises, un appel d'offres européen a été lancé pour désigner un auteur de projet capable de coordonner et de faire la synthèse des travaux d'une équipe pluridisciplinaire qualifiée.

À l'issue de cet appel d'offres, une sélection sévère a abouti, fin de l'année 2001, à la désignation de l'équipe de l'architecte français Vincent Brunelle pour la restauration de la cathédrale de Tournai. Après quelques mois, Vincent Brunelle a présenté sa première vision des choses le 25 avril 2002 devant le comité d'accompagnement du certificat de patrimoine de la cathédrale, et a refait le 13 mai suivant cette présentation pour les experts de l'IS-CARSAH, le comité scientifique international de l'ICOMOS pour l'analyse des structures.

Le texte qui suit est une synthèse de ces propos.

Un édifice complexe

Un premier regard jeté sur la cathédrale permet de se rendre compte de la multitude de problématiques qui l'affectent. La qualité de son architecture et de ses décors, la richesse des œuvres d'art qu'elle abrite provoquent l'admiration; son état de conservation, ses problèmes de stabilité suscitent des inquiétudes. Propriété de la Province de Hainaut bâtie sur le sol municipal, affectée au Chapitre, elle émerge à différentes autorités, ce qui rend complexe toute décision prise à son sujet. Ancrée dans le paysage de la ville depuis plusieurs siècles, elle a toujours été le centre de sa vie spirituelle, religieuse et, en grande partie aussi sociale. Et sa fermeture au public depuis plusieurs mois rend d'autant plus urgente et impérative la nécessité de remédier à ses problèmes de conservation.

Un monument exceptionnel

La cathédrale de Tournai est sans nul doute l'un des plus importants monuments de la Belgique. Cet exemple rare d'église romano-gothique à cinq tours à la croisée du transept a été inscrit sur la liste du Patrimoine Mondial de l'Humanité de l'UNESCO.

Héritière des grands chantiers médiévaux, la cathédrale de Tournai présente la particularité rare d'unité de fonction et de lieu depuis ses origines qui remontent au V^{ème} siècle. Des œuvres d'art conçues spécialement pour la cathédrale par les plus grands artistes, tels Rubens, Jordaens, de Vos, y sont encore conservées. Malgré les tourmentes de l'histoire, les archives de la Fabrique sont parvenues presque intactes jusqu'à nos jours. Le trésor de la Fabrique abrite une fabuleuse collection. Les récentes campagnes de fouilles archéologiques ont mis au jour l'existence de vestiges des structures antérieures à la cathédrale actuelle.

Un monument menaçant et menacé

L'équilibre statique de l'église se trouve aujourd'hui menacé. Les archives ainsi qu'une attentive lecture des murs apportent la preuve,

qu'au cours des siècles, ses architectes ont souvent été confrontés aux problèmes de stabilité. Cependant, certains d'entre eux ont pris ces derniers temps un caractère réellement inquiétant. Si les voûtes et le système de contrebutement du chœur ont fait l'objet d'une consolidation provisoire, l'explication de l'origine des désordres, indispensable à la formulation de la solution définitive laisse encore apparaître de nombreux doutes. Le dévers de la tour Brunin a atteint le degré critique pour un risque d'écroulement.

Un monument aliéné de son contexte urbain et social

La fermeture au public prolongée de la cathédrale a produit des effets néfastes sur la ville et ses habitants voire même sur son économie. La menace de la chute de la tour Brunin est très mal vécue par les habitants du quartier et se fait ressentir par une chute de chiffre d'affaires lié à une très nette diminution du flux touristique et de locations d'appartements situés dans le périmètre de la tour. Le chantier lui-même est subi par les habitants. Un manque d'information relatif contribue à un phénomène d'incompréhension, d'une part, des pathologies affectant la cathédrale et, d'autre part, des interventions de diverses natures qu'ils voient se succéder. Outre les clôtures du chantier, une barrière invisible est en train de grandir entre ce qui fut à une époque le cœur de la ville et les citadins.

Un riche contexte archéologique

Si les archives, malgré l'important travail qui reste encore à effectuer, nous renseignent assez bien sur l'histoire de la cathédrale actuelle, l'histoire des édifices qui l'ont précédé est relativement mal connue. Un grand espoir accompagne l'importante campagne de fouilles archéologiques, qui s'est d'ores et déjà révélée très prometteuse.

Les fouilles archéologiques contribuent également de façon très importante à la compréhension de certains phénomènes pathologiques affectant la stabilité notamment de la tour Brunin. Elles ont notamment prouvé que le parti initial ne prévoyait pas de tours de cette importance à leur emplacement actuel ce qui explique en partie la faiblesse de leurs fondations.

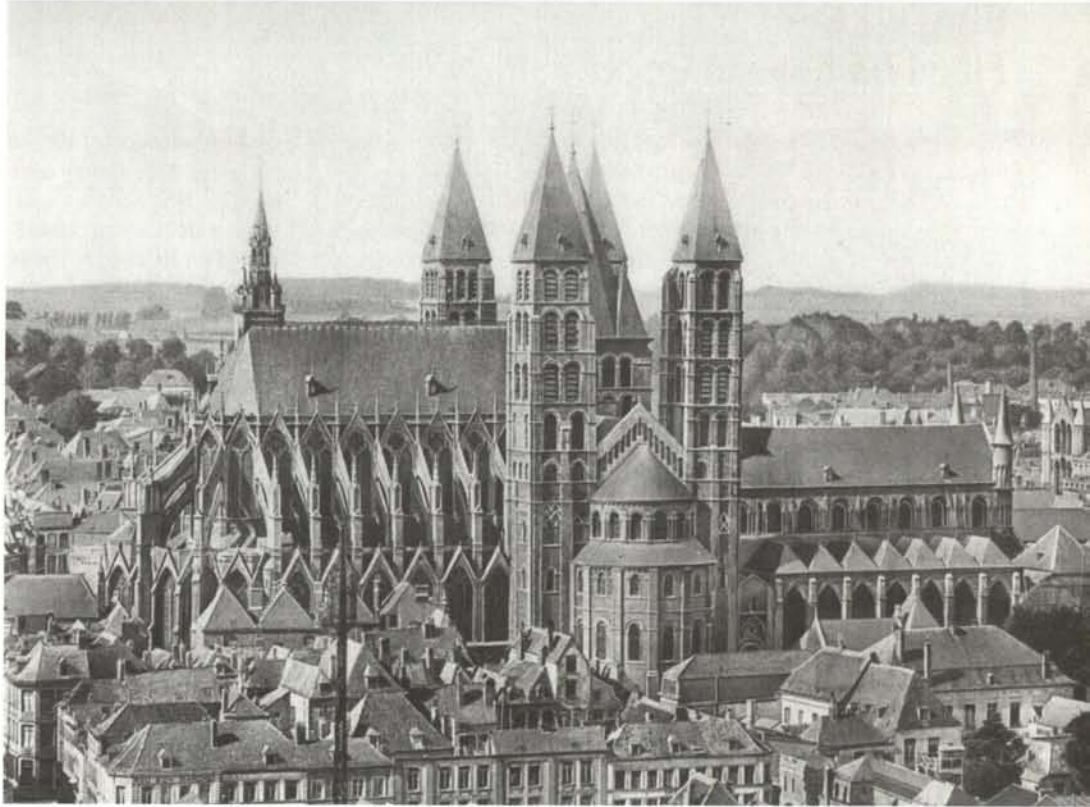
Problèmes de conservation

Problèmes affectant l'équilibre statique de l'édifice

Le chœur de la cathédrale pâtit de nombreux problèmes qui se manifestent principalement sous la forme d'importantes déformations des voûtes, des arcs-boutants, d'importants déversements de piliers qui trahissent un mouvement généralisé vers le Sud-Est. Le chœur est actuellement stabilisé de façon provisoire.

La tour Brunin présente un dévers de l'ordre de 80 cm. S'en suivent de très importantes fissures dans le pignon du transept Nord ainsi qu'une déformation de l'arc doubleau portant la voûte à qui la tour sert de contrebutement. Des sondages archéologiques ont mis en évidence une très importante fissure dans le massif des fondations.

Afin de comprendre la nature et l'origine des pathologies, une campagne de reconnaissances de diverses natures a été lancée.



Tournai, vue de la cathédrale

Outre les relevés très précis déterminant les valeurs et des directions des déplacements, une série de carottages a été réalisée afin de reconnaître la nature du sous-sol. Ces carottages ont mis en évidence notamment la présence d'un promontoire rocheux constitué de bon calcaire traversant l'édifice du Nord-Est au Sud-Ouest ainsi qu'un très important dénivelé de ce socle calcaire dans la zone de la tour Brunin. Parallèlement une série de calculs avec la méthode des éléments finis a été réalisée. En attendant la consolidation définitive la tour sera provisoirement mise en sécurité avec des tirants métalliques l'assujettissant aux deux tours voisines.

Problèmes liés à la mise en valeur du monument

Il est impossible aujourd'hui de penser la restauration d'un édifice tel que la cathédrale de Tournai sans prendre en considération son contexte général. Faisant partie intégrante du paysage urbain, la cathédrale doit être approchée comme l'élément d'un ensemble et non seulement comme un élément en soi. Aussi, la réflexion sur la restauration et la mise en valeur de la cathédrale ne doit en aucun cas se faire sans réflexion plus générale sur ses abords, sur son fonctionnement à court, moyen et long terme. La cathédrale n'est pas seulement un monument en pierre; elle est fruit de la pensée humaine mue par un élan spirituel profond.

Un défi relevé

L'extrême complexité de la problématique fait que la restauration de la cathédrale de Tournai apparaît comme un véritable défi. Ce défi a été relevé lorsqu'à la fin de l'année dernière, le Comité d'Accompagnement de la Restauration de la Cathédrale de Tournai, composé de représentants de l'administration de la Région Wallonne, de la Province de Hainaut, de la Ville de Tournai et d'experts Belges et internationaux en différents domaines a, par voie de concours, désigné l'équipe dirigée par M. Vincent Brunelle, comme auteur de projet de restauration.

Le travail mené depuis le début de l'année a abouti à la définition des urgences et à la formulation des études complémentaires nécessaires à l'élaboration du projet de restauration. Les urgences consistant en arrêt de tout processus de dégradation, la suppression de la menace liée à la pathologie de la tour Brunin, l'ouverture partielle de l'édifice au public, l'association des Tournaisiens au chantier de la restauration de la cathédrale, la mise en valeur des fouilles et du chantier lui-même devraient être réalisées durant les mois prochains.

ICOMOS Belgique

BRAZIL

Flood Damage at Goyaz Velho

This report considers the damage to Goyaz Velho, as a result of the flooding of the Vermelho River on 1 January 2002. It is based on a site visit by a group that included the honourable Representative and Superintendent of the 14th Region of IPHAN, Dr. Salma Paiva. The conclusions presented are those that require a larger discussion with the inter- and multi-disciplinary team co-ordinating the rescue and restoration of the areas afflicted by the flood that took place during New Years Eve.

The flood caused major damage on account of several factors, mainly related to environmental features:

- absence of continuous forestation of woods and treatment of the springs of the Vermelho River;
- lack of reforestation of the woods bordering the Vermelho River;
- silting-up of the river drainage basin;
- substantial, atypical and continuous rainfall (approximately 15–16 hours of heavy and uninterrupted rains from 31 December 2001 to 1 January 2002);

Building after flood damage



- gradual reduction of the outflow box of the Vermelho River, in the urban area, mainly near the Square of the Antiga Rodoviária (Old Bus Station); and in other areas, such as the district 'Bairro da Carioca' (these areas are mentioned as they were visited on 10 January 2002);
- absence or insufficient periodical cleaning of the Vermelho River, mainly in the spots where debris and litter normally accumulate through river movement.

Following the above, we suggest the following list of priorities for discussion:

1. Immediate Measures (duration: maximum 90 days)

- clearance of the outflow box of the Vermelho River, by the demolition of all constructions that have been made over the bed and 'val' (outflow box of the river);
- consolidation of the masonry of the quay, which was broken and disaggregated in many spots;
- inclusion of an amendment in the Regulator Plan of the town, prohibiting construction on the outflow box of the river, within the Municipality (County);
- cleaning of the river, by taking away the sand dunes, debris and litter found in all its extensions.

2. Prospective Measures (parallel to item 1)

- An archaeological research programme should be undertaken to identify the construction line of the masonry of the quay. This should start from the first concrete bridge, where the masonry emerging from the ground seems to have its finishing damaged, as if it had been demolished for some new activity (the knowledge what will arise from this research will be of fundamental importance for the restoration project in the area of the old Bus Station).
- There is a need for the elaboration of the restoration project of the docks, starting from the point mentioned in the previous item, and the negotiation of the area of the outflow box of the river where it is presently dammed up.
- Elaboration of the restoration project for the areas of collapsed buildings and of the buildings to be reconstructed is required.
- There is a need for archive rescue, including the archaeological material of museums and cultural centres (Cora Coralina's house and others).

Measures for Restoration

Civil Engineering Area

- consolidation of the quay and of the damaged structures
- demolition of the unwanted constructions
- urban and infra-structure project mediation
- cleaning of the river
- protection of elements of the rainfall impounding boxes
- reconstruction of the traditional bridges
- reconstruction of the collapsed bridges, as suggested by IPHAN.



Dom Cândido Street and Anhaguera
at the back



Moretti Foggia Street



Lapa's Bridge, which resisted the flood

Reconstruction and Restoration

- monument: Cross of 'Anhangüera';
- archives – preventive measures and restoration; rescue services in action by the IPHAN specialised technicians and local volunteers;
- urban cleaning (presently taking place) and cleaning of the buildings;
- painting.

Environment Protection and Preservation

This is to be achieved under the responsibility of the specialised institutions that are also responsible for specific law-abiding.

Museums and Cultural Institutions

It is necessary the protection project to be executed by continuing the present excellent work of rescuing, foreseeing and preventing

Anhaguera Cross foundation



damages from future accidents, including those arising from rain-fall infiltration in roofs or covering roofs: for example – planning the insertion of double ceilings, acclimatisation of the technical reserves, etc.

Urban Paving

Considering the extent of the damage that has occurred, it is foreseen that the stones returned by the river and deposited at the 'Carioca' district are in sufficient quantity to be used for the restoration and reconstruction. Light poles must be repaired, as well as other destroyed or damaged equipment.

Tourist Infrastructure

Following the event, it will be in the interests of the town to strengthen its tourist infrastructure and visitor assistance through the constant presence of a Fire and Rescue Detachment, as well as the creation of a Special Police unit, telephone and internet public services, emergency utilities and ambulances etc. Accesses must be improved and protection installed for the rain impounding boxes. It is also necessary to analyse commercial activities and diversify them in order to meet and improve the high tourist season requirements, mainly the storage aspects.

Infra-structure of Health Services and Equipments for Assistance

This is already referred to in the item above. There is a need for a special study of the hospital, and the possibility of transferring equipment to a higher ground level as a preventative measure, and/or the transference to more places in case of future accidents. Ambulance capacity in new strategic points of the city must be increased.

Conclusion

Based on the above, it is possible to verify the urgent need for immediate removal of all hindrances from the river bed and its 'val' (outflow box). The improvements are essential, foreseeing the city's security through the prevention of major impacts in the event of new floods.

We must point out that, from the first flood registered in 1839 until a new flood in 1950, there was a lapse of 111 years. However, from 1950 to 2001 – an interval of 52 years – two further floods caused great damage to the city and its inhabitants. Therefore, it is logical to reason that future floods will occur, unless the necessary and immediate environmental protection and preservation measures are taken: clearance of the river from illegal constructions and litter that, by holding its waters, reduce its flow capacity and result in overflow from its course. At the same time, there is a need for the establishment of preventive measures regarding the monuments, paving, improved infrastructure, the removal of debris on the river, and the other steps and actions recommended in this document.

BULGARIA

The Bulgarian national committee of ICOMOS has presented an analysis of the causes for deterioration and the list of most endangered monuments in the years 2000 and 2001.

Threats

At the present time the risks to which cultural heritage in Bulgaria is exposed can still be classified into two main categories: socio-economic and physical.

In the context of the political and economic instability of the region and the long-lasting transition of the country to a free-market economy, acute social problems still exist, a situation that allows an extremely insufficient budget for about 40,000 immovable monuments of culture. At the same time effective legislative mechanisms are still lacking (although a new law is to be accepted in a few months).

The main threat to the preservation of cultural heritage during the last decade is the dramatic lack of necessary funds for the elimination of physical risks and for maintaining an enormous and various heritage, as well as for the compilation of a database and network of bodies concerned with threatened heritage. As a reaction to this unacceptable situation, there is a positive social mobilisation to seek additional funds to finance activities in the field of cultural heritage preservation. International and domestic donations, and participation in European projects and the such are already fact, although they are neither frequent nor sufficient enough to respond adequately to needs, even when the most endangered and valuable monuments are concerned.

Unfortunately there is not a complete or updated inventory of the most endangered cultural monuments of high value, nor is there identification of the physical risks and proposed emergency measures for the elimination of the most destructive factors.

Due to the above, it is impossible to create a comprehensive picture of the present state of cultural monuments in Bulgaria, but some general trends can be highlighted with respect to different types of monuments.

According to the Law for Monuments of Culture and Museums, there are various types of monuments of culture:

Towns and villages, neighbourhoods, streets

Usually the historic cores are located in the very centre of the cities and there is financial pressure to change the size, height and appearance of the monuments. Although such amendments are not allowed, some negative examples exist, which change the authentic image and atmosphere of the sites. Still the principles of integrated conservation are not implemented in the country, and there is no consequent connection between town planning, archaeological excavations and conservation. When villages are concerned, the problems are mainly due to neglect and lack of maintenance.

Archaeological sites

The major threat in this field are criminal archaeological excavations. According to the legislation, all archaeological sites are State property. When such illicit activity occurs, archaeological items of inestimable value are lost, and the State has to immediately allocate funds for security, consolidation and emergency conservation of the rest of the site. This decreases the budget for conservation of all monuments in need, which sharpens the problems of heritage preservation (Case Study A).

NAME OF THE MONUMENT	DATING	CATEGORY (importance)	STATE
I. Listed in 2000			
1 Thracian Tomb in the 'Shishmanets' Sepulchral Tumulus	4th c. BC	national	Not improved
2 Thracian tomb discovered in 'The Small naked tumulus'	4th c. BC	national	Not improved
3 Madara Horseman (Madarski Konnik)	8th c.	world heritage	Not improved
4 The Rock Chapels at Ivanovo village: 'The Church' and 'The Ruined Church'	8th-9th c.	world heritage	Not improved
5 St. Dimitar Church in Boboshevo	15th c.	national	Under restoration
6 St. Dimitar Church in the Podgumerski Monastery	15th-17th c.	national	Not improved
7 Holy Transfiguration of God Church in the Preobrazhenski Monastery	19th c.	national	Not improved
8 Bridge over the Yantra River	19th c.	national	Partially improved
9 St. Spass Church in Dolni Lozen village	17th, 19th c.	national	Not improved
10 Ibrahim Pasha Mosque in Razgrad	17th c.	national	Not improved
11 Klianti's House in Plovdiv	19th c.	national	Not improved
12 The House of Bayatova, Plovdiv	19th c.	national	Not improved
13 The House of Ilarion Dragostinov, Veliko Tarnovo	17th c.	national	Not improved
14 The Stambolov's Inn, Veliko Tarnovo	19th c.	national	Not improved
II. Added in 2001			
15 Thracian Cemetery near the Village of Alexandrovo	4th c. BC	national	Not improved
16 The Ancient Mediaeval Fortress of Perpericon	8th c.	national	Not improved
17 The Fetih Mehmed Mosque in Kiustendil	15th c.	national	Not improved
18 The Synagogue in Vidin	19th c.	national	Not improved

Religious buildings and sites

According to the Orthodox tradition, almost all church interiors are covered by wall paintings. The Bulgarian heritage is losing priceless murals due to lack of maintenance of the buildings and conservation of the murals on time (Case studies B, C, D and E).

Memorials

Objects with artistic or scientific significance

Archival documents or objects containing information about past cultures

Contemporary works of art after being accepted in museums

The last three suffer the same phenomena – lack of money, insufficient care and no updating of collections and documentation.

It is obvious that in future a substantial source of finance would prove necessary to implement a permanent and overall monitoring of the monuments, which would be an effective approach towards the elimination of threats endangering the monuments. A wider view on the cultural policy of the country in regards to endangered heritage suggests the following conclusions:

- Being a country in transition, legislation should be transformed from being restrictive to one that is stimulating, which will help establish means of preventative conservation – a tool for avoiding the onset of an extreme state of deterioration.
- Proper management requires decentralisation and thus, without denying the prior role of the State, local initiatives should be activated for efficient control and safeguarding of monuments.
- NGOs should take a more important role as a mediator between the diverse social groups on one side and between the national and international institutions on another. They are partners in the intrinsic aims of saving the cultural property and the identity of the nation.

The *physical factors* that negatively impact the monuments can be summarised as follows:

- immanent fragility and lack of durability of the material substance of most of the monuments;
- increased seismic activity and geo-dynamic processes, causing heavy deformations and destruction;
- higher humidity by direct access, infiltration and condensation;
- higher content of harmful chemical agents in the atmosphere in some industrial regions;
- combined action on the monuments of multi-factor risks;
- monuments created and existing in the open air or discovered by archaeological excavations, without any protection or conservation.

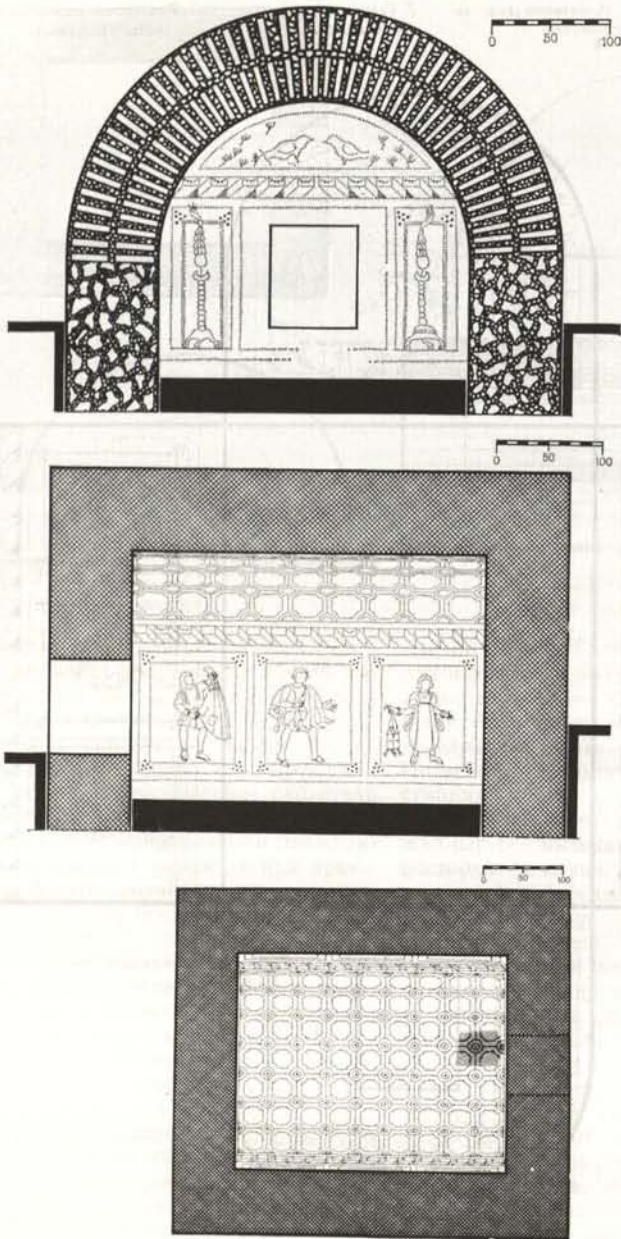
A brief review of the monuments listed in the 2000 and 2001/2002 *Heritage at Risk* reports highlights all the above-mentioned problems. In fact their state is deteriorating more and more (with the exception of St. Dimitar Church in Boboshevo, due to a donation from A.G. Leventis and the WMF).

Case Studies

A: Ancient Tomb in Silistra

This late ancient tomb (4th century BC) is under legislative protection as a 'monument of national importance'.

The architectural design of the tomb is a typical one-chamber



Case study A: Plan and cross-sections of the Ancient tomb in Silistra

Case study A: Ancient tomb in Silistra – wall paintings in the interior





space, rectangular in plan and covered by a semi-spherical vault. It is 3.3 metres long and 2.6 metres wide, the stone walls are 60 centimetres thick, and the vault is constructed out of bricks. Bricks also cover the floor. Inside the chamber, the walls and the vault are covered by valuable, high quality wall paintings. The techniques used for producing the murals are *al fresco* and the retouch is *secco*.

The wall murals are divided into rectangular sectors where various images are depicted. The boundary between the walls and the ceiling is painted by trimmer joists – illustrating the Hellenic tradition for space effects. The ceiling is divided into cassettes. Wall paintings including scenes with peacocks cover the lunettes.

The problems are in the field of construction stabilisation and conservation of the murals. Due to capillary moisture they suffer from fungus, salts and erosion of the paint. The eastern lunette is severely damaged. The monuments require consolidation measures: urgent construction support; insulation of the tomb against the penetrating humidity and preservation of the coating; total restoration work and exposure of the tomb.

B: Bachkovo Monastery – the Mediaeval Refectory and Main Church

The Bachkovo Monastery was erected in the magnificent locality of the Rodopa mountains (29 kilometres south of Plovdiv). Its history is one of extreme turbulence. Founded by the Georgian Grigory Bakuriani in 1083, the monastery complex was exposed to local, Byzantine and Georgian artistic influences. In 1344, King Alexander established his rule over the Rodopa mountains, populated the monastery with Bulgarian monks and generously donated funds to its upkeep.

Case study B: Bachkovo Monastery, the main Church of the Assumption



Case study B: Bachkovo Monastery, wall paintings in the Large Refectory



Case study B: Bachkovo Monastery, wall paintings in the Large Refectory

The ossuary is the only preserved building from the time the complex was founded. It was recently restored by the A.F. Leventis foundation, and possesses outstanding universal architectural and artistic value.

The large refectory was built in 1601, and is a verification of the high cultural level of the monastic brotherhood. The space is vaulted and murals cover all the walls, the apse and the ceiling. The unknown painter depicted images and events from the Old Testament, even breaking some artistic rules. The murals of the refectory display the upright figures of the ancient philosophers Aristoteles, Diogenes, David Sophocles and Anixemens. The wall paintings are a masterpiece and their composition is a remarkable phenomenon.

The main church of the Assumption was constructed in 1604. It is the only monumental (12 x 22 metre), cruciform, three apse, cultic building in Bulgaria that dates to earlier than the National Revival period. Both the main space and the narthex are entirely painted.

In the middle of the 19th century, a new courtyard with church and dwelling wings were added to the south. Today Backovo Monastery forms one of the richest galleries of history and art, as it has always been a significant spiritual and literary centre.

The large refectory and the main church of the monastery were restored in the 1970s. Unfortunately the priceless wall paintings are in a desperate condition due to roof leakage. Emergency measures are necessary in terms of new roofing and proper isolation from the infiltrating moisture, as well as new conservation of the murals.

C: Church 'St. Nickola' in Seslavitzi Monastery

The site is located not far from Sofia – in the southern slopes of the Balkan mountains. The monastery was probably erected before the 14th century, but was ruined during the Turkish domination. The present monastery church was constructed at the beginning of the 17th century. Its plan (7 x 16 metres) marks the tradition of one-apse churches with one nave and a large exonarthex. During the 18th century the church was redecorated by high quality murals – vivid, colourful, true masterpieces of the Bulgarian art at that time.

Severe damage is obvious at present – throughout the years the church has been seriously affected, as a result of slides of the terrain. Part of the murals in the naos were covered by whitewash, and the iconostasis was stolen. The church requires urgent consolidation measures, starting with strengthening and stabilisation of the terrain. Partial reconstruction of the destroyed parts must also be carried out as soon as possible. The next step should be restoration of both the immoveable decoration of the monument – the wall paintings – and of the moveable decoration – for example, iconostasis and icons. The site is of national importance.

D: Church 'St. Georgi' in Arbanasi

The church was created in the 17th century; it has one apse, one nave and a chapel inside. The main damage was caused in the 20th century: the murals were partially destroyed as a result of inappropriate intervention; parts of the mural paintings have been conserved, others have been taken down, but are being kept under poor conditions. The longer they stay stored (treated with glue for their removal) and poorly packed, the possibility of their proper conservation and display diminishes.

It requires urgent measures for the consolidation of the construction and complete restoration of the immoveable decoration –

Case study C: Church 'St. Nickola' in Seslavitzi Monastery, wall paintings





Case study E: Church St. Arahangel and Michail in Bilintzi monastery, wall paintings in the interior

the wall paintings, the wooden and metal decoration components – and of the moveable decoration – iconostasis, icons, wooden thrones, church plates. It is also a monument of national importance.

E: Church 'St. Arahangel and Michail' in Bilintzi Monastery

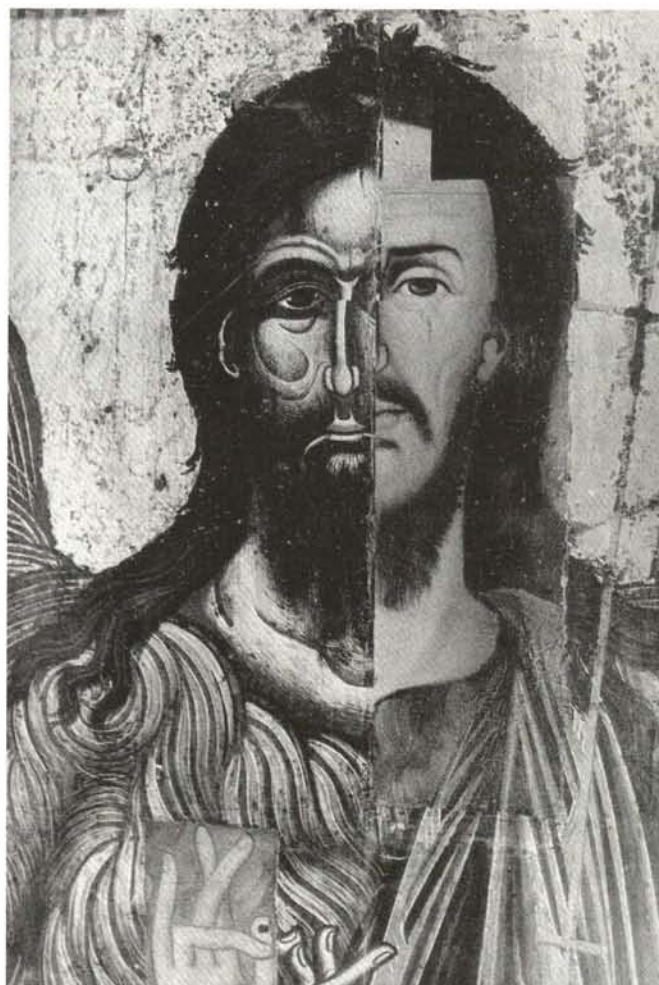
The available historical documents first mention Bilintzi Monastery in 1586. The monastery is located about 50 kilometres west of Sofia. During the 17th and 18th centuries, it was an enlightening centre with an attached monastery school. Even during that time the monastery established relationships with several other monasteries in Monte Athos and Russia.

The church is a small (7 x 16 metre) one-apse building; it has one nave, and the narthex was added later. It was renewed in 1855.

The murals inside the naos and the narthex are precious and of national importance. They are dated from the 17th century, with a rather advanced style, free of the strict rules that existed in the field at that time – the colours are bright, and the murals are enriched with architectural details and scenes from country life. Although the wall paintings are dedicated to the cult and some of the images are slightly primitive, they impress a buoyancy and festive mood.

All of the decorative system in Bilintzi Monastery marks an important stage in the development of the Bulgarian figurative arts.

Throughout the ages, the ensemble has suffered continuous damage under the destructive effect of the environment, and the mural paintings are falling down. The monument needs urgent measures to halt the destructive processes: consolidation of the terrain around the church, structural reinforcement, consolidation of the erected structure, roofing and window replacement, and restoration of all moveable and immoveable features.



Case study D: Church 'St. Georgi' in Arbanasi, two layers of mediaeval icon

CAMBODIA

Cambodia is principally known for its prestigious site of Angkor, made up of monuments built between the 9th and 13th centuries and including places such as Angkor Wat, the Bayon and Ta Phrom. This immense heritage has been abandoned, neglected during the upheavals of the last 20 years and today requires extensive means for its upkeep and maintenance. However, apart from the Angkorian domain, the knowledge of the actual state of the Khmer heritage is limited and consequently ignored. In addition, Cambodia possesses an important heritage linked to a more recent past.

Angkorian Heritage

Even though the majority of Angkor temples are today protected from looting, other major sites such as the temples of Banteay Chhमार, Preah Khan of Kompong Svay or Koh Ker remain threatened because of their isolation.

At Angkor, the tasks of maintenance, conservation and restoration of monuments represent a considerable amount of work, and require lengthy, drawn-out but also permanent attention. Little by little Cambodia has acquired adequate structures to support this and international help is important, but the task is gigantic.

In spite of all efforts, collapse, sinking and other types of deterioration threatening the preservation of monuments are still relevant today. The primary causes of deterioration are linked to their structural characteristics, combined with the use of fragile materials, and to the impacts of a vigorous climate and vegetation.

The ancillary features, such as the moats and terraces, surrounding walls, the dykes and the reservoirs are also threatened.

Water, which has always played a major role in Cambodia and particularly in the symbolism of temples, is today a deteriorating factor. Despite the monitoring of monuments, the heavy rainfall and the streaming that result from it provoke massive damage. The danger is therefore permanent: each heavy rainfall and gust of wind always makes us fear the worst.

The collapses as well as the recent chaos attract everyone's attention, but those that occurred four or five years previously have now become romantic 'ruins'. The danger of this trivialisation may be serious for the monuments and have unpredictable consequences. Furthermore, Cambodia of today inherits a situation in which the monuments have suffered from a lack of maintenance during the 20-year-long conflict.

The interventions necessary for restoration often resemble rescue interventions, as the degradations are considerable in extent, unexpected and devastatingly spectacular.

The Non-Angkorian Heritage

The following assessment has been established by Mr. Michel Verrot, architect for the Bâtiments de France and head of the project F.S.P. (Fund for Solidarity Priority) of the French Government:

State of knowledge

Out of the Angkor territory and of the 'Angkorian' heritage, the knowledge of the actual state of the Cambodian heritage is limited. There is

- no recent inventory;
- little study of the urban heritage outside of Phnom Penh and



Terraces of the north-west moats in Angkor Vat



Surrounding south-west wall in Angkor Thom

October and November 2001, propping after the collapse of a part of the retaining wall of the first floor, north side of Phnom Bakheng



Siem Reap, and hardly any exhaustive study on vernacular architecture;

- no or little attempt to place matters in perspective.

The level of recognition

The ignorance of the non-Angkorian heritage is manifest in:

- the demolition or alteration of civil monumental complexes characteristic of the periods of Cambodian history
- the demolition or the excessive restoration of temples and communal rooms of Buddhist monasteries throughout the country
- the increase of stolen objects of Buddhist heritage (wooden sculptures, doors, etc.) – 52% of listed cases are in the Angkor region.

The urban heritage

The cultural heritage and particularly the architectural heritage of Cambodia is not limited to temples and construction of the Angkorian time.

Cambodia has inherited architecture from the colonial times worthy of interest as it illustrates by its style a recent phase of the country's history. It has been subject to limited study only, except within the cities of Phnom Penh and Siem Reap. Little considered and mostly unknown, this heritage is gradually being destroyed. Entire houses are demolished, homogeneous complexes are disfigured by modern constructions without character.

The vernacular architecture suffers equally from ignorance and disregard. Until now, it has not been the subject of exhaustive study, although this heritage reveals a long tradition of builders and masters in the art of roof structure and woodwork. A few examples still remain but the wooden roof structures have a tendency to be replaced by steel, the walls by cement, and tile or thatch roofs are abandoned and replaced by corrugated iron or fibro-cement.

The Buddhist heritage

The Buddhist religion is particularly important in Cambodia; it unites the rural and urban communities in one sacred place with multiple functions: the temple. A temple in one context is the architectural reflection of dedications to Buddha. Its different elements, including furniture and architecture, are therefore particularly well looked after. However, this heritage, sometimes ancient, is little known. The temples and the communal rooms of Buddhist monasteries are destroyed or are the object of excessive restoration throughout the country.

Patrimonial tendencies

Whether it is architecture of the Buddhist heritage or colonial architecture, the analysis of existing practices and intentions tends to demonstrate that the question of cost is not major. In fact, numerous temples have been reconstructed, at great expense through the donations of faithful followers, after the destruction of old monuments considered to be dilapidated. Similarly, considerable means are used to 'beautify' without regard to urban buildings in a way that corresponds to little more than façadism with the intention of giving a 'khmerising' character to the ensemble.

In addition, arguments relating to physical remains conceal



Particular house in Battambang



Guardrail, house in Battambang

Rice loft at the foot of Phnom Krom, Siemreap province





Particular house in Siemreap



Vat Damnak, Siemreap

existing and important socio-cultural obstacles: the notion of 'heritage' is not familiar and, as a result, the notion of conservation-restoration is absent from decision-making criteria. A religious building that is dilapidated is unworthy of its function and, hence, does not deserve to be preserved. In other words, the purpose of an object and its religious function take precedence over the object itself. For the moment it is very unlikely that restoration could give the monument sufficient splendour for it to completely fulfil its propitiatory role.

Finally, it is obvious that we are today contributing to the disappearance of traditional knowledge and practice. We know how to demolish so as to rebuild, employing techniques and modern materials (cement, tiles, sheet metal, steel) but we no longer know how to restore the old works. Thus, old painting and lacquering techniques are also forgotten.

The threats to the site of Angkor, whatever their nature and scale, are increasing daily. The lack of understanding and inability to address this problem in all its dimensions is astounding. It is of vital importance that all concerned groups are made fully aware of this fact and that all work in synergy with a common goal. This will facilitate a more rapid and timely achievement of the necessary work.

With respect to the colonial and post-colonial heritage, including religious places, the pervading ignorance condemns them to certain destruction or to hazardous transformation. Phnom Penh, Kampot, Kompong Cham, and Battambang – to cite just a few cities – are inexorably losing their wealth. Only at Siem Reap, the gateway to Angkor, has there been a realisation generated by the overwhelming mass of tourists. To some extent, this has allowed an escape from this phenomenon. So although efforts are taken, it is necessary to provide guidance, encouragement and supervision in order to make Cambodia aware of the inestimable wealth of its architectural heritage, an integral part of its identity and its culture.

ICOMOS Cambodia



Vat Damnak, Siemreap



Vat Chedei, destruction of the pagoda, province of Siemreap

Vat Bo, Siemreap



CAMEROON

Absence of an Effective Legislative and Administrative Framework

For many years now, Cameroon has been concerned by the absence of a defined government strategy to preserve its cultural heritage.

In the *Heritage at Risk* report 2001/2002, ICOMOS Cameroon mentioned the need to train heritage department staff, so as to produce a complete inventory of the cultural and natural heritage of our country. Therefore, it is not necessary to discuss this further in this current report, other than to once again note that our country possesses a large variety of cultural sites, ranging from architecture to cultural landscapes, and natural sites that cover geological formations to forested reserves.

This year, we wish to attract the attention of the international community to the lack of a substantial legislative, administrative and institutional frame to protect the cultural heritage of Cameroon. This could lead to the disappearance of the rich heritage that Cameroon currently hosts in abundance.

The legislative mechanisms that are important tools in heritage protection have still not been put into place to support the action of the new heritage department. It is this department's mission to promote and preserve the rich heritage of Cameroon. As surprising as it would seem, leaving aside the government order to create the heritage department, no law exists to provide a legislative framework that prescribes the protection of cultural heritage. This has immediate consequences: the absence of a definition for the types of cultural heritage to be protected, and the spread of administrative responsibilities across the Ministries of Culture, Habitat and Urbanism, of the City, of Tourism, of Environment and Forestry, and of Town and Country Planning.

In 1982 Cameroon ratified the UNESCO *Convention for the Protection of the World Cultural and Natural Heritage*. Even if this legal international instrument commits the country to ensure 'the identification, the protection, the preservation, the development for future generations of the cultural and natural heritage', nothing concretely demonstrates the national will to create real conditions to prevent the degradation of our heritage, or even the disappearance of the principal cultural and natural heritage properties in Cameroon.

Case Study 1: The Huts of the Mousgoums of Cameroon

The Mousgoum huts have been famous since the 19th century. Their grand size, curved features and slender shapes have surprised many travellers stopping in the Mousgoum villages. The explorers Heinrich Barth in 1852, Schweinfurt in 1868 and Nachtigal in 1872, allude to these structures in their writings as 'hutshells', a term that was later translated by the French colonisers as '*cases obus*'. Unfortunately, this magnificent architectural culture is slowly disappearing. The few huts still standing that one can admire, which include several in ruins, are located in the Canton of Pouss, in the villages of Mourla and Gaya and in the town of Maga.

If no institutional and administrative arrangement is made by the Cameroon government, the international community will have little left in which to invest an interest or to attempt to save.

Case Study 2: The Bafut Palace

A rare testimony of the Fons of Bafut's power, the palace's architecture was constructed using wood and liana. It was destroyed following the war with the German colonisers at the end of the 19th century. The palace was rebuilt by the Germans, after the signing of a peace treaty with the traditional local chiefs. Of the original palace only one building remains: today it shelters the spirit of the Fons ancestors. The habitable buildings of the palace are made out of fired bricks, covered by tiles. The royal family tries its best to maintain this architectural vestige, but if nothing is done at the government level to list and protect the building, it will eventually be destroyed.

Haman Mohaman & Lazare Elondou
ICOMOS Cameroon

Bafut: dernier bâtiment d'origine abritant les esprits des ancêtres

Bafut Palace: The last building of the original palace sheltering the spirits of the ancestors



CAMEROUN

Le danger de l'absence d'un véritable cadre législatif et administratif

ICOMOS Cameroun se préoccupe depuis quelques années de l'absence de stratégie claire de la part du gouvernement camerounais en matière de conservation de son patrimoine culturel.

En 2001, ICOMOS – Cameroun avait déjà relevé la nécessité de formation du personnel de la Direction du patrimoine, afin que soit réalisé un inventaire complet du patrimoine culturel et naturel de notre pays. Il n'est donc plus ici nécessaire de le rappeler dans cette communication. Il n'est pas non plus utile de signaler une fois encore que notre pays possède un panel de sites très variés, qui vont pour les sites culturels, des architectures aux paysages culturels, et pour les sites naturels, des formations géologiques aux réserves forestières.

Cette année, nous souhaitons attirer l'attention de la communauté internationale sur un grand manque, qui à terme, pourrait conduire à la disparition du riche patrimoine dont regorge le Cameroun: l'absence d'un cadre législatif, administratif et institutionnel de protection du patrimoine culturel immobilier camerounais.

Les mécanismes de législation, qui sont des outils d'une extrême importance, n'ont toujours pas été mis en place pour soutenir l'action de la toute nouvelle Direction du Patrimoine dont la mission est de valoriser et de conserver le riche patrimoine camerounais. Aussi surprenant que cela pourrait paraître, mis à part le décret de création de la Direction du Patrimoine, il n'existe pas encore de lois qui définissent le cadre législatif dans lequel doit s'inscrire la protection du patrimoine culturel. Et encore moins de décret d'application de celle-ci. Ceci a pour conséquences immédiates, l'absence de dispositions spécifiques qui définissent les types de patrimoines culturels à conserver, et l'éparpillement des responsabilités administratives entre les Ministères de la Culture, de l'Habitat et l'Urbanisme, de la Ville, du Tourisme, de l'Environnement et des Forêts, et de l'Aménagement du Territoire.

Depuis 1982, le Cameroun a ratifié la Convention du patrimoine mondial pour la protection des biens culturels et naturels. Même si cet instrument légal international engage le pays à assurer « l'identification, la protection, la conservation, la mise en valeur et la transmission aux générations futures du patrimoine culturel et naturel », rien sur le terrain ne démontre de la volonté nationale de créer de véritables conditions pour empêcher la dégradation, voire même la disparition des principaux biens culturels et naturels du Cameroun.

Deux biens culturels aujourd'hui menacés

Obus des Mousgoums du Cameroun

La case des Mousgoums est célèbre depuis le XIX^{ème} siècle. Sa monumentalité et ses formes courbes et élancées étonnaient déjà tous les voyageurs qui s'arrêtaient dans leurs villages. Les explorateurs Heinrich Barth en 1852, Schweinfurt en 1868, ou Nachtigal en 1872, dans leurs écrits, y font allusion sous le qualificatif de *hutshells*, qui fut traduit plus tard par les colons français en « cases obus ». Malheureusement, cette magnifique culture architecturale est en train de disparaître. Les rares cases obus encore debout, dont certaines en ruines, que l'on peut encore admirer, sont localisables dans le Canton de Pouss, plus précisément dans les villages de Mourla et de Gaya, et dans la ville de Maga.

Si aucune disposition n'est prise institutionnellement et administrativement par l'Etat camerounais, la communauté internatio-

nale, ne pourra même s'intéresser à la sauvegarde du savoir-faire de réalisation de cette architecture.

Le Palais de Bafut

Rare témoignage de la puissance des Fons de Bafut, le palais dont l'architecture était en bois et lianes, fut détruit à la suite de la guerre avec les colons allemands à la fin du 19^{ème} siècle. Le palais fut reconstruit par les colons allemands après la signature d'un traité de paix avec les chefs traditionnels locaux. Du palais d'origine, subsiste encore un seul bâtiment qui abrite aujourd'hui les esprits des ancêtres Fons, alors que les bâtiments d'habitation du palais sont en briques cuites et recouverts de tuiles. La famille royale essaye tant bien que mal aujourd'hui d'entretenir ce vestige qui, si rien n'est fait au niveau gouvernemental pour le classer, finira complètement détruit.

Haman Mohaman et Lazare Eloundou
ICOMOS Cameroun

Architecture Coloniale en Péril

Le souci de la conservation et de la sauvegarde des monuments historiques et des sites n'occupe pas une place importante dans nos sociétés africaines dites en développement et, en particulier, au Cameroun. Le souci et la préoccupation majeure des populations et de nos dirigeants étant déterminé par des intérêts d'ordre économique, sanitaire et ceux d'enrichissement personnel.

Nos responsables pédagogiques dans l'enseignement ont vu que l'on nous enseigne l'histoire d'un autre continent et d'autres peuples, comme si nous n'avions pas d'histoire ou comme si nous en avions honte. Mais n'oublions pas qu'un peuple sans histoire est un peuple sans espoir, donc en disparition. Ces dernières années l'archéologie a démontré que nous avons une histoire. La plus récente découverte nous dit que le berceau de l'humanité se trouve au Tchad.

Nous devons sauvegarder et assumer notre histoire, fût elle coloniale, même en partie. Si nous avons cru à un certain moment que notre histoire commence dans les années de l'indépendance il serait condamnable aujourd'hui de léguer seulement cet héritage à nos enfants. C'est pour cela que nous devons sauver ce qui nous reste, même si c'est colonial. Certaines initiatives pour la sauvegarde d'une partie de notre patrimoine et qui viennent souvent d'ailleurs, ne sont pas toujours d'intérêt, car la plupart finit par le transfert ou l'achat de ce patrimoine vers ou par des musées ou collections occidentales.

Nous sommes convaincus aujourd'hui que seulement une vigilance, une prise de conscience et une réorganisation de défense de notre patrimoine pourront le sauver. Notre patrimoine est une partie de notre histoire et son importance sociologique n'est plus à démontrer, tant sur le plan des enseignements architecturaux et urbanistiques que sur le plan de la vision artistique d'un peuple: « Le monument est inséparable de l'histoire dont il est témoin et du milieu où il se situe. »

Les dernières années nous ont permis non seulement de nous redéfinir par rapport à notre organisation internationale mais aussi

par rapport à nos objectifs, à nos soucis, à nos exigences quant à la sauvegarde de notre patrimoine en péril. Nous voulons seulement rappeler ceci en attendant d'autres découvertes. Là où se trouve le berceau de l'humanité il doit s'y trouver le génie de sa créativité, c'est à dire de son patrimoine. En ce qui concerne la situation du patrimoine au Cameroun aujourd'hui, nous ne pouvons que déplorer son état de délabrement avancé et la non-prise en considération comme faisant partie de la richesse du pays.

L'exposition que l'ICOMOS Cameroun a fait sur l'Architecture Coloniale au Cameroun n'est qu'une infime partie de la démonstration de ce qui existe. Nous classifions notre patrimoine architectural en trois types:

- patrimoine d'état, lui appartenant ou sous sa responsabilité: tous les bâtiments ayant appartenus à l'administration coloniale, équipements industriels,
- patrimoine privé appartenant à une certaine classe de citoyens, famille royale et leur descendants, les notables et anciens dignitaires de la nomenclature allemande,
- patrimoine religieux tel que les églises et certains équipements sanitaires d'accompagnement (couvents et hôpitaux).

Voici déjà plus d'un siècle que certains de ces monuments n'ont plus eu la sollicitation de leurs propriétaires d'une façon certaine depuis les années 1960, années de l'indépendance. Tout se passe comme si l'on voudrait effacer la mémoire de toute une génération.

Notre souci est de ne pas voir et laisser mourir toutes ces œuvres. Notre souci est de sauver par l'information, la sensibilisation et la restauration nous obligeant à ne pas mourir d'in-solidarité comme c'est souvent les cas de nos amis du nord.

Au delà de toute considération, nous sommes convaincus qu'une chaîne de solidarité existe et que le patrimoine les plus précieux à sauver c'est l'homme, car sans lui rien ne vaut la peine d'être sauvé ou restauré. Si l'on ne peut pas le faire de façon objective pour ses valeurs architecturales, prenons le risque de le faire au moins pour la protection de document historique de valeur.

Les navigateurs portugais et hollandais ont visité les côtes du Cameroun bien longtemps avant le 17^{ème} siècle. Mais la période la plus marquante est celle qui date des années 1850; d'abord par les Anglais mais surtout par l'Allemagne – et pour finir, par la France. L'empreinte la plus riche et la plus significative est celle laissée par les Allemands:

Pont sur la Sanaga – Fort de Bamenda – Phare de Kribi – Résidence Mandessi Bell – Pagode à Douala – Palais du gouverneur à Povea, – sans oublier d'autres bâtisses dans d'autres régions du Cameroun, à Fouban et ailleurs.

Les Dangers sont de plusieurs types:

- 1) Conditions naturelles et pression économique: Le fait que les anciennes colonies se sont installées sur les côtes ont permis qu'une grande partie de ce patrimoine se trouve sous le climat maritime subsaharien qui est un climat chaud, humide et avec une ventilation chargée de sel de mer, des orages tropicaux. Ce ne sont pas des conditions pour permettre une longue vie aux bâtiments. La fragilité des matériaux et le degré de technicité d'antan ne permettaient pas une mise en forme de façon durable. Le développement de nos cités de façon exponentielle d'aujourd'hui, – le développement industriel, les pollutions atmosphériques y afférents, les extractions minières et d'hydrocarbure situées à proximité de ces monuments les fragilisent.

- 2) Comportement humain:

- le désintéressement des dirigeants,
- la vente de certains bâtiments et objets de valeur pour des raisons pécuniaires,
- l'irresponsabilité collective de la population concernant la sauvegarde d'une partie de leur histoire,
- la non-information et formation des jeunes générations,
- la non-assistance des organisations internationales auprès des volontaires voulant sauver ce patrimoine,
- la non-prise en considération de la sauvegarde du patrimoine par l'état et dans son budget alloué à la culture.

- 3) Faiblesse de la législation: Une législation pour la promotion, la protection, la sauvegarde, la restauration du patrimoine est inexistante. La réglementation existante est répressive et non adaptée. La multitude des services de l'état devant s'occuper du patrimoine les rendent inefficaces, in-opérationnels et non-coordonnés. Un inventaire extensif et précis n'existe pas.

Suggestions

Le Cameroun est membre de l'UNESCO. Nous souhaiterions que l'ICOMOS International par le biais de l'UNESCO assiste l'ICOMOS national dans la lourde tâche à accomplir:

encouragement d'une formation hautement qualifiée pour la sauvegarde du patrimoine,

possibilité de créer au niveau international un groupe de « Restauration sans Frontières ».

Pour terminer et comme certains le pensent, si nous ne pouvons préserver notre paille, notre bois préservons au moins la retransmission du savoir faire. Cela veut dire que le premier patrimoine de l'humanité est aussi l'homme et sa formation.

Nous interpellons les anciennes métropoles sur le rôle de leur responsabilités morales et matérielles concernant ce patrimoine, car elles ont joué un rôle important dans le modelage de nos centres urbains d'aujourd'hui et apporté une certaine influence psychologique sur notre façon de voir notre habitat d'aujourd'hui.

Emmanuel Moyo
ICOMOS Cameroun

Moussoum: rares ruines encore visible

Moussoum: rare ruins still visible



CYPRUS

The cultural heritage in the territories occupied by the Turkish forces since 1974 are still inaccessible to the Department of Antiquities. Reports reaching the Department of Antiquities reveal the continued destruction of monasteries, churches and cemeteries in an effort to obliterate aspects of Cyprus's cultural heritage. Churches are demolished or used as bars or hotels in contradiction to their original purpose or function. Recently, the Church of Prophet Avvacum at Rizokarpaso was completely demolished.

The Venetian Walls of Nicosia, constructed in 1567, encircle the old city – which is itself divided in the Greek and Turkish sectors. As a result, part of the Venetian Walls is within the Turkish sector and in the so-called neutral zone. There have been serious problems with the preservation of the walls in this particular area. Since 1997, the Department of Antiquities has been pressing for measures to avert the danger of collapse, by writing to the relevant authorities who have jurisdiction over the area i.e. the United Nations. The complexity of the political situation prevented the implementation of measures for the restoration of the Wall in the neutral zones, until part of the Wall close to the Roccas Bastion actually collapsed after the heavy rains of winter 2001. Fortunately, much pressure on the part of the Department of Antiquities to the authorities responsible for the area resulted in an agreement for the restoration of the collapsing part of the Wall.

In Nicosia, there is an ongoing struggle to preserve the antiquities on St. George's Hill (PA.SY.D.Y. Hill), an area inhabited for the largest part of antiquity, where ongoing excavations held since 1996 are revealing successive phases of occupation from the pre-historic period to the present day.

The site will be used for the construction of the new House of Representatives. Excavations have revealed workshops and domestic remains which date from the Cypro-Achaic to the Hellenistic period, (7th–1st centuries BC) associated with a large cemetery previously excavated to the south of the present site and an olive press which forms part of the site. It seems that the architectural remains and road system found belong to the ancient predecessor of the city of Nicosia. On the north part of the Hill the remains of a church with successive phases from the Early Christian to Byzantine and Mediaeval periods have been excavated. Although the remains on the hill have been seriously disturbed by modern constructions, a large part of the site has been excavated and is yielding significant information on the history of Nicosia, which was hitherto little known and depended on small scale rescue excavations of the early and middle part of the 20th century. In addition there may not be another opportunity to excavate on this scale again within the city. Excavations have been conducted with labourers and students since February and are likely to continue without break throughout the year, as much pressure is exerted on the Department of Antiquities to complete excavations as soon as possible. UNESCO has already been warned by concerned individuals. Archaeologists and many inhabitants of Nicosia are in favour of the preservation of the site as an archaeological park.

Another development project, a two-storey underground car-park is planned to be constructed within the Moat of the Venetian Wall in Nicosia, destroying the authenticity of the monument, in spite of the fact that the monument is State-owned and protected by the Antiquities Law. There is an ongoing disagreement on the subject (already referred to in the 2001/2002 issue of *Heritage at Risk*), between the Department of Antiquities and the authorities involved (Town Planning Bureau and Municipality of Nicosia), which is still unresolved.

ICOMOS CYPRUS

Preserving the Mediaeval Walls of Nicosia

Nicosia is perhaps the oldest capital city in the Mediterranean. It has been inhabited without break since at least the Chalcolithic period (4000 BC). The town became the capital of the island during the 11th century, after the abandonment of the coastal towns due to the Arab raids. Only a few monuments survive from the Byzantine period as most of them were remodelled by the Frankish Kings of the Lusignan dynasty; others were demolished later by the Venetians in order to build another smaller fortification around the city. Examples of the French gothic architecture are the cathedral of St. Sophia (in the heart of the historic city), the church of St. George known as Bedestan, and some smaller churches. Of the famous Lusignan Palace only one vaulted hall has survived, known today as Kasteliotissa. The most distinctive feature of the town is a massive Venetian Wall dating to the year 1567. This circular stone monument, 5 kilometres in circumference, has around its perimeter 11 projecting heart-shaped bastions that form a many-pointed star. It is in fact the prototype of the fortified town of Palmanova in Italy that was built by the Venetians in 1593. This bastion and stellar city model was later adopted in Spain and in the rest of Europe.

The Venetian Walls of Nicosia

The consolidation and restoration of the Venetian Walls of Nicosia was one of the priorities of the Department of Antiquities during the first years of the 1990s. Although a systematic restoration plan was launched starting from the Paphos Gate – one of the three original entrances to the mediaeval town – this work could not be completed unless substantial financing was secured for at least the following 5 years. For this reason we applied to UNHCR for funding.

Before securing any funding, we had decided that any serious programme of restoration would be incomplete without a detailed architectural survey of the state of preservation of the wall in areas populated by the Greek and by the Turks. Photogrammetry was considered the most accurate method to achieve this, and quick at the same time. A well-equipped and experienced group of the Institute for the Restoration of Monuments of Sofia was commissioned by UNDP to undertake this task. The recording took place in November 1994 and a year later all plans were handed to UNDP.

Large-scale conservation and restoration work commenced in 1996, after the approval of our application by UNHCR. This ambitious 5-year project of conservation undertaken by the Department of Antiquities is at the final stage of implementation. A similar project has been undertaken in the northern part of the town under the auspices of UNOPS (United Nations Office for Project Services) which replaced UNHCR. The town of Nicosia, however, is the only divided capital city in Europe. For 28 years, since the 1974 Turkish invasion, no consolidation work has been carried out in the buffer zone between the dividing line of the Greek-Cypriot and the Turkish-Cypriot sectors of the town.

The Roccas Bastion

The Roccas bastion, the object of this discussion, is situated within the buffer zone. As a result of a lengthy period of neglect and the



The Roccas bastion after the destruction caused by rainfall



The Roccas bastion during conservation work

construction of military works at the top of the bastion, this particular section of the fortifications was in a bad state of preservation. Since October 1997 we have appealed many times to the Deputy Special Representative of the Secretary General of the United Nations in Cyprus to allow us access for the restoration of this part of the wall. The Turkish army, however, refused repeatedly to give its consent to the UN. Following the heavy rains of the first weeks of December 2001, a part of the Roccas bastion collapsed. The Department of Antiquities, facing the eventual threat of the complete destruction of the bastion, took some measures for the bastion's protection by supporting the stone revetment covering the earthen core of the walls. One must have in mind that the actual configuration of the Venetian Walls is not the original one. They were originally constructed of earth with a mudbrick revetment. This would have made them less vulnerable to cannon bombardments. During times of peace they would be covered with a thin stone or brick revetment to protect them from rain and frost. During war time, this thin protective layer would be taken away. The actual thick stone revetment of the Walls dates to the Ottoman period.

The Turkish army asked UN forces in Cyprus to stop our intervention. At this time I was in Helsinki attending the World Heritage Committee meeting and had the chance to discuss the problem with Mounir Bouchenaki, Assistant Director General for Culture at UNESCO. Following his suggestion we wrote to the Director General of UNESCO, while our Ministry of Foreign Affairs contacted the UN Secretary General, emphasising his responsibility because the buffer zone falls within UN jurisdiction. The timing was perfect because of the long discussion both in the UN and the 31st session of the UNESCO General Assembly about the destruction of the Bamiyan Buddhas in Afghanistan.

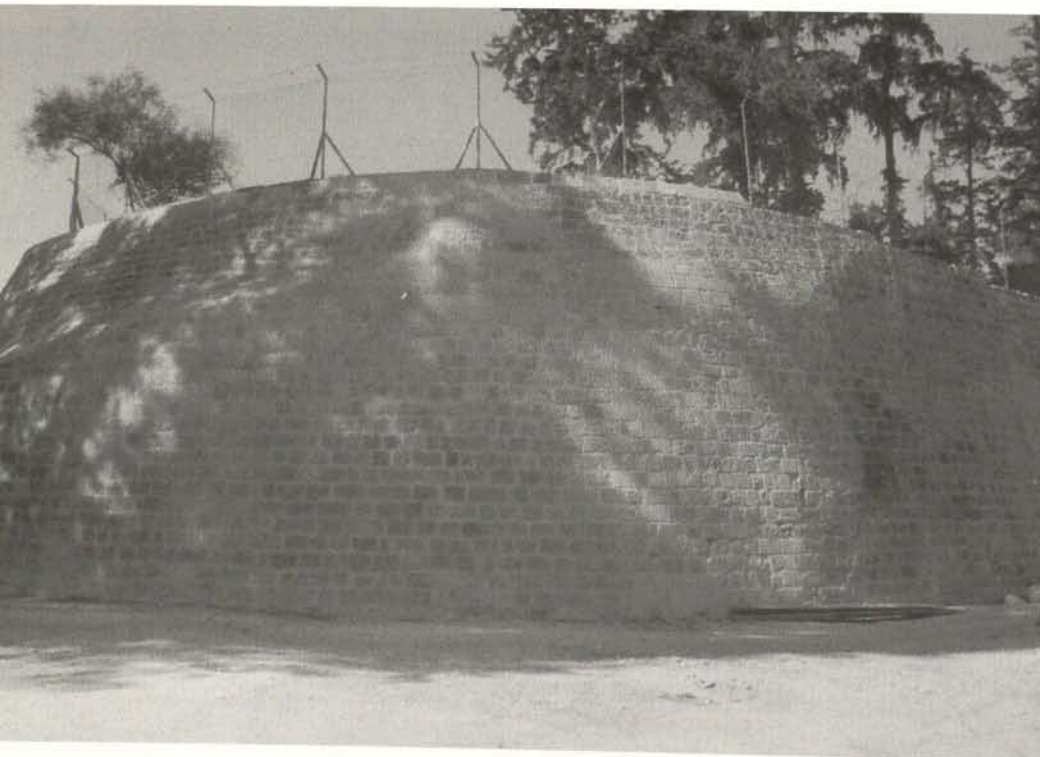
After long discussions between the Programme Manager of UNOPS and myself, we found a formula of intervention acceptable to all sides. We reached this compromise for the benefit of the

monument. The restoration is carried out by specialised craftsmen of the Department of Antiquities and labourers from the Turkish Cypriot sector of Nicosia. Although the technical and scientific responsibility lies with the Department of Antiquities, the implementing agency is UNOPS, which financed the whole project. It is the first time since the Turkish invasion and the division of Cyprus that Greek-Cypriots and Turkish-Cypriots work together for the restoration of a monument. This successful undertaking, which gives optimistic messages for a future settlement of the Cyprus problem, encouraged all of us to continue the conservation work of the walls in the remaining part of the buffer zone.

The actual restoration work of the 40-square-metre collapsed section of the Roccas bastion and 55 square metres of the part of the curtain wall between the Roccas and the Tripoli bastions overlooking the Paphos road consisted of the following activities: cleaning all plant growth; fixing and consolidating the rubble stone-faced section; removing the badly eroded stones or the architectural blocks belonging to older Gothic buildings that were used for the construction of certain parts of the bastion, and replacing new stones where needed; grouting and consolidating the remaining revetment stones; cleaning the existing revetment stones with mechanical means; filling the hollow parts (between the rubble stones and the revetment stones) where needed with a mixture of water, lime and a small amount of cement; and, lastly, constructing a stone pavement measuring between 50 and 85 centimetres running along the top on the bastion, in order to prevent the water infiltration – one of the main causes of deterioration of the Walls.

All the work is based on the photogrammetric survey undertaken in 1994. The restoration project of the Roccas bastion is a Bi-Communal Development Programme that aims at promoting the peace-building process in Cyprus by encouraging Greek Cypriot and Turkish Cypriot communities to work together in the preparation and implementation of projects in areas of common concern.

Dr. Sophocles Hadjisavvas
President of ICOMOS Cyprus



The Roccas bastion after conservation

CZECH REPUBLIC

Endangered 20th-Century Historic Monuments

The State preservation of historic monuments in the Czech Republic also pays attention to the architecture of the 20th century. In the last five years, from a total of 1711 declared non-moveable cultural monuments, 230 were of the 20th century. Despite the fact that they represent our 'youngest' architecture, these monuments include a number that are endangered and at risk. The reasons for this are varied:

- insufficient or inadequate maintenance (especially a failure to take an inclusive approach);
- long-term non-utilisation of the monument;
- property legislation problems;
- inappropriate use by the owners;
- inappropriate use and interventions that damage the monument (sometimes irreversibly), change its appearance, and in the case of a group of monuments alter the appearance and atmosphere of the whole environment;
- speculative intentions;
- lack of financial resources for restoration of the monuments – not only of the 20th century.

Within the limits of these problems, the officers working for the State preservation of historic monuments fight a more or less successful battle to save the monuments.

The architectonic monuments of the 20th century that we will discuss can be divided into two groups according to their function and use.

1) Residential, Social, Administrative and Cultural Buildings

We will first mention examples of monuments that are individual dwellings, which share the common risk of being left unused over several years. Without protection, facing the potential for vandalism, they fall into disrepair and their structural and technical conditions deteriorate quickly.

The villa land-registry No. 1200 with an area in Čelákovice

This is an excellent and unique example of a Functionalist villa in central Bohemia, the seat of the owner of a factory. The project of Karel Janů and Jiří Štursa was implemented in 1939. Apart from the above-mentioned risks, the intention of the owner is to build other residential houses in the area.

The villa land-registry No. 111 in the area of the farm yard in Libodřice

An example of Cubist architecture by Josef Gočár, it was built in 1912–14. Its present-day new owner is considering the reconstruction of the building as smaller flats.

The new château in Ratboř

According to the project of one of the founders of Czech modern architecture, architect Jan Kotěra, the chateau is a quality work of Modern Movement architecture of 1911–13.

The villa land-registry No. 502 in Plzeň – Lochotín

Built by architect František Beneš in 1921–2 as his family home, the villa is an example of exceptionally successful architecture,



Libodřice Villa, Central Bohemian Region

Villa in Plzeň – Lochotín Region



Villa in Plzeň – Lochotín Region showing devastated interior



preserved until today almost in the original condition. The present owners are considering demolishing the structure to basement level and building a modern family house, referring to the bad structural and technical condition of the villa.

The villa land-registry No. 974 in Dvůr Králové nad Labem

The villa was constructed by the influential architect Josef Gočár in 1920–24 as a representative seat of the owner of a textile factory. Apart from the above-mentioned threats, the wooden structures are attacked by house fungus due to water leakage. It is anticipated that the owners are less than concerned with the preservation of the villa, and more interested in potential land speculation and the economic advantages of the plot.

The settlement of Baťa's small houses in Zlín

This is a unique document of the rapid growth of the town connected with the foundation (in 1894) and quick development of the footwear industry by the genial entrepreneur Tomáš Baťa. Together with the construction of modern factory buildings, equipped with new technology, he broad-mindedly designed dwellings for the workers as well. The large number of houses that had to be built is attested by the fact that in 1910–1938 the number of inhabitants of Zlín increased by about 40,000 (its quick growth encourages comparisons between Zlín and Detroit, USA). The first workers' settlement was built as early as 1912. The first regulatory plan was elaborated by architect Jan Kotěra, who was called in to work with Tomáš Baťa, for the town with 8000 inhabitants. In 1932 architect F.L. Gahura elaborated the plan for the town with 100,000 inhabitants, designed as a vast settlement of family homes with a rectangular or oblique street scheme. First, many settlements and housing quarters were built on the periphery of the plant and the town. After the creation of Greater Zlín (1931–33), housing was also constructed in the territory of five surrounding villages that became its consistent part. At the beginning of the 1920s, they were one-storeyed quadruple plastered dwelling-houses with roofs; later the buildings were semi-wooden small houses of square type with roofs, and also attached small houses. From 1924 the houses were mostly double dwellings without roofs, and from 1927 double dwelling houses of unplastered face-work. From 1928 the small houses were built in series with the walls only 30 centimetres thick, which did not provide sufficient thermal insulation. The characteristic design of the houses is of simple prisms of facework, without roofs, without details, built in small grassed plots (gardens) with trees. Only five small houses from all Baťa's houses have been declared cultural monuments, the others are only protected within the framework of the municipal zone of historic monuments.

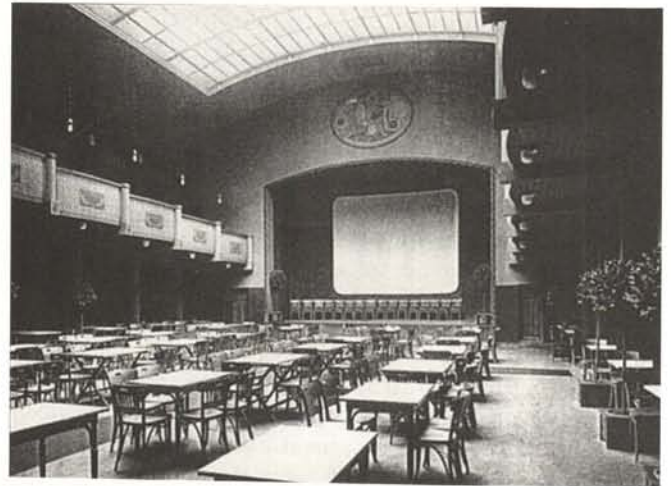
The threats to the small houses include inappropriate alterations by the owners, especially by thermal insulation of their exteriors; replacement of windows with plastic ones; superstructures, extensions by adding bathrooms, small rooms, garages; building different sheds and shelters in the gardens; by casting concrete in the terraces and garage places; and replacement of hedges with unsuitable fencing. So, gradually, not only is the characteristic appearance of the houses changing, but also the total appearance and atmosphere of the various settlements. The interest of the town in co-operating with monument protection is limited – on the contrary, the intention is to cancel the declared municipal zone of ancient monuments.

The settlement of villas Baba in Prague 6 – Dejvice

From the architectonic and urban points of view, this settlement is a unique set of Functionalist architecture of villas in Bohemia, built on the basis of the regulatory plan of 1928 by architect Pavel



Settlement of Baťa's houses, Zlín



The Grand Hotel Hradec Králové – interior of the former cultural hall (later the so-called Palm Garden), condition around 1918

The Grand Hotel Hradec Králové – present-day condition of the interior



Janák under the participation of a number of foremost Czech architects (J. Gočár, L. Machoň and others). As with Zlín, the settlement is endangered by the activities of the owners. Also, this settlement is protected as a zone of ancient monuments in which the law allows the authorities for preservation of historic monuments to intervene only with the exteriors of the objects.

The collective house land-registry Nos. 1580 and 1581 in Litvínov, the so-called 'Koldům'

Designed and built in 1946–58 by architects V. Hilský, E. Linhart, Ing. Dimitrijevič and Ing. Kostrov, under the influence of the Soviet Avant-Garde, the house is a significant example of an experiment in dwelling, together with a similar smaller house built in Zlín. It has a symmetrical ground-floor plan with two flat nine-storeyed wings connected by a lower middle part in which are located a boarding house, a nursery, crèche, canteen, cultural rooms and clubs, laundry, hairdresser and other services for the inhabitants. The residential complex was built for about 1400 employees of the chemical combine in Záluží u Mostu. After many years of non-performance of common maintenance, the overall wear of all structures is evident. Moreover, the middle part was damaged by fire in 1984. In any case, the complex is endangered: unless the financial means for total reconstruction are successfully ensured, the building will continue to fall into disrepair. If gradual modernisation and restoration are started, its value as a monument will be destroyed by haphazard interventions – for example, during the installation of thermal insulation, or the replacement of non-typical windows with common types of frames, most probably plastic.

The Grand Hotel land-registry No. 275 in Hradec Králové

Together with the former cultural hall (later the so-called Palm Garden) and object land-registry No. 295, the hotel is the work of the early Modern Movement of the decade before World War I, prevailing by the noteworthy architect Jan Kotěra (1911). The former hotel complex is doubly endangered: in the long term it is without utilisation, without maintenance, falling into disrepair, and there is leakage; it is further at risk from the intentions for new utilisation, with an inadequate management programme, that exceeds the capacity of the architecture in question, and proposes enormous interventions in the original fabric and structure.

The Barrandov Terraces in Prague 5 land-registry No. 165 – Hlubočepy

This is an excellent architectonic and urban composition of the area of the restaurant with the terraces and the observation tower, and a Functionalist building by architect Max Urban of 1927–30, which includes a swimming pool with stands and a jumping tower at the foot of the Barrandov Rock. The area, which was built as a leisure centre for 3000 persons, has not been utilised in the long-term; it has been without maintenance or security; moreover, a part of the complex was burnt out some time ago. The result is that it suffers from constructional and technical disrepair. So far there are insufficient financial resources for its restoration.

The Skyscraper, the administrative building of Bat'a's plants in Zlín

The dominant structure of the town is the first document of the Functionalist architectonic monumental movement in Czechoslovakia. Following the design of architect V. Karfík, it was built in 1936–7. It is a 77.5-metre-high 16-storeyed building of iron-concrete structure with ledges of facework. The building has three staircases, one paternoster and eight lifts, one of which is the mobile office of the chief, T. Bat'a, with a refined interior pre-

served reverently until today. It also has a lift for washing the exterior windows, hung on a trolley track. The building was heated and ventilated by air-engineering equipment and it was equipped with pneumatic mail. The intent was to avoid any stoppages and to ensure efficient administration and management of the plant. Also partially preserved are the original furnishings and wooden wall-lining of the representative rooms. In the past two years the building has been almost without utilisation. This valuable architecture is endangered by the prepared superstructure and replacement of the windows and other arrangements, according to the elaborated study that does not respect instructions for the preservation of historic monuments.

2) Industrial Monuments

In the course of the 20th century there was an essential development of industry; as a result, today, there is a considerable number of endangered industrial monuments.

Since the revolution in 1989, mining activity has gradually decreased. The problem has arisen as to how to make use of the



Operating buildings of the František Josef Mine Kladno – Dubí, Central Bohemian Region

Workshop building of the coking plant Karolina, Ostrava, North Moravian Region





Kořenov, Region of Liberec, the locomotive shed in the area of the station – interior (without roofs)



The main building of the railway stop, Plzeň – southern outskirts

Textile plant (today Textilana), Chrastava, Region of Liberec



abandoned mining areas, and especially the operating buildings. Some of them represent quality architecture built in the style of Art Nouveau and the individualist Modern Movement, with perfect hand-made details. We have discussed this problem previously in the two earlier *Heritage at Risk* reports. Particular examples (the original names of the mines are given) include:

- in the Kladno coal-mining area – the operating machinery of the Wannieck Mine in Kamenné Žehrovice;
- in central Bohemia – the František Josef Mine in Dubí u Kladna and the Schoeller Mine, with the unique preserved head frame of the Tomson type;
- in northern Moravia – especially the Hlubina Mine, the coking plant and blast furnaces of Vítkovice;
- in the Ostrava – part of the coal-mining area the Alexander and Terezie Mines;
- in the Karviná – part of the Gabriela, Habsburg and Alpienenschacht Mines.

As examples in the railway field we mention, at least, the assembly of the rack railway with operating buildings at Kořenov–Tanvald, called ‘Zubačka’ (cog-wheel railway). In the area of the station Kořenov the most endangered are the workshops and locomotive shed, the roof structures of which are already collapsed. Efforts are continuously exerted to cancel their declaration as cultural monuments and achieve a subsequent demolition. The intention is the sale of the material (also the historical rails) abroad. The protected route of the railway, 6564-metres long, overcomes the height difference of 235 metres in this relatively short distance; it has four tunnels, the longest of which is 940 metres. It is the single functional non-electrified rack railway with normal track gauge in Europe. This unique structure is 100 years old this year – it is continuously endangered in its existence.

The old departure (western) building of the railway stop Plzeň–Jižní předměstí (the Southern outskirts) in Plzeň was built in 1904 in the historicizing style with elements of Art Nouveau. It has been closed since the reconstruction of the eastern building in 1980; without utilisation it falls into disrepair and České dráhy (the Czech Railways) considered its demolition. In the second half of the 1990s, with a contribution from the preservation of historic monuments, its membrane roofing was repaired. However, there are no financial means for the total restoration. Occasionally, exhibitions and theatre performances are organised on the site.

Another highly endangered area of industrial heritage is represented by examples relating to the textile and food industries (the sugar industry, brewing industry and slaughterhouses). In the 20th century in the CSR these industrial complexes were of the highest international level and, at the same time, they document the high architectonic standard of architecture in our country. With the changed political and economic situation, a number of plants have had difficulties and some have even gone into liquidation. Examples include:

- The Textile plant (dye works) in Chrastava built in 1905–7, preserved until today in an almost intact form. It is presently without utilisation.
- Endangered due to a similar reason are the sugar factories in Dymokury and in Bedihošť with preserved valuable technological equipment, extensive areas of the slaughterhouse in Aš (they fall into disrepair without utilisation), in Kraslice (endangered by demolition) and in Moravská Ostrava (it is not clear from the behaviour of the present-day owner, as to whether or not liquidation is a blessing rather than a problem as there may be land-sale advantages).
- Demolition is considered also in the case of the power plant in Prague–Holešovice.

- A very interesting area is Ledárna (the ice-making plant) in Prague–Bráník, built in 1909–11, which served its purpose till 1954 and then it was used as warehouses. The present owner intends to demolish this unique monument and build a super-market with a tower building in its place.

In connection with industrial monuments we consider it necessary to highlight that not only real property monuments are endangered, but also the moveable assets, such as technological equipment, which regularly disappear yet form an inseparable part of the cultural heritage.

There are positive examples of successful restoration of the architecture of the 20th century: the Villa Winternitz in Prague 5 by architects Adolf Loos and Karel Lhota and one of the most significant national cultural monuments; Obecní dům (the Municipal House) in Prague, by architects Osvald Polívka and Antonín Balšánek, built in 1905–12 in the style of Prague Art Nouveau. It is a popular cultural centre of Prague with the main concert hall, exhibition halls, representation and cultural parlours, cafes and restaurants. Indeed, its restoration was financially demanding but extremely successful.

ICOMOS Czech Republic

The 2002 Floods and their Impact on Built Heritage

The disastrous floods, which surpassed all expectations and all records in history, hit a vast area of the Czech Republic territory. Approximately 505 villages and towns were flooded, including about 40 historical sites, whose historic cores are protected as conservation areas. Two of them, Prague and Český Krumlov, are listed on the UNESCO World Heritage List. These important towns, together with the town conservation areas of České Budějovice, Plzeň and Terezín suffered most, not only in terms of threats to cultural monuments. In five regions of the Czech Republic the Government declared a state of emergency during the floods, which enabled extraordinary measures to be taken. These regions were: Prague, Central Bohemia, Southern Bohemia, Western and Northern Bohemia. Southern Moravia was also affected, but to a lesser extent.

Prague has kept precise records of historical floods since the 18th century. This year's flood was greater than the big 1890 flood, when the well-known Charles Bridge partly collapsed. The flow rate of the Vltava River by far exceeded the previous 100-year flood level. Hydrologists statistically estimate that the water reached a level corresponding to a 500-year flood. On 14 August 2002 at about 1 p.m., the Vltava River level peaked in the Prague borough of Chuchle, reaching the level of 785 centimetres at the flow rate of 5300 m³ per second. This was more than 36 times the average water level of 66 centimetres. The long-term average flow rate is 145 m³ per second. The 100-year flood rate is 3700 m³ per second. The preliminary gross estimate of the damage incurred is EUR 2–3 billion, of which Prague is supposed to have suffered losses of about EUR 330 million.

Because stone, bricks and lime had been preferred for use in the Czech region in building works from the Middle Ages and the less-durable building technologies (half timber or timber buildings, raw bricks) had not been used too frequently, historical towns, as well as other components of our built heritage, have survived the floods in surprisingly good conditions. Fortunately, only



Ice-making plant, Prague – Bráník: present-day condition



Ice-making plant, Prague – Bráník: present-day condition

Obecní dům, Prague – exterior after renovation





Prague



Prague, Karlín, St. Cyril and Methodius Church

a few really important monuments with valuable artistic decoration were damaged in a serious way. Generally speaking, the major problems include water-logged walls and structures, which should be dried in a suitable way, preventing further damage from frost in the winter season.

Post-flooding challenges

For the preservation of the authenticity of historical buildings, the period after the floods is, perhaps, even more risky than the disaster itself. Big problems started when the contractors and producers of building materials took their opportunity to extract money from the situation. They started fierce campaigns, offering the owners of flooded buildings their services and products. They are very busy persuading them to make the repair of the affected buildings, not in a minimal-necessary scale, but encouraging radical reconstruction. They are offering to strip out all plaster, to replace wooden elements such as floors, windows, doors – in many cases even ceiling timbers – with steel, plastic and other modern materials. The financial help given by the State to the victims of the flood even accelerated this process. The badly needed money was and, even now, is often wasted on unnecessary interventions, which are depriving the traditional buildings of their former beauty, authenticity and feeling of age.

The position of professional conservators in the process of elimination of flood damage has not been an easy one. In a short time after the flood, the State Institute for the Preservation of Cultural Heritage, along with the Society for the Technology of Conservation of Monuments and the Scientific Society for the Sanitation of Historic Buildings and Monuments, organised colloquia and meetings of specialists to discuss how to treat buildings affected by water. With the participation of the best specialists from the Technical Universities in Prague, Brno and Ostrava, as well as our most experienced conservators, these societies produced booklets containing useful know-how and practical advice on how to treat affected buildings considerably, with full respect to their material authenticity. The booklets were distributed to all concerned State and municipal authorities.

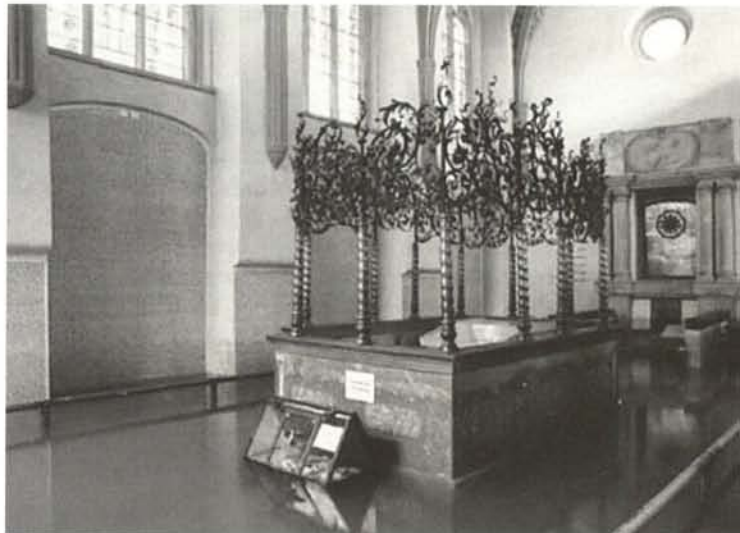
Nonetheless, in the after-flood excited atmosphere, on the verge of hysteria, these activities failed to work. In some wishful, non-objective articles in the newspapers and other media, conservationists were described as notorious trouble makers who were making the uneasy, sometimes tragic situation of citizens deprived by the flood of all their property even more difficult. Our well-meant technical advice was frequently taken as an 'undue' or even 'impertinent' interference in the owner's rights and interests. We have practically lost our struggle with building contractors and their massive publicity. Finally, because we have found no support among the State authorities, including the Ministry of Culture, our part in the after-flood recovery of the country nearly collapsed. We have been allowed to focus our efforts only on the handful of first-rate monuments in the possession of the State. In not very frequent cases, after difficult negotiations, we are able to cooperate positively with municipal authorities when municipal property is concerned. The same is the situation with churches. In the case of private proprietors we have become practically powerless.

The results of this situation are sometimes rather sad: a number of fully repairable traditional buildings pulled-down without sufficient reason and hundreds of non-listed traditional buildings mutilated by the 'reconstructions' mentioned above. The listed buildings are at similar risk, some of them already severely damaged by inconsiderate treatment.

A very dangerous after-flood process can be observed in some



Prague, Lesser Town



Prague, Pinkas Synagogue

Prague, Karlín





Libechov Country House

big cities: real-estate speculation. At best it can be demonstrated in the case of Prague's quarter called Karlín. It is a valuable town-planning unit – the oldest historical suburb of the city, founded at the very beginning of the industrial revolution in the 1830s. The built-up area of the quarter was formed partly in the neo-classic genre, partly in the revival and Art Nouveau styles. The quarter was flooded completely and a couple of its buildings, originally built of cheap materials, collapsed. Because the quarter is situated in the very centre of the city, its building lots are in most cases much more valuable, in commercial terms, than the buildings standing on them. Many owners and developers, who wish to invest in the region, are now trying to put their houses into the category of so called 'irreparably damaged structures'. It would result in the situation that the inhabitants of the houses will be transferred into compensatory municipal flats and the owners will be allowed to pull the houses down and replace them with bigger ones, serving no more as residential housing (with State-regulated rents), but as more-lucrative offices, commercial buildings and parking.

The State conservators strongly oppose this process. Our specialists in building construction are doing their best to prove that most of the buildings in question are fully reparable. Our historians are drawing attention to the irreplaceable artistic and town-planning values of the Karlín quarter as a whole and to the architectural quality of most of its buildings in particular. The whole case is not yet settled-down, but after some recent sad experiences I am by far unconvinced that we shall win the battle.

Prague, SURPMO Archive



Our monitoring of the damage caused on the stock of historic buildings by the flood, as well as by the after-flood demolitions and bad repairs, is not finished yet by any means. We are now thinking over the question of how to prevent the above-mentioned impact of floods on the cultural values of our heritage; and which preventive measures to take and what practical conservation ideas to promote and disseminate to make future floods less destructive to the values we are responsible for. It is not an easy task and we would be grateful to the international community for the intermediation of any good ideas and experience in that aspect.

For your information we have prepared a brief survey of the most important and historically and artistically valuable monuments damaged by the flood.

Josef Štulc

Monuments Damaged by Floods in August 2002

Region of South Bohemia

Český Krumlov, Historical Core of the Conservation Area

The historical core of Český Krumlov is one of the most complex town cores from the mediaeval Gothic and the Renaissance period. The historical core of the town was listed on the UNESCO List of World Cultural and Natural Heritage in 1992. About 150 historical buildings in the historical centre, mostly burgher houses, were flooded twice. Some houses were flooded up to a height of 4 metres. Expected cost of renovation: EUR 6,385,000.

České Budějovice, Historical Core of the Conservation Area

The town was founded by Přemysl Otakar II about 1265; it is enclosed in an irregular oval of walls and water fortifications. The houses surrounding the large square are basically in the mediaeval Gothic and Renaissance styles, featuring continuous arcades. In August the whole conservation area of České Budějovice was flooded twice, up to a height of 1.5 metres. A total of 146 historical buildings was affected. Expected cost of renovation: EUR 1,300,000.

České Budějovice, Dominican Monastery and Virgin Mary's Sacrifice Church

This is one of the most important monuments of the early Czech mediaeval Gothic period, founded in 1265; Petr Parléř took part in the building of the monastery chapel in the 14th century. The monastery was remodelled in the Baroque style. The floors partially collapsed due to the flooding. The walls are endangered by moisture, static defects appeared, the church furnishing is also damaged. Expected cost of renovation: approx. EUR 170,000.

Stará Hlína, Inundation Bridge

The inundation bridge is a masonry bridge dating from 1781, historically located in the Třeboň pond system. A part of the inundation bridge collapsed; it is necessary to reconstruct the bridge pillar as well as two bridge spans. Expected cost of renovation: EUR 270,000.

Pond System of Třeboň

This is a unique technical monument consisting of a Renaissance system of ponds, including the largest Czech pond. The overflows, outlets and dam crowns, as well as bodies in the ponds Rožmberk and Svět were damaged; as were the old bastion of Rožmberk and channels in outlet ditches. The parts of the channel in Zlatá Stoka were affected. Expected cost of renovation: EUR 1,100,000.



Český Krumlov, aerial view of the town



Veltrusy Country House

Písek, Bridge

The bridge at Písek is the oldest mediaeval Gothic stone bridge in Bohemia with Baroque sculptural decorations from the period after 1250. The bridge was completely under water, the breastwork walls made of square granite stones and one of the Baroque statues collapsed due to the flood. About 250 square stones and the damaged statue have already been retrieved by divers. Expected cost of renovation: EUR 240,000.

Písek, Holy Trinity Church

The Holy Trinity Church is a Gothic and Renaissance cemetery church dating from 1549–76. The plasterworks and historical moveable objects, including the pulpit from the early Gothic period, were damaged by water; parts of the cemetery walls as well as many tombs collapsed. Expected cost of renovation: EUR 85,000.

Blatná, Historic Country House and Park

In the 16th century the well-known architect Benedictus Ried participated in building the castle fortifications and the Gothic and Renaissance palace. The country house was flooded to the height of 1 metre; the cellars were completely under water and the northern façade was destroyed. The park was also damaged. Expected cost of renovation: EUR 100,000.

Červený Důr, Historic Country House

This early Baroque country house, originally from the late 17th century, is characterised by a large park and is presently used as a sanatorium. The whole historic country house area was flooded three times. The park was completely under water (30 trees uprooted) and the country house was flooded up to the height of 1 metre. The plasters, gate and interiors were damaged. Expected cost of renovation: EUR 170,000.

České Budejovice, view towards Dominican monastery

**Lnáře, Historic Country House**

This early Baroque historic country house from the period after 1650 includes excellent stucco and fresco decorations and a Renaissance palace, originally from the 16th century. The enclosure walls, which have Baroque sculptural decorations, at the entrance of the country house were completely destroyed. The cellars, ground floors and chapel with wall paintings were flooded. Walls in the *sala terrena* are endangered by moisture. Some trees in the park were uprooted. Expected cost of renovation: EUR 120,000.

Majdalena, St. Mary Magdalene Church

The St. Mary Magdalene church is a Gothic church dating from 1397–1400. The plasterworks, floors and moveable objects were damaged. The Majdalena site was one of the most seriously hit localities in Southern Bohemia. Expected cost of renovation: EUR 40,000.

Strakonice, Castle and St. Procopius Church

This Romanesque palace (originally an early Gothic castle), was built mainly in the second half of the 13th century. The Romanesque St. Procopius Church, featuring Gothic wall paintings from the period around 1340, is located in the castle area. The flooded castle area is being cleaned; it will be necessary to repair the plasterwork and floors. Expected cost of renovation: EUR 35,000.

Soběslav, St. Mark and St. Vitus Churches

The St. Vitus Church in the Gothic style dates from the late 14th century, and the early Baroque St. Mark Church dates from the period about 1650. In both churches it has been necessary to repair the plasters and floors. Expected cost of renovation: EUR 50,000.

Vyšší Brod, Cistercian Monastery and Assumption of the Virgin Church

This is an excellent early Gothic monument; the monastery was founded before 1259. The broken pond in the monastery garden damaged the adjacent terraces; a general reconstruction of the monastery garden and pond will be necessary. Expected cost of renovation: EUR 60,000.

Region of West Bohemia**Červené Poříčí, Historic Country House**

This early Baroque historic country house was founded in 1611. The roofs were damaged after heavy rainfalls; static defects appeared. Trees in the park were uprooted, the park was muddied. Expected cost of renovation: EUR 30,000.

Kladruby, Monastery

The Romanesque and Gothic Benedictine monastery and Virgin Mary Church were founded in 1115. The church was remodelled in the Baroque Gothic style by the great architect J. B. Santini. The roofs were damaged by heavy rainfall. Expected cost of renovation: EUR 26,000.

Lužany, Historic Country House

This Renaissance historic country house is originally from the late 16th century, rebuilt in the pseudo-Renaissance style by the important Czech architect Josef Hlávka (1831–1908). Repair works are necessary. The Baroque enclosure wall collapsed; arbors, memorials, Baroque gate, bridges and mill-race supporting walls were

damaged. The garden and park were damaged by water and mud. Expected cost of renovation: EUR 60,000.

Plasy, Monastery

The Cistercian monastery was founded (probably) in 1144; the great architects J. B. Santini and K. I. Dienzenhofer participated in its Baroque rebuilding. Masonry, carpentry and roofing works are necessary due to the floods. Expected cost of renovation: EUR 42,000.

Plzeň, Conservation Area

This centre of West Bohemia was heavily hit by floods. As many as four rivers burst their banks in the city. A total of 43 monuments were flooded in the city, some of them in the Gothic style, mostly the burgher houses, but also the Romanesque St. Jilji Church, town walls and gardens. Static defects affected some buildings; the walls endangered by moisture need drying; numerous buildings need renovation of the floors and ceilings. Expected cost of renovation: EUR 2,474,000.

Sušice, Town

A total of 25 monuments were flooded at Sušice, mostly of mediaeval Gothic origin, including the Town Hall, St. Wenceslas Church, and town walls. There are necessary repair works to be done; the static defects affected some structures. The sculptural decorations and moveable objects in the church are damaged. Expected cost of renovation: EUR 190,000.

Švihov, Castle

This is the best-maintained water castle in Bohemia, dating from the late 15th century. A repair of the roof after heavy rainfalls is necessary; static defects affected the structure. The castle courtyard needs cleaning from silts, and field and garden works are needed. Expected cost: EUR 90,000.

Prague, the Capital

Prague is estimated to have suffered losses of about 330 million EUR.

Prague 1 – Malá Strana (Lesser Town)

The Nostic Palace – an important Baroque palace from the 17th century – features rich decoration of its interiors from the first third of the 18th century. Since 1999 the Palace has been subject to extensive conservation efforts, which were to be completed this year. The Palace was flooded up to a height of 0.5 metres. Consequently, all wooden floors in the ground floor were destroyed, the walls were waterlogged and the wooden doors were damaged.

The following palaces in Prague 1 (Lesser Town) were damaged to a similar extent: Wallenstein, Fürstenberg, Lichtenstein, Buqoi, and the Great Priory (of the Maltese Order). In the Krocov Building, which is the seat of the Institute of Archaeology at the Czech Academy of Sciences, a large library was flooded and destroyed – including the archived documentation of archaeological research from 1945 to the present. The archives included not-yet-published information about expensive field research and this loss is irreplaceable.

Prague 1 – Old Town

The following synagogues were flooded up to a height of 1.5 metres: Old-New Synagogue, Maisel Synagogue and Pinkas

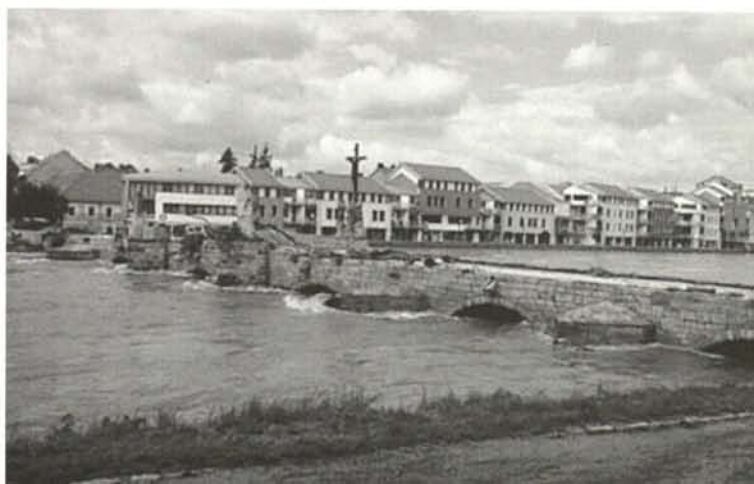


Český Krumlov, aerial view of the town



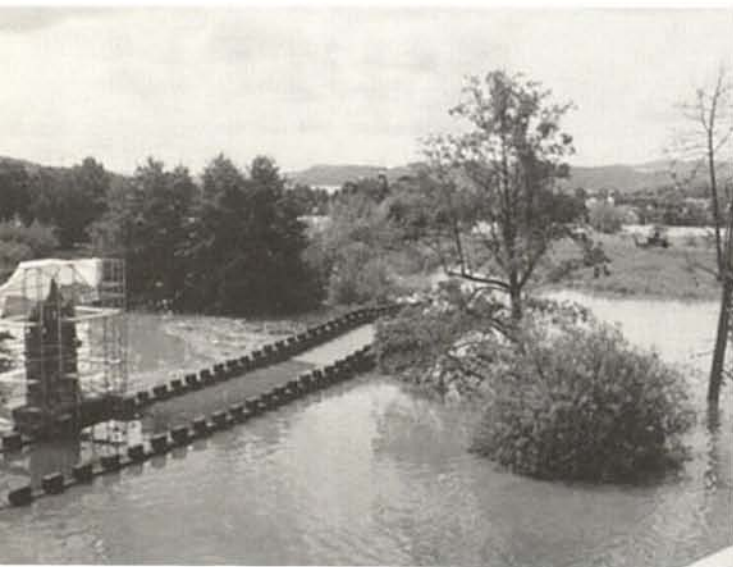
Lnáře Country House

Písek, Gothic Bridge





Třeboň, aerial view of the town



Děčín, Historic Bridge

Štětí, St. Simon and Juda Church



Synagogue. In addition to the wet walls, the decorations and memorial inscriptions in Pinkas Synagogue were partially damaged.

The St. Agnes Convent, the well-known early Gothic convent founded in 1233 by St. Agnes, is used at present for exhibition purposes by the National Gallery. The buildings of the convent and the church were flooded up to a height of 2 metres. Masonry, plasterworks, floors and equipment providing for the operation of the gallery were damaged.

In Old Town, the cellars of most historical buildings, which form an important part of their heritage value were also flooded. In addition to the cellars with Gothic vaults, the unique Romanesque cellars from the 12th century were also flooded. These cellars form the ground floors of the stone Romanesque houses, unique in this part of Europe, that in the 13th century had been incorporated into the newly built houses of the Gothic town.

Prague I – New Town

The St. Peter Church Na Poříčí was originally a Romanesque church, rebuilt in the mediaeval Gothic style in the 14th and 15th centuries. After flooding to the height of 1 metre, the entire floor dropped and moveable objects were heavily damaged.

Prague 8 – Karlín

In the historical quarter, the St. Cyril and Methodius Church, an important work of the neo-Romanesque architecture by Ignacius Ullmann, was flooded. Water rose to the height of 1.6 metres and the wall paintings and all moveable objects were damaged.

Several residential houses in Karlín collapsed; the state of others are being assessed, and more forced demolitions are expected (approximately 30 houses). Flooding of the Hotel of Invalids was a severe cultural loss as the hotel is an important Baroque building designed by the excellent architect K. I. Dienzenhofer from 1729–30. The flooding of the building also affected valuable records in the Military Historical Archives and National Technical Museum. The worst loss for the architectonic heritage comes from the destruction of archives of historical plans, which contained original drawings and plans by important Czech architects of the 19th and 20th centuries (including Zitek, Kotěra, Plečnik, Janák, and Gočár).

In addition to the damage caused to the fund of historical buildings, numerous valuable historical gardens and parks were flooded and covered with mud. The most valuable ones included: Vojan Park (former convent garden), park at Kampa with former Nostic Garden, Wallenstein Garden in the Renaissance style and parks on Prague islets and embankments. Outside the centre, the historical Baroque garden at the Troja Historic Country House was devastated (fortunately, the damage caused to the country house was only minimal), as well as the former Royal Game Park, later on the public park called Stromovka. The flooding of Prague Zoo in the neighbourhood of Troja Historic Country House was a heavy loss.

Region of Central Bohemia

Roztoky, Fortress

The Gothic and Renaissance fortress from the second half of the 14th century and a Baroque mill together form the seat of the Regional Museum of Central Bohemia. The buildings were flooded, including their second floors; the valuable museum collections, library and archives, as well as important technical equipment of a country-wide operation – the conservation irradiation workshop (the only one for cultural institutions in the Czech Republic) and



Blatna Country House and Park



Terezín, aerial view of the town



Jaroměřice nad Rokytnou, country house and park

equipment for plasmatic metal reduction (donated from the Swiss government) – were damaged or destroyed. We need financial assistance for renovation of the monument itself, collections and archives, and of the irradiation workshop, as well as a new generator for plasmatic metal reduction (such a device is not available in the Czech Republic). Expected cost of renovation: EUR 500,000.

Dolní Beřkovice, Historic Country House Area

This early Baroque historic country house, dating from 1606, was rebuilt in the pseudo-Renaissance style. The entire area was flooded. Some floors, doors and windows (including shutters) were destroyed, and plasterwork was damaged. Static faults appeared. Moveable objects in the historic country house chapel are damaged. The park, including enclosure walls, is devastated. Expected cost of renovation: EUR 300,000.

Libiř, St. James Church

The important mediaeval Gothic St. James Church, built before 1391, has preserved wall-decorations and mediaeval Gothic wall paintings from the late-14th century. The church was flooded to the height of 1.7 metres. The wall paintings need restoration. The moveable objects were waterlogged and damaged. Carpentry and shingle-roofing in the belfry are damaged. Expected cost of renovation: EUR 50,000.

Hořín, Historic Country House Area and St. John of Nepomuk Church

This was originally a Baroque hunting lodge, built about 1696, according to the plans by the excellent Italian architect G. B. Alliprandi. It was later remodelled twice, with its valuable Rococo interiors dating from the years 1760–63. The entire area was flooded. Lower parts of the buildings were under water and covered with mud, especially the church, where floors and moveable objects were damaged. Trees in the waterlogged park were uprooted. Expected cost of renovation: EUR 670,000.

Liběchov, Historic Country House and Park

This important Baroque building by the excellent Czech architect F. M. Kaňka was built about 1730, with a park established in a formal style and decorated with numerous sculptures. The historic country house was flooded to the height of 3.5 metres. Very valuable wall paintings by the well-known Czech painter Josef Navrátil (1838–43) are in a critical state. Univ. Doz. Dr. Manfred Koller, head of the restoration workshops in the Federal Office for the Preservation of Monuments in Vienna, was asked for a personal visit and an expert consultation on the restoration process. A valuable park (approximately 10 hectares) was devastated and covered in mud. Suitable wall driers are necessary in addition to financial assistance. Expected cost of renovation: EUR 1,700,000.

Veltrusy, Historic Country House Area and Landscape Park

This important work of the high Baroque period from the first half of the 18th century was probably designed by the important architect F. M. Kaňka or by G. B. Alliprandi. The landscape park (approximately 300 hectares) includes many romantic follies in neo-classical, Empire and Gothic Revival style. The park has been combined with an ornamental farm (*ferme ornée*), which is unique in Europe, and a fallow-deer park. The Veltrusy Historic Country House was flooded to the height of about 1 metre. Interior plasterwork in the ground floor, wall paintings and valuable decorations in the *sala terrena* were damaged. Richly decorated interiors on the second floor (including wall paintings, Rococo wallpapers and walltextiles) are endangered by moisture through capillary action. The landscape park is completely destroyed. The layer of soil from

dozens of hectares of the area were washed away, as well as several metres from the height of the historic flood-control dike. The landscape park was silted with metres of sand and gravel (more than 200,000 cubic metres on the area of 30 hectares of the park). Hundreds of trees were waterlogged and uprooted, all plants were killed. In particular, financial assistance would be necessary. Expected cost of the historic country-house area renovation: EUR 6,470,000.

Všestudy, so-called Red Mill in the area of Veltrusy Historic Country House

The building is in the pseudo-Gothic style from 1795. The building, as well as the historic house and all pieces of architecture in the landscape park were damaged; the walls and floors were waterlogged and muddied, and static defects have appeared. Expected cost of renovation: EUR 300,000.

Region of North Bohemia

Terezín, Fortress Town

The town was established by Joseph II in 1780. The original fortifications are based on the Baroque fortification systems of the 17th century; they have been retained almost all around the town in the form of a large oval ring with star-shaped projections of pointed bastions. Terezín is the most important and largest post-Vauban fortress in Europe. During the August floods, Terezín and its surroundings were flooded to a height of 3 metres; a lake (20 x 8 kilometres) appeared. The huge damage includes the historically valuable underground protection system of the fortress. The reconstruction of its parts (for example, the inlet and outlet watergates from the river Ohře) and the system as a whole would save this unique technical monument and prevent further flooding. Costs of renovation of the entire fortification system: EUR 10,000,000.

Děčín, Bridge with St. Vitus, St. John of Nepomuk and St. Wenceslas sculptural group

This stone bridge is in the late-mediaeval Gothic style. It dates from 1564–69 and includes a sculptural group by the excellent sculptor M. J. Brokof, which dates from 1714. One of the pillars was damaged by the flood and the bridge statics were affected. Expected cost of renovation: EUR 100,000.

Křešice, Visitation Church of Pilgrimage

The high Baroque chapel from 1708–12 was expanded in 1729–32. Octavio Broggio was the architect in both cases. The church was flooded to the height of 3.5 metres. The side altars and main altar were under water. All moveable objects were damaged. Expected cost of renovation: EUR 100,000.

Libotenice, Area of St. Catherine Church

This unique Baroque church from 1703 is attributed to the important architect of Litoměřice Town, Octavio Broggio. The church was flooded to a height of 2.3 metres. The enclosure walls partially collapsed. The set of sacral statues was also damaged. Expected cost of renovation: EUR 100,000.

Pořápy u Terezína, St. Adalbert Church

The St. Adalbert Church is an important work by the excellent Baroque architect K. I. Dienzenhofer from 1724–26. The church was flooded to the height of 2–2.5 metres. Floor damage is apparent; static defects are possible. Expected cost of renovation: EUR 167,000.

Prosmky, St. Francis' Chapel

This unique chapel dates from 1762–63. The chapel was flooded to a height of 3.1 metres. Serious static faults appeared, the murals are damaged as well as all moveable objects. Expected cost of renovation: EUR 100,000.

Štětí, Area of St. Simon and Juda Church

The church is in the late Baroque style, built in 1785. Church foundations at the sidewall were undermined, plasterwork, stone components and moveable objects are damaged. (Following major reconstruction, a grand reopening of the church had been planned for August 17, 2002). Expected cost of renovation: EUR 110,000.

Ústí nad Labem, Area of St. Adalbert Monastery Church

The St. Adalbert Church is an important Baroque monument from 1731, built by the excellent architect of Litoměřice Town, Octavio Broggio. The church was flooded to a height of about 0.5 metres, the monastery up to 1 metre above the floor level in the ground floor. All doors in the ground floor are damaged and the wooden floors in the entire ground floor are destroyed. The monastery gar-

den, including its enclosure wall, is also damaged. Expected cost of renovation: EUR 67,000.

Region of South Moravia**Jaroměřice nad Rokytnou, Historic Country House and Park**

This Baroque representative historic country house belongs to the largest and most monumental stately houses of the first half of the 18th century in the Czech Republic and in Europe. The historic country house had been rebuilt from an original 14th-century fortress into a Renaissance and, later on, Baroque building. The floods mostly impacted the park and bridge. Expected cost of renovation: EUR 40,000.

Valtice, Historic Country House

This large Baroque representative residency is a part of the Lednice-Valtice Cultural Landscape Area, which was added to the UNESCO List of World Cultural and Natural Heritage in 1996. Originally a mediaeval castle from the 12th century, it was rebuilt into a Renaissance historic country house. The floods undermined the supportive wall. Expected cost of renovation: EUR 16,000.

Appeal for International Support for Terezín following the Flood on 15–17 August 2002

The future of the fortress town and Holocaust National Memorial after the tremendous damage caused by the flood depends very much on the possibilities and opportunities for urban conservation, development and revitalisation. A world-wide effort is necessary. The scenario of a National Memorial in an abandoned and unused town must not be allowed to become reality.

The fortress Terezín (Theresienstadt), founded by order of the Habsburg emperor Joseph II in 1780, had never had to be defended militarily. The first siege in the course of its history occurred on August 15–17, 2002, when water from the Labe (Elbe) River reached a height of 151.5 meters above sea level. The inhabitants of the fortress town, which lies 150 meters above sea level, lost their battle against the rising water: the town and the citadel were occupied by the floodwaters of both the Elbe and its tributary the Eger. Water reached a height of up to 1.3 meters in the town and

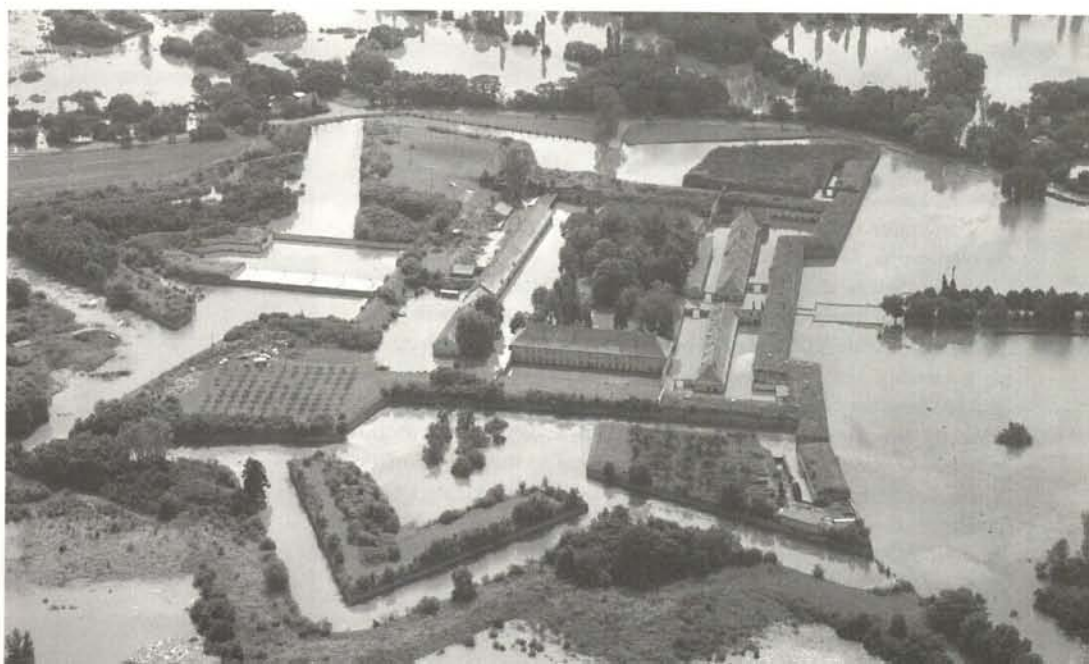
even more in parts of the fortifications and surrounding municipal territory.

Experts have determined that only repair and reconstruction of the historic fortress and its original defensive water system, in combination with adaptation to modern needs, will ensure against further destruction by future flooding.

The Terezín fortress town is considered to be one of the last and most completely preserved examples of the art of fortification building and garrison town planning in the tradition of Sébastien le Prestre de Vauban. The citadel and the main fortress town are an integral historic unit, designed by General Karl Clemens Pellegrini for the Habsburg empire. Its unique qualities and significance in terms of architecture and town planning have been overshadowed by the site's history from 1941–1945, when the fortress town was turned into a Holocaust ghetto during Nazi occupation. Before and

Contact in Terezín:
Foundation Terezín,
Karel Tolde
e-mail: karel.tolde@seznam.cz

Contact in Prague:
State Institute for the Care of
Historical Monuments,
Vladimira Rakosníková
e-mail:
Rakosnikova.V@SUPP.CZ



Terezín, aerial view of the fortress

after this misuse, which is documented by a national memorial with museum, archives and meeting centre, Terezín served as a Czech garrison town. Only in recent years, since the Czech army ceased military use of the town in 1996, has it been possible to begin detailed study of this historic complex. Through private initiative in the community extensive sections of the fortifications and casemates had recently been repaired and made accessible to the public. Several international workshops have produced a digitised inventory of the historic fortress buildings.

But now, for the first time in its history, the fortress town has suffered severe destruction to its buildings and its urban infrastructure through the siege by the floodwaters. Terezín and the Holocaust Memorial are now in an alarming state of emergency.

The entire site (about 400 ha) was flooded to a height of at least 1.3 meters. The cellars and ground floors of all the military and civilian buildings were under water, causing severe or total damage to the interior and exterior plaster, wooden components such as window frames and doors, immovable fittings, furnishings, etc. The technical and social infrastructure of the town, including the historic military flooding and drainage defence system, water and gas lines, telecommunication systems, kindergarten, school, public library, streets, etc. suffered immeasurable damage. This is a tragedy that cannot be dealt with by the community alone, with its population of about 1700.

The Terezín Holocaust Memorial has also suffered heavy losses through the damage to buildings, museum inventory and the archives. The national cemetery was flooded. The cost of these damages is estimated at 60 million Kc. (about 2 million Euro).

As far as could be established without further risk, the fortification system has suffered damages to the rampart and canal systems, to the contergards, the escarpes, the ravelins and the casemates. The structural system for the fortifications consists of pier arches linked by an earth embankment, the front of which was armoured by escarpes covered by brick-work. Six years ago reconstruction of the entire fortress was estimated roughly at a cost of 1.2 billion Kc. (about 40 million Euro). Now the actual costs are even more difficult to calculate. A detailed analysis of old and new damages is necessary to produce a serious estimate.

In addition regional flood damage and deterioration of the original military flooding and drainage defence system have caused drainage problems in a surrounding area of c. 5–10 kilometres. Repair and reconstruction of this system is urgently necessary to regulate water drainage in the future.

Since the Czech army withdrew from Terezín in 1996 the municipality has been confronted with the immense task of reusing the buildings within the main fortress, which covers 36 ha. This neglected and deteriorated military real estate from the 18th century is being transferred to the municipality without any financial compensation or planning assistance. The former military buildings, which dominate the townscape and are of special historic interest, have been heavily damaged by the flood. They present an extreme burden for the municipality, which cannot be solely responsible for this cultural heritage.

Nevertheless the community's sense of identity as a historic fortress town has become more and more apparent in recent years. At the same time international interest in the town itself, especially as a meeting place for young people from the east and west, has grown. Seminars concerning the Holocaust and concerts and activities by the Hans Krása Foundation have contributed to this process, as have local associations dedicated to the history of the fortress and cultural programs initiated by a colony of young artists.

Since the Second World War, conservation law has been applied differently to the area of the Terezín Holocaust Memorial (the citadel) and to the main fortress and town. Accordingly

national and international attention and sponsoring has been concentrated on the memorial. The memorial, with its international visitation, has already provisionally re-opened its museums since the flood.

From a conservation perspective, time is needed for proper preparation, analysis and calculation of the repair and reconstruction work. Moreover, the walls of the flooded buildings need time to dry out so that conservation work will achieve sustainable results. This need is in conflict with the desires of the inhabitants and the local businesses to return to the town as soon as possible, rather than waiting until next spring.

Nevertheless, after some unfortunate destruction involving removal of exterior and interior plaster during the initial chaotic response to the damage, the municipality of Terezín is attempting to persuade the citizens to cooperate with monument preservation goals and to be aware of the site's unique historic value.

Special grants have been announced by the state to promote sustainable conservation and reconstruction to save the architectural heritage of national monuments such as the citadel. The town and the main fortress, in contrast, are listed as an urban reservation and cultural site, which means that fewer grants are available for conservation of privately owned cultural monument buildings. The municipality of Terezín, which has taken over ownership of about half of the civilian houses since the Second World War but collects only a very low rent, is required to contribute a very high share for the reconstruction of its architectural heritage. All the work necessary on the flood damaged buildings, whether in public or private ownership, is subject to strict conservation regulations. To meet this challenge the municipality of Terezín must have special financial, professional and management support.

Even if the legal status of the Terezín Holocaust Memorial differs from that of the fortress town because of the difference in monument classification, no distinctions should be made in terms of flood prevention provisions. It would make no sense to protect the memorial separately from the town. The efforts of the Czech conservation authorities are therefore concentrated on the entire site of Terezín/Theresienstadt. In the last few years proposals have been drawn up to have this historic Habsburg military site with its complex Holocaust connection considered as a World Heritage Site.

The vision needed to preserve this unique example of our cultural heritage and to restore and reconstruct it after the dramatic flood damage requires interdisciplinary efforts and international support at a very high level. The Czech conservation authorities will create a documentation centre in the city to house all archival, research, investigative and design materials; the work that has been done in the last years, including projects involving international participation, will be available there for all experts who wish to share in the conservation and preservation work.

It is necessary to coordinate all the forces at work in the town. In addition, international experts and sponsors are invited to help evaluate the damage to this significant site, to propose conservation measures and to assist generously with their execution.

To encourage colleagues and other interested people, we can report that in recent years a world-wide cultural network of professionals and friends has developed and become accepted in Terezín. This place of extreme contradictory experiences and memories has become a centre of serious and warm communication. This should be considered an intangible dimension of our world heritage which is to be protected, conserved and maintained, as is the physical fabric of this cultural monument.

Astrid Debold-Kritter, Berlin, October 2002
e-mail: Debold-Kritter@gp.tu-berlin.de
Schinkel Centre, Technical University of Berlin

ECUADOR

In the *Heritage at Risk* 2001/2002 report we presented an extract of a more comprehensive study presented in June 2001 in Toledo, Spain; to a small extent the anomalies exposed have diminished but the fundamental problems still continue.

The Central University of Ecuador, through the Social, Design and Communication Investigation Workshop TISDYC, is undertaking a cultural audit that demonstrates actions since 8 September 1978 in Quito; Cracow and Quito were the first cities in the world to be placed on the UNESCO World Heritage List. Among other things, this audit reveals the facts presented below.

In the historical centre of Quito, in adjoining premises, are two buildings that are classified in the Cultural Heritage listing of the city: the church El Belen, the first built during the colonial period, and the Femenino Espejo College, an important neo-classical architectural work.

The Fund to Rescue Cultural Heritage, an entity within the Metropolitan Municipality of Quito, is responsible for protecting urban heritage. The Fund put forward a proposal to intervene in the above-mentioned college (without the indispensable authorisation), and the works are now in the midst of execution. On the one hand, the new three-storey building drastically assaults the El Belen church; on the other, the old educational building that was originally two floors, is being converted into a four-storey building by using the basement and elevating an additional floor, a fact that has changed the character and integrity of this important building.

The parish priest of the church, the neighbours, the College of Architects of Ecuador, the Gremio de Albaniles specialised in restoration have organised to energetically protest against the action of the Fund to Rescue.

The Commission of Historical Areas of Municipal Quito, in session on 8 March 2002, resolved to disallow the third floor of the new work; unfortunately, following an appeal by the Espejo College, on 24 April 2002 the resolution was revoked, limiting the disallowance to only two of the six modules of the third floor. The result was that the detrimental impact of the building works was maintained.

A similar thing happened a few years ago with the mansion of the historian José Gabriel Navarro (a classified building). The Ministry of Education and Culture at that time removed the building from the list of the National Cultural Heritage to permit its total demolition to construct in its place four highly speculative towers.

It is therefore clear, sadly, that the cultural heritage of Quito remains in danger because of the inappropriate practices of institutions created to protect its cultural inheritance.

ICOMOS Ecuador



Femenino Espejo College, a work of Neoclassical Architecture
Colegio Femenino Espejo, obra de arquitectura Neoclásica

Femenino Espejo College, showing the intervention
Colegio Femenino Espejo, intervención actual



Mansion of the Historian José Gabriel Navarro during demolition

Mansión del Historiador José Gabriel Navarro en el momento de su derrocamiento



ECUADOR

En *Patrimonio en Peligro 2001/2002* se publicó un extracto del vasto estudio presentado en junio de 2001 en Toledo, España; en mínima medida las anomalías expuestas han disminuido pero los problemas de fondo continúan.

La Universidad Central del Ecuador, a través del Taller de Investigación Social, Diseño y Comunicación TISDYC, lleva adelante una auditoría cultural que da fe de lo ocurrido desde el 8 de septiembre de 1978 en Quito, que al igual que Cracovia, fueron las primeras ciudades del mundo en ser declaradas Patrimonio Cultural de la Humanidad. De esa auditoría se desprenden entre otros, los hechos que ahora se presentan.

En el centro histórico de Quito, en predios contiguos existen dos edificaciones clasificadas en el Patrimonio Cultural de la ciudad, la iglesia de El Belén, primera en ser construida durante la colonia y el colegio Femenino Espejo, importante obra de arquitectura neoclásica.

El Fondo de Salvamento para el Patrimonio Cultural, entidad técnica del Ilustre Municipio Metropolitano de Quito, responsable de proteger el patrimonio de la urbe, realizó una propuesta de intervención en el mencionado colegio (sin las autorizaciones indispensables), las obras están en plena ejecución y si por un lado, el nuevo edificio de tres pisos que se aprecia en la fotografía, arremete drásticamente a El Belén; por otro lado, al viejo edificio educacional que originalmente era de dos pisos; utilizando su sótano y elevando otro piso se lo ha convertido en un edificio de cuatro pisos, hecho que desnaturaliza a esta importante edificación.

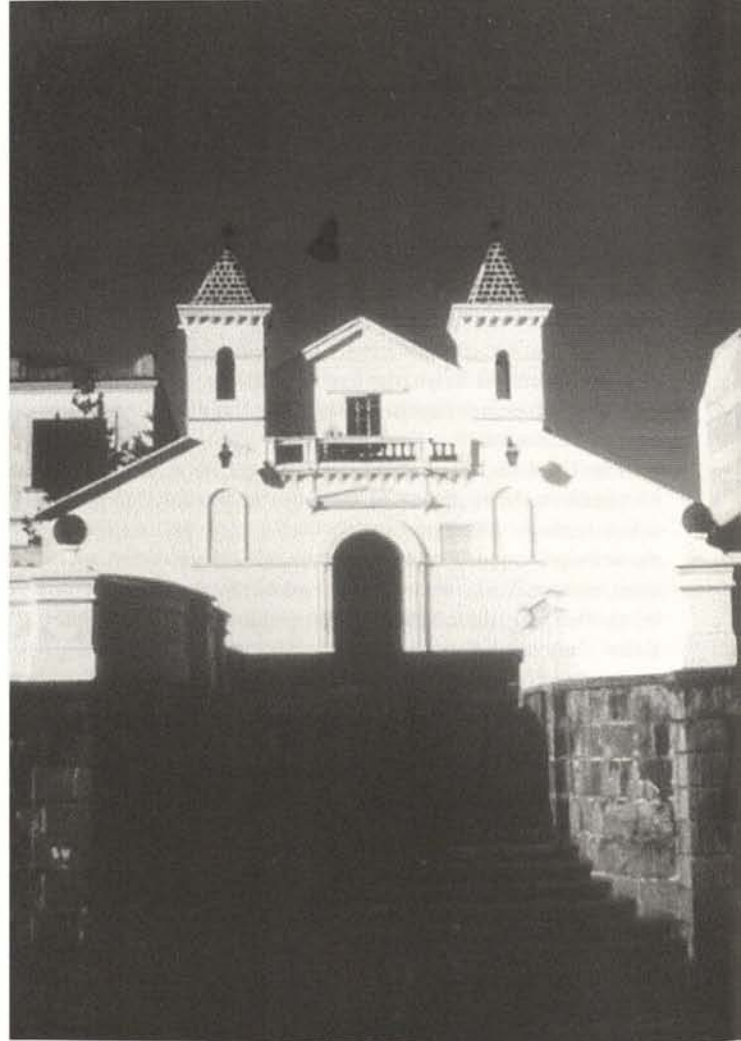
El párroco de la iglesia, los vecinos del lugar, el Colegio de Arquitectos del Ecuador, el Gremio de Albañiles especializados en restauración, se han organizado para protestar enérgicamente por la atentatoria acción del Fondo de Salvamento.

La Comisión de Áreas Históricas del Municipio de Quito en sesión de 8 de marzo de 2002, resolvió el derrocamiento del tercer piso de la nueva obra; no obstante, ante la apelación del colegio Espejo, el 24 de abril de 2002, revocó la resolución, limitando el derrocamiento solamente a dos de los seis módulos del tercer piso, manteniendo prácticamente intacta la agresión.

Cosa semejante se produjo hace pocos años con la mansión del Historiador José Gabriel Navarro (edificio clasificado) al cual el Ministro de Educación y Cultura de esa época lo retiró de la Lista de Patrimonio Cultural de la Nación para permitir su derrocamiento total, para en su lugar construir cuatro torres altamente especulativas.

Quito está en peligro por los desafueros de instituciones creadas para proteger su herencia cultural y, por la acción de neófitos en el ejercicio profesional.

ICOMOS Ecuador



El Belen Church before intervention

Iglesia de El Belén antes de la intervención

El Belen Church today

Iglesia de El Belén en la actualidad



ERITREA

Matara

To complete our report in *Heritage at Risk* 2001/2002, p. 92 we have added here a photographic documentation of the stele of Matara (Metera) and some extra information about endangered monuments in Eritrea, both kindly provided by Prof. Steffen Wenig, Berlin.

After the occupation of the town of Senafe in 2000 the stele, dating from the 4th century AD, was blown up by Ethiopian troops. This barbaric act heavily damaged the foot of the stele (the pedestal is still in the ground), whereas the inscription and the

upper part with its depiction of the sun and the moon remain intact. Around 1900 the stele lay in two parts at the foot of the Amba Saim (compare the photo), and in the 1920s it was put together again by using iron cramps and then re-erected near a field path. Unfortunately, some time between 1996 and 1997 it was "enhanced" with red and green paint. The fragments, which presumably are still scattered on the ground, need to be saved and restored.

Another critical case are the ruins of Matara, excavated



The stele with paint, around 1997

between 1959 and 1974 by Francis Anfray and consisting of several state buildings, a Christian basilica and a residential quarter, all dating from the Aksumitic age. The walls, erected with fieldstones and ashlar, are rapidly falling apart. In addition to this example there are many places in Eritrea where an increasing decay of antique sites is noticeable. For instance, there is evidence that on Qohaito antique ruins are being used for the construction of new houses.



Stele of Matara, middle part with inscription



The stele after its destruction in 2000



The damaged stele of Matara, around 1906

FINLAND

This is the third report on heritage at risk in Finland. The development has been moderate and the main trends in the heritage field have been the better coverage of the risk analysis and preparedness schemes of sites, the improvement of the cultural heritage database and the integration of cultural heritage into instructions and guidelines for other fields of activity (for example, the Instructions for preparedness of fire and rescue forces). Fortunately no dramatic accidents or hazards for cultural heritage have occurred.

Protecting Cultural Heritage

The primary means to protect built cultural heritage in Finland is through land-use planning as prescribed in the *Land Use and Building Act* (2000). The important role of cultural heritage and cultural landscapes in all land-use planning is strongly stressed in the Act. However, the number of sites and buildings protected by land-use plans according to the Land Use and Building Act is not adequately registered and the information thus not available.

In addition to the Land Use and Building Act, Finland has other specific acts to protect cultural heritage:

- *Act on the Protection of Buildings* (1985): protection of nationally valuable buildings and/or sites primarily outside the planned area, approximately 230 sites protected.
- *Church Act* (1993): churches and parish houses built before 1917 are automatically protected; altogether approximately 500 buildings or sites.
- *Act on Archaeological Remains* (1995): archaeological sites are automatically protected; approximately 14,000 pre-historic and historic sites are registered.
- *Decree on the Protection of State-Owned Buildings* (1985): approximately 900 buildings and/or sites are protected.

The National Board of Antiquities is the national expert organisation for archaeological and cultural historic sites. The Ministry of the Environment has a decisive role at the national level in land-use planning and in the protection of buildings and sites under the Act on the Protection of Buildings.

The major threats to the built heritage in Finland (in the order of frequency) are:

- fire
- misuse and neglect
- moisture damage
- old or altered land-use plans that do not support the maintenance of the built heritage.

Main Development Trends

The important trends in Finland affecting the maintenance and use of the built heritage are:

- the polarisation of economic growth between the ten growth centres and the rest of the country, which is causing an overall threat to cultural heritage throughout Finland;
- changes in agricultural production, which result in many of the old structures and buildings being taken out of use and which radically affect the cultural landscape;
- local authorities have greater responsibility in land-use planning matters since the Land Use and Building Act came into force on 1 January 2000;
- stronger emphasis on public participation in land-use planning

and heritage conservation under the Land Use and Building Act.

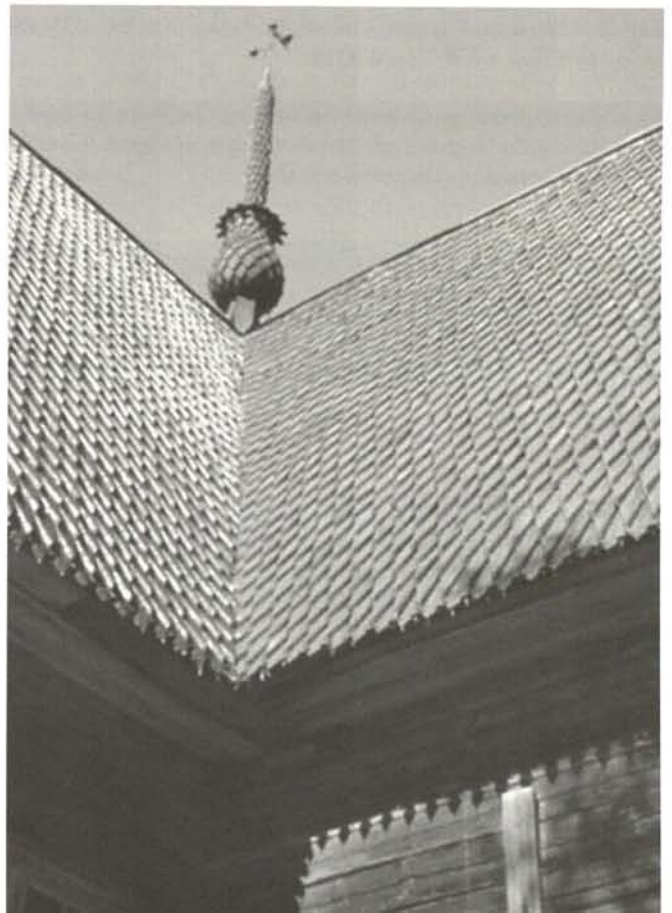
The Strategy for the Built Heritage was adopted by the Council of States on 13 June 2001. The strategy puts emphasis on public awareness and the responsibility of the owner, whether private or public, to maintain the built heritage. The Strategy obliges the State and municipal authorities to improve the access of citizens to cultural heritage data and to strengthen the participation in heritage protection.

Heritage in General Risk Preparedness Strategies

The Finnish Red Cross is responsible for organising training for the military in human-rights issues during armed conflict. The Hague Convention is incorporated into the training programme, with expertise sought from ICOMOS and the Finnish Ministry of the Environment.

The working group for the implementation of the Hague Convention in Finland has been operational since 1996. It is preparing the list of monuments and sites to be marked with the Blue Shield in

The shingle roof of the old church at Petäjävеси. In Finland, churches built before 1917 are protected by the Church Act. Petäjävеси old church was inscribed on the World Heritage list in 1994 (Photo: Ms. Minna Perähuhta).



Finland and is engaged in actions to raise awareness about the Hague Convention.

In contrast to previous years, there have not been seminars between national committees of ICOMOS and ICOM in Finland, the representatives of the Defence Forces, the Civic Protection and Training Organisations and the Fire and Rescue forces, but there have been smaller meetings concerning the Hague Convention and instructions for municipalities about the Preparedness of Fire and Rescue forces, which the Ministry of Internal Affairs is renewing.

Risk Preparedness in the Heritage Field

Through work that is co-ordinated by the Finnish Museums Association (www.museoliitto.fi/englanti/index.htm), all museums in Finland are required to prepare a Risk Analysis and a Risk Preparedness Plan.

The Finnish national committees of ICOMOS and ICOM have produced a guidebook aimed at Finnish crisis relief workers working abroad. The guidebook *Integrating the Protection of the Cultural Property into Disaster Relief Work* (1999, 2nd edition 2000, in Finnish *Kulttuuriomaisuuden suojelu osana kriisityötä*) gives basic advice on how to take cultural heritage into account in relief work. A number of conventions are appended to the book: the Hague Convention; the Second Protocol to the Hague Convention; the Unidroit Convention on Stolen or Illegally Exported Cultural Objects; the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property; and the World Heritage Convention Concerning the Protection of the World Cultural and Natural Heritage.

ICOMOS Finland

For more information please contact:

Ms Minna Perähuhta, member of the Risk Preparedness Committee of ICOMOS International; Senior Architect, Ministry of the Environment, e-mail: minna.perahuhta@ymparisto.fi, tel: + 358-9-1603-9566, fax: + 358-9-1603-9588

or

Mr Karim Peltonen, secretary of the Working Group for the Implementation of the Hague Convention; Curator, National Board of Antiquities, e-mail: karim.peltonen@nba.fi



The buildings of the Pehkonen estate in Liminka form one of the sites protected by the Act on the Protection of Buildings. (Photo: Mr. Raimo Ahonen)



Hay poles, a vanishing scene in the Finnish countryside. Pylkönmäki, Finland



The old wooden church at Petäjävesi, built in 1763–1764 (Photo: Ms. Minna Perähuhta)

FRANCE

Menace sur le Patrimoine

Près d'un monument historique classé sur cinq (soit un total de 2767 églises, cathédrales ou châteaux) se trouve en « état de péril » à travers tout le pays. Le niveau de dégradation des monuments est inégal. 2064 sont « partiellement en péril », comme la cathédrale de Toul ou le château de Turenne, en Corrèze. Certains sites, et non des moindres, sont même dangereux pour le public. C'est le cas d'édifices aussi prestigieux que les arènes de Nîmes, la cathédrale d'Amiens ou le château fort de Lourdes. Dans cette liste noire des bâtiments présentant un danger figurent plusieurs cathédrales (Rouen, Saint-Omer, Boulogne-sur-Mer, Narbonne, Yonne), les châteaux de Thouars (Deux-Sèvres), de Lavardens (Gers), de Punta (Corse-du-Sud), de Vitré (Ille-et-Vilaine) ou de Montvallat (Cantal), l'abbatiale gothique Saint-Ouen à Rouen ou les églises Saint-Jacques de Compiègne, Saint-Pierre d'Aire-sur-la-Lys (Pas-de-Calais), Saint-Aphrodise de Béziers... Paris n'est pas épargné, où le Grand Palais, le Panthéon, le Muséum national d'histoire naturelle et le Jardin des Plantes, le Palais-Royal, le château de Vincennes, les Invalides et le parc de Marly sont pointés comme « partiellement en péril ». C'est même le cas de Notre-Dame, en dépit de la restauration de la façade de la Cathédrale. La Madeleine aurait mérité de figurer dans cette liste. Si le Grand Palais ou le Panthéon ne sont pas mentionnés comme présentant un risque, en dépit de chutes des structures, c'est que le premier est fermé et que des filets ont été posés dans le second, avec une circulation restreinte sous la coupole.

La plupart des sites fortement dégradés sont des monuments d'envergure et ouverts au public. Ceux du Moyen Age et du XXe siècle sont les plus abîmés, ce qui, soit dit en passant, en dit long sur l'architecture contemporaine. Moins d'un dixième de ces monuments en péril (248) appartient à l'Etat, plus de la moitié (1466) aux collectivités territoriales. 754 châteaux et résidences, dont plus de 200 en très mauvais état, sont aux mains de particuliers. Le rapport cite notamment le cas désolant du Désert de Retz, en bordure de la forêt de Marly, célèbre pour ses « folies ». Les difficultés de financement sont dramatiques quand on sait que, sur les 2070 communes possédant une église ou un autre bâtiment en péril, les deux tiers comptent moins de 2000 habitants. Plus d'un

quart du parc protégé en France se trouve dans des localités de moins de 500 habitants.

Et la négligence accumulée se combine aux éléments naturels pour faire monter les factures. Il faudrait mobiliser 21 millions d'euros pour sauver la cathédrale de Reims ou celle de Rouen, 20 millions pour les fortifications de Saumur et l'abbaye de Clairvaux. A Ville-sous-la-Ferté (Aube), 13 millions pour Versailles, une dizaine de millions pour le palais des papes d'Avignon, les châteaux de Fontainebleau ou de Rambouillet... Rien qu'à Dieppe les besoins pressants pour deux églises se montent à 43 millions d'euros. A Rouen, l'abbatiale, la cathédrale et l'église Saint-Maclou nécessitent 63 millions de réparations. Les plus gros chantiers sont ceux du Grand Palais (54 millions d'euros). Le Panthéon, au toit recouvert par des bâches et dont la pierre éclate avec l'oxydation, aurait besoin de 28 millions.

Les régions les plus atteintes sont la Bretagne (216 monuments en péril), le Centre (195), l'Île-de-France (189) et Provence-Alpes-Côte d'azur (183), mais ce sont aussi celles dont le patrimoine est particulièrement riche. En proportion, la Corse et Champagne-Ardennes arrivent en tête des mauvais exemples (environ 28% de monuments classés en péril), suivies par le Nord-Pas de Calais (24%). L'Île-de-France devrait consacrer 215 millions d'euros en urgence à son patrimoine, la Haute-Normandie, 170 millions. L'Etat ne peut, en effet, être seul pointé du doigt. Combien de dizaines de millions d'euros les pouvoirs locaux investissent-ils dans la construction de ronds-points à l'utilité discutable (mais fort rentables pour les acteurs locaux), alors que le toit de l'église se fuit, que le château menace de tomber en ruines et que le lavoir s'écroule? Calcul imbécile, puisque le patrimoine est non seulement un fort symbole d'identité mais le premier vecteur du tourisme.

(cité d'un article de Vincent Noce dans *Libération* des 15/16 mars 2003 concernant un rapport « sur l'état sanitaire du parc immobilier classé »)

GEORGIA

Natural Disaster and Heritage

Due to the peculiarities of its geographical location, Georgia faces a permanent risk of diverse natural disasters (earthquakes, avalanches, floods). However, the scale of these disasters had never been catastrophic for the country, because traditional risk management proved able to handle the problem and keep the situation under control. Well known socio-political changes in the region, however, have also affected Georgia and created many breaches, including those in the conservation field. That is why, at present, any natural disaster is far more harmful and painful than it used to be in the past. This equally applies to a lack of preparedness, and to a stagnation in ordinary preservation activities – both are pre-conditions for vaster destruction as a result of natural disasters, than it might have been under different conditions.

Case Study 1: Tbilisi Historic District

Earthquake Results

On 25 April 2002 a level-6 earthquake hit Tbilisi, capital of Georgia. The results of the earthquake were tragic – 6 persons died, and around 60 persons were injured. The earthquake caused serious damage to a large number of buildings in the city. Tbilisi Historic District, nominated for inclusion on the World Heritage List, also suffered greatly from the disaster. As shown in *Heritage at Risk 2001/2002*, the urban fabric within Tbilisi Historic District lacked regular maintenance for several decades and, as a result, was already seriously endangered before the earthquake. This was again confirmed by the decision of the Bureau of the World Heritage Committee, which recognised the Outstanding Universal Value of the site but recommended the deferral of the nomination, subject to the establishment of an appropriate legal framework, management structures and guidelines for rehabilitation (ref.: WHC-01/CONF.207/INF.3).

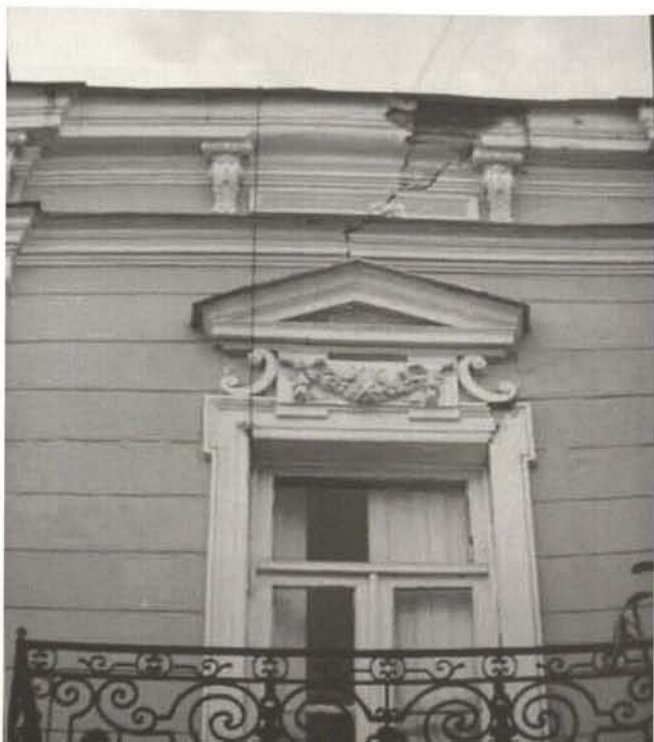
It is noteworthy that not a single building within the boundaries of the Historic District collapsed. However, the vulnerability of the buildings increased, and a large part of the residential houses became unsafe for living. The situation was aggravated by unceasing after-shocks and continuous heavy rains, which had a negative impact on the state of the cracks and the damaged roofing. This resulted in the collapse of two buildings and the failure of separate parts of several buildings within the Historic District, over a fortnight after the earthquake. In general, the character of damages can be classified as follows:

- uneven subsidence of the foundations;
- subsidence of the floors in the basements; in fact, already damaged outdated underground water-supply pipelines received additional damage as a result of the earthquake, causing flooding of already damp basements;
- cracking of the brick arches in the basements, creating a danger of their further collapse;
- cracking and tilting of the supporting walls,
- disintegration of the structural unity of the buildings;
- collapse of separate parts of the buildings;
- collapse of the parapets;
- loss of façade decoration elements – mouldings, cornices, stucco decoration elements, wooden open-work decoration details, metalwork elements, etc.;
- damage to the roofing.



Earthquake damage in Tbilisi Historic district
Residential house in Kvemo Kala micro-quarter after the earthquake

Parapet of a residential house (in Sololaki quarter) damaged by the earthquake



Emergency Response

Immediately after the earthquake, an Extraordinary Committee for Resolving Disaster Results was formed at the State Minister's office. The Extraordinary Committee at the City Municipality had established the 'Tbilisi Revival Foundation' in order to accumulate funds for emergency response. Apart from this, Georgian businessmen launched their own emergency assistance programmes to provide aid to the population. An Extraordinary Committee formed at the Ministry of Urbanisation and Construction mobilised professionals for damage assessment in the city. However, lack of an overall disaster preparedness plan and, particularly, absence of a risk preparedness plan for cultural heritage, caused a serious failure in the co-ordination of actions, leading to spontaneous activity and the creation of tensions between conservation agencies, public organisations and the State authorities. The tension was preconditioned by irresponsible statements and actions made by the city authorities in regard to the rapid-needs response, ignoring the interests of cultural heritage. The danger of uncontrolled and inappropriate interventions (improper cleansing, demolition, etc.) became obvious.

The local conservation community had to expend serious efforts to prevent uncontrolled and harmful development in the post-disaster response. The processes were considerably influenced by an active public movement to safeguard the Tbilisi Historic District. During this period, a public Supervisory Council was formed uniting several NGOs: ICOMOS Georgia, Old Tbilisi Union, Laboratory for the Inter-disciplinary Art Research, Georgian Art Nouveau Group, Centre for Urban Development. The Council is focused on monitoring disaster response actions.

More than one appeal was drafted and sent to both the local authorities and to the international conservation community. As a result, the State Minister of Georgia issued a special decree stipulating a moratorium on any demolition within the Historic District,



Damaged listed building on the Liberty Square destined for demolition by the city authorities

Exterior decoration of residential house (in Sololaki quarter) damaged by the earthquake.



Entrance of residential house (in Sololaki quarter) after the earthquake





Residential buildings after the earthquake



Residential house in Kvemo Kala micro-quarter. Emergency stabilisation after the earthquake

Residential house in Mtatsminad after the earthquake



until the damage assessment is done and a comprehensive disaster response plan is elaborated.

The Extraordinary Committee established soon after the disaster within the Cultural Heritage Protection Department mobilised all available volunteer human resources in the field, created an emergency response action plan and started damage assessment and photo-recording within the Historic District. After the elaboration of a questionnaire for damage assessment and agreement on the criteria, methodological principles and so on, several groups started field work on 28 April 2002. To date 823 buildings have been assessed and recorded; among them 765 are residential houses, 6 schools, 2 kindergartens, 9 religious structures, 48 public buildings, 3 health care facilities. Based on the analysis of the data, entire assessed buildings were classified according to the character and extent of damages. A total of 457 buildings face imminent danger of collapse or falling down of separate parts.

At present the situation is critical and, without undertaking emergency stabilisation actions, it will accelerate and cause irreversible losses.

To date, despite all efforts, funds raised locally for the emergency response do not exceed approximately 5 million GEL (US\$2.5 million), while the Earthquake Response State Programme, which was presented to the donor community in Tbilisi on 13 June, estimates US\$120 million as the total amount needed to cover earthquake response actions. Against this background, the Cultural Heritage Protection Department managed to obtain limited funding from the Ministry of Culture of Georgia totalling 6,000.00 GEL (US\$3,000.00) for the emergency stabilisation works. The four most endangered buildings, needing small-scale interventions, were selected for the works to be covered by this limited funding.

International Response

Apart from the efforts on the local level, considerable impact on the development of the situation was provided by a rapid international response.

The Cultural Heritage Protection Department appealed to the World Heritage Centre and ICCROM for assistance. In response to these appeals, Mr. Ray Bondin, a member of the ICCROM Council and ICOMOS Executive Council, visited Georgia with an expert mission on 16–19 May 2002 to evaluate the scale of damage and identify priorities for assistance. The World Heritage Centre suggested that the State Party submit a request for Emergency Assistance. A proposal was sent to the World Heritage Centre, focusing on remedial measures identified in accordance with the character and extent of damages. It was decided to concentrate emergency response in two major directions: 1. immediate emergency stabilisation; 2. preparation of an emergency management plan, which will be further developed as a long-term programme for the elaboration of an adequate master plan and management structure of the Tbilisi Historic District.

ICOMOS Georgia appealed to ICOMOS International and the UNESCO Cultural Heritage Division for assistance.

On 5–7 June 2002, Mr. Jose Maria Balester, Head of the Cultural Heritage Division of the Council of Europe visited Tbilisi with a mission to evaluate the situation and identify possible CoE involvement.

ICOMOS Georgia and the UNESCO Cultural Heritage Division held a regional workshop 'Cultural Heritage Preservation: Risk Preparedness and Disaster Response' in Tbilisi on 2–10 July 2002. This workshop focused on skills building and elaboration of a proper methodology for post-disaster stabilisation works.

Apart from the technical assistance provided through such wide international intervention, of utmost significance is the political aspect of the international response as a means of putting pressure on the government and an effective way of achieving an adequate State policy. But in order to keep the policy implemented, it is necessary to continue international monitoring of the situation in the Tbilisi Historic District. All the more so as the situation is still critical and needs joint comprehensive efforts of the local and international community to solve extant problems.

ICOMOS Georgia would like to use this opportunity to express its deep gratitude and great appreciation to the ICOMOS community, all international organisations and individuals for their response, support and assistance after the earthquake.

Case Study 2: Kanchaeti Kabeni Church

The church is dated to the 9th–13th centuries and is located in Akhlagori district, village Kanchaeti. In Spring 2002, a series of earthquakes and persistent rains caused severe damage to Kanchaeti Kabeni church – one of the significant domed churches ascribed to the transitional period of mediaeval Georgian architecture and listed as a monument of national significance.

Cultural-historic significance

The 9th-century Kanchaeti Kabeni domed church is one of the most interesting and noteworthy examples of Georgian cultural heritage. Due to its stylistic peculiarities, it is closely linked with monuments of the transitional period in mediaeval Georgian architecture. Literary sources and an inscription on the south exterior

wall of the church provide evidence that erection of this monastery was connected with significant historic and political events.

Initial scholarly research of the church was undertaken in 1935, which revealed the existence of stylistically differing building layers. The project report stated that the initial artistic physiognomy of the church was transformed by annexes and repairs dated to diverse periods. The study was unfortunately not completed, needing continuation and cleaning of the site.

In 1952 an in-depth study of the Kanchaeti Kabeni church was conducted by the Institute of History of Georgian Art, based on which stages of the transformations were identified: the initial church was dated to the early 9th century; in the 10th century it was enlarged and an annex was added; in the 12th–13th centuries the church underwent considerable transformation – a projecting new apse was built, cross arms were opened on three sides – thus a totally new inner space was shaped, which was terminated by a dome. Design of the present exterior walls is ascribed to this period proper. A bell-tower built to the north of the church and south annex of the church belong to the later (17th century) building period.

Based on the research, the plan and fragments of the initial domed church were distinctly identified. This made it possible to make a graphical reconstruction of the 9th-century church, displaying its high artistic value, the perfection of architectural forms and the striving for innovations characteristic of the epoch.

It is noteworthy that the interior of the church was adorned with mural painting. Murals and old inscriptions are preserved in fragments, being liable to conservation.

Kanchaeti Kabeni Church, general view of the church interior after the Earthquake





Kanchaeti Kabeni Church, general view before the earthquake

Kanchaeti Kabeni Church, general view after the earthquake



Damage of the Site

Kanchaeti Kabeni church was in an extremely endangered and vulnerable state, even before the earthquake.

In 1986–1988, conservation works were undertaken with State financing, but soon stopped due to economic difficulties. The most important stabilisation and conservation works were not carried out; as a result the endangered state of the site was exacerbated and the church faced the danger of collapse.

The north cross-arm of the church was extremely damaged: its vault and roofing constructions collapsed. As a result, the 13th-century north wall was left without an adjusted wall. The site, left unmaintained for decades, was progressively deteriorating and heavy rainfalls preceding the earthquake caused the total collapse of its dome, which, in its own turn, caused destruction of the north wall. Fragments of the mural painting (13th century) in the dome vanished. At present the situation is as follows: the structural integrity of the site is violated; roofing is damaged; due to penetration of sediments, the south cross-arm is seriously endangered; fragments of the 13th-century murals still preserved in this part of the church are in danger of vanishing.

Similar to the case of the Tbilisi Historic District, although the Kanchaeti Kabeni church was ruined as a result of a natural disaster, it actually fell victim to the weakness of the institutional and administrative structure of the heritage preservation field in Georgia. Here again, lack of risk preparedness planning and a management network, and absence of everyday maintenance, resulted in the loss of one of the distinguished properties of Georgian cultural heritage. This background also creates problems in obtaining sufficient funds for the safeguarding and reconstruction of the site. Regretfully, similar cases may repeatedly occur in future, if institutional development of the entire field is not undertaken.

Emergency Response

As an emergency response, the Cultural Heritage Protection Department of Georgia has allocated US\$8,500 for immediate actions on the site – cleaning, sorting fallen stones, and arrangement of temporary wooden scaffolding in the preserved parts of the building (cross arms).

The Patriarchate of Georgia has allocated US\$4,000 for the safeguarding of mural painting fragments, which was directed towards cleaning and recording the fallen parts of murals, and cleaning and stabilisation of the fragments preserved on the walls.

At present the issue of further actions is under consideration – whether to remove fragments of murals preserved in the most endangered south cross arm, in case no further funding is obtained to secure the roofing and ensure protection of the murals from the sediments, or to preserve and stabilise them in situ, if proper protection is secured.

Nato Tsintsabadze, Dr. Marine Kenia,
Maya Foty (US/ICOMOS Summer Intern to Georgia)
ICOMOS Georgia

GERMANY

Flood Damage

The disastrous floods of August 2002 caused incredible damage in Germany. Most seriously affected were the States of Saxony and Sachsen-Anhalt, where due to the high water of the river Elbe and its subsidiary streams many historic towns and villages were threatened and a great number of monuments were damaged or even completely destroyed. Quite a number of successful restoration projects of the past decade since the German reunification have been ruined because of the floods. In Saxony alone roughly 4500 monuments were damaged; 15% of the total of 25.300 houses and shop buildings affected by the floods are on the monument list.

In Dresden, world-famous sites such as the Zwinger, the Semper-Opera, the Art Gallery and Schloss Pillnitz were at least partly inundated.

The small town of Grimma in Saxony, large parts of which had only recently been restored, was particularly severely affected by the waters of the usually very peaceful river Mulde. The entire old town was flooded up to a height of 4 metres. At the southern end of Grimma, the water hit the buildings with such force that some were completely destroyed. After the floods had disappeared conservationists in some cases could only prevent at the last moment that historic houses were rashly demolished or that damaged historic fittings and interiors were thrown away. Unfortunately, in Grimma twenty listed buildings were nevertheless pulled down – either because they were totally destroyed or the owners simply gave up. Similar to the experiences made by our Czech colleagues (see their report on the floods, p. 71-74) this example shows that the dangers do not lie exclusively in the damage caused by high

water, but just as much in clearing-up operations taking conservation requirements too little into account.

In quite a few places in eastern Germany (eg Pirna, Döbeln and many less well-known towns and villages) not only historic secular buildings were affected, but also more solidly built churches. Rather than threatening the stability of such buildings *per se*, the floods more often caused damage to the church interiors, for instance altars, sculptures, pulpits, wall panellings and pews. Long-term and often very expensive restorations will be necessary. In Döbeln the late medieval parish church of St Nicolai was inundated, though fortunately the water only reached the *mensa* of the splendid high altar from the Cranach workshop (1515/16), which only some days before the floods had been re-consecrated after a three-year restoration.

In the case of the “Garden Kingdom” of Wörlitz, a recently designated UNESCO World Heritage site near Dessau in Sachsen-Anhalt, the cellars of those buildings in the park nearest to the rivers, the Luisium and Schloss Grosskühnau, were completely submerged, and several outbuildings were filled with mud and water. Irreversible harm may also have been done to the gardens, which luckily were not completely flooded, though the water table was very high due to rising groundwater, endangering the stability of some of the follies. Moreover, ancient oaks thought to be dangerous were felled by firemen, possibly unnecessarily, thus partly ruining the historic layout with its labyrinthine paths. The total cost of restoration for the “Garden Kingdom” is estimated at 7 million euros.



Pirna, flooded town centre



Grimma, damaged historic bridge

World Heritage Sites

Lübeck and Cologne

In addition to last year's report on the department store project at Lübeck's market square, threatening the ensemble of the old town, including the town hall and St Mary's church, there is news that the city, on the World Heritage list since 1987, has in the meantime decided to separate the development of the Stadthaus property and that of the former post office. This will shorten the previous project with the department store on the northern side and enable a more differentiated design. Demolition work started at the end of 2002. The planning of the new buildings has not been completed yet.

As far as other German World Heritage sites are concerned, problems have also developed concerning Cologne Cathedral. For recent plans of a series of high-rise buildings the special role of the cathedral as the dominating feature in the city's skyline has not been taken into account: Despite the destruction of the old city of Cologne during World War II the cathedral with its two steeples, which can be seen from afar, still dominates the city's silhouette encircled by a number of Romanesque churches. Characteristic elements of the surrounding area of the cathedral, which was only completed at the end of the 19th century, are the central station and the Hohenzollern Bridge from 1907/11, built into the east-west axis of the cathedral with its head facing towards Deutz. In Deutz, on the right side of the Rhine and opposite the cathedral, the winner of an architectural competition from 2000 is planning in connection with the construction of an ICE train terminal in Köln-Deutz/Messe a ring of five high-rise buildings of more than 100 metres height. As subject of public interests ICOMOS Germany expressed its concerns about the development plans for this ring of high-rise buildings in February 2003.

Lorch am Rhein, view towards St Martin's church, Hilchenhaus and hotel complex



Destruction of the town silhouette of Lorch / Middle Rhine valley

Only recently the shell construction of a multi-storey hotel next to the historic Hilchenhaus in the small town of Lorch in the Middle Rhine valley (World Heritage site since 2002) was erected. Seen from the Rhine this building not only obstructs the view onto the parish church of St Martin, but the size of this architecture is also in total contrast to the dimensions of the urban structure. In the meantime the substance of the Hilchenhaus has been severely threatened by the complete removal of its interior structure – and now the investor is insolvent.

Finally an example of heritage of the 20th century at risk – a period in the history of architecture and art whose witnesses often require very special methods of conservation and restoration because of the use of new materials and technologies:

Dieter Roth's Mould Museum in Hamburg seriously threatened

In one of Hamburg's best residential areas – largely unnoticed by the artistic public and only visited by very few people – one of the major works of art of the second half of the 20th century, the Mould Museum by Dieter Roth, can be found. From 1991 until his death in 1998 the Swiss artist arranged one of the most astonishing installations here, a work which has become his artistic legacy.

For Dieter Roth and his assistants the Mould Museum was working space and museum at the same time. Almost all of the durable and perishable works of art for the museum were created here and countless objects made of chocolate and coloured sugar were cast and formed. In the centre of the museum the "Selbst-turm" (self-tower) can be found, consisting of many hundreds of chocolate heads with the portrait of the artist arranged on glass panes and piled up to a height of ten metres. The layers carry themselves, and it is only a matter of time before they will collapse by their own weight. Sugar and chocolate towers of sphinx and lion heads, piles made of garbage and remains of producer goods, zinc tubs filled with coloured sugared water, in which toys have been drowned, fruit and spice windows fill the rooms of this multi-storey house. "Self-tower", "garlic chest", "aniseed clock",

"lion tower", "shell gnomes", "Grand Lady" are the poetic names of these objects arranged together to form large installations.

With the installation of this Mould Museum Dieter Roth, who had started to experiment with perishable organic objects in art in the 1960s, managed to make the organic decomposition process a work of art and to transfer it to a museum context. He wanted to create a space where, contrary to the idea of a museum, the displayed objects destroy themselves in the course of time.

The museum funded by a private collector is part of the Dieter Roth Foundation Hamburg. Although one can still visit the museum in a virtual walk on the internet (www.dieter-roth-museum.de), various quarrels regarding the location and its preservation as well as the obvious lack of interest of the City of Hamburg in this "Gesamtkunstwerk" have led to a critical situation: large parts of the museum have already been dismantled and deposited. Instead of protecting the artist's concept by accepting the gradual decomposition in situ, this work of art is threatened by the idea of conserving the deposited objects.

ICOMOS Germany



Hamburg, interior of Dieter Roth's mould museum

GHANA

Fort Prinzenstein in Keta

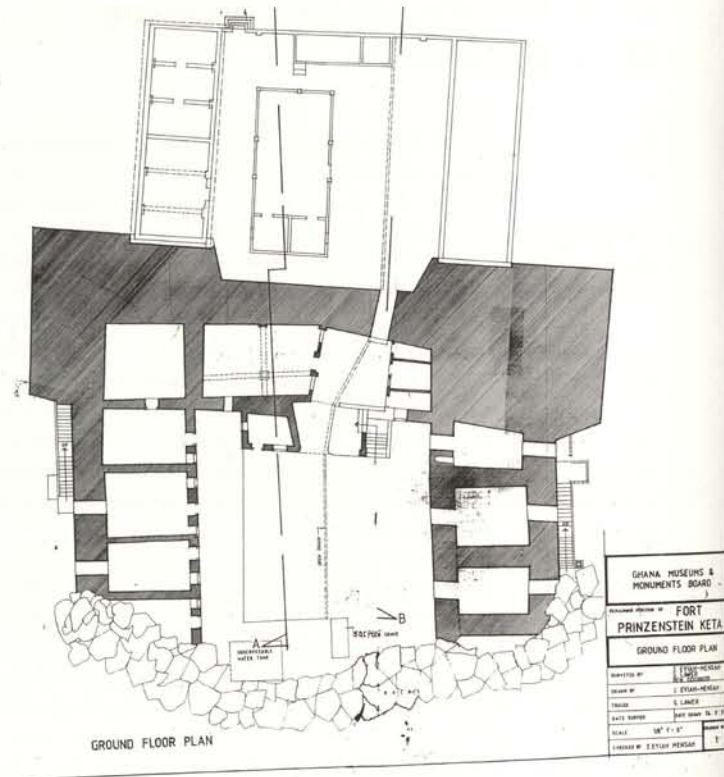
Fort Prinzenstein is the easternmost of a group of forts along the Atlantic coast of Ghana that has been designated as World Heritage Property. Fort Prinzenstein first started as a Danish post in 1714 at Keta in the Volta Region. In 1719, the Danish post was taken over by the Dutch who were later sacked by the Akwamus in 1731. After this war, the post was shortly abandoned only to be re-established as a small Dutch fort in 1734. The year 1737 witnessed another attack on the fort, this time not within but outside – namely by the Dahomeans. The Dutch in response blew up the fort and left. That very year, the Danes re-established a trade post, which was later to be converted into a fort in 1784.

It must be pointed out that before the Danes re-established themselves at Keta in 1784, they made a victorious campaign against the neighbouring Anlo, which finally led to the signing of a formal peace treaty in that year giving power to the Danes to put up a Fort. The Danes were to remain in possession and occupation of the fort until 1850 when they sold it out to the British. The fort was again besieged by the Awunas in 1878 but was prevented by the British. And when the British left, the Ghanaian authorities used it for various purposes e.g. prison and offices and it was even used to accommodate the chief of Keta when his house was taken by the sea. And by 1993, nobody was occupying the fort due to its poor condition. In fact, in 1993 more than half of the fort was washed off by the sea.

With the fort an active export/import trade was carried out in slaves, gold, ivory in exchange for muskets, brandy, iron rods, textiles, cowries shells etc. The slaves were transported over the Atlantic Ocean and most of them were sold in the Danish-Norwegian Islands in the Caribbean, St. Croix, St. Thomas and St. John. As trade grew, other forts and lodges were built and in the course of the 18th century Denmark-Norway under various companies built Fort Fredensborg at Old Ningo from 1735–41, Fort Kongesten at Ada in 1783, Fort Augustaborg at Teshie also in 1783 and lastly Fort Prinzenstein at Keta in 1784. Today, only a few traces remain of these forts.

Most of the materials, especially the stone used for the building of Fort Prinzenstein came from Accra. This is because the local stones around Keta were unsuitable. However, lime for the mortar was obtained on the spot by burning shells. From contemporary drawings it is known that the fort was lavishly equipped with firearms along the curtains and bastions – eight slits and three

Fort Prinzenstein in Keta



Ground-floor plan of the fort

arched-gun-posts open enclosures. The fort stands between the sea and a huge lagoon on a reef of soft rock, joined northward by a sand bar.

In February 1966, the sea erosion in Keta assumed an alarming proportion as the section of the main Accra – Keta road around the Shell station was completely washed away. The sea gradually began devouring the seaward section of Fort Prinzenstein.

In August 1991, ICOMOS Ghana in conjunction with the Ghana Museum and Monuments Board as well as the Danish Embassy made some efforts towards safeguarding what was left of the fort. Meanwhile, the effect of the sea on the fort continued.

In November 1993, the Geological Survey Department visited Fort Prinzenstein to investigate a reported case of digging for a metal suspected to be mercury under the basement of the fort. This action weakened a sizeable portion of the fort. The occurrence of mercury in the fort might have had military application in the past, when a mercury fulminate might have been used in defence of the fort in connection with priming the mortar guns, one of which still decorates the fort.

At its 19th Session in 1995, The World Heritage Committee approved the implementation of technical co-operation with the sum of 20,000 US \$ for the protection, stabilisation, repair and partial reconstruction of Fort Prinzenstein. However, this had to be postponed until the government of Ghana had taken the needed steps to put in place a sea defence system for the whole town of Keta, since any stable protection and correction programme for safeguarding the fort would ultimately follow from the successful implementation of the Sea Defence project.

Irrespective of the fact that a large portion of the historic fort has been eaten away by the sea, a number of visitors from Ghana, the Netherlands, United Kingdom, USA, Benin, Germany, France, Ireland, Norway, Switzerland, Sweden, Denmark and Finland are visiting the fort.

D. S. Kpodo-Tay
President of ICOMOS Ghana

GUINÉE

Actions prioritaires pour la sauvegarde du patrimoine culturel guinéen en péril

La Guinée, synthèse de richesses culturelles et naturelles

L'explorateur français du 19^{ème} siècle, Olivier Comte de Sanderval, a qualifié en ces termes la Guinée:

« *J'ai aimé tes rubans tranquilles brillant à travers le coton de nuages, tes immenses étendues vertes et si puissantes et si peu hostiles. J'ai parcouru tes montagnes âpres et accueillantes et vu tes larges fleuves peuplés de caïmans, j'ai pénétré ta forêt étouffante... Où la danse sacrée trouve sa frénésie, ailleurs encore j'ai rencontré les beaux hommes drapés, faisant paître leur troupeau. Et sur tout cela, j'ai vu éclater la tornade et le rideau gris de la pluie s'étendre* ».

Pays anciennement appelé "Rivières du Sud" à cause de son réseau hydrographique dense, la Guinée est un pays côtier situé dans la partie occidentale de l'Afrique, entre les 9^{ème} et 11^{ème} degrés de latitude nord, couvrant une superficie de 245.857 km². Limité par l'Océan Atlantique à l'Ouest, elle fait frontière, du nord-ouest au sud-ouest, successivement avec la Guinée Bissau, le Sénégal, le Mali, la Côte d'Ivoire, le Libéria et la Sierra Léone. La Guinée se présente comme une synthèse culturelle et naturelle de l'Afrique de l'Ouest, comprenant quatre régions bien distinctes:

– *La Basse-Guinée ou Guinée maritime (partie occidentale du pays)*: cette région est une plaine côtière marécageuse, traversée par de nombreux cours d'eau. Son climat chaud et humide se caractérise par des pluies abondantes entre juillet et septembre. Il existe en Basse Guinée d'importants témoignages des premiers contacts du pays avec l'Europe, dont des vestiges de la Traite Négrière.

– *La Moyenne-Guinée ou Foutah Djalou*: C'est une région de savane montagneuse, où on enregistre dans certaines localités (comme à Dalaba) les températures les plus basses du pays. Berceau des principaux fleuves de la sous-région, la Moyenne Guinée est considérée comme le « Château-d'eau de l'Afrique Occidentale ».

– *La Haute-Guinée*: C'est une région de hauts plateaux et de savane arborée, dont le climat est chaud et sec. Elle est arrosée par le fleuve Niger et ses affluents drainant de larges plaines rizicoles. Dans cette région anciennement occupée, on retient les noms de villes historiques comme Bissandou, Niagassola, Kankan.

– *La Guinée Forestière*: C'est une zone dotée d'un couvert végétal abondant avec un climat humide. C'est dans cette région que culmine le Mont Nimba, plus haut point de l'Afrique de l'Ouest (1752 m). Les Réserves Naturelles Intégrales du Mont Nimba sont inscrites sur la liste du patrimoine mondial naturel.

Un patrimoine culturel remarquable et diversifié

Ce contexte culturel et naturel est marqué par une présence remarquable de témoignages dont on peut établir la typologie suivante :

- *Patrimoine archéologique* : Site de Niani (ancienne capitale de l'Empire du Mali), site rupestre de Léfiléguel à Téliélé; grotte de Kakimbo, ateliers, nécropoles et autres abris sous-roche.
- *Patrimoine spirituel et religieux*: (église ancienne de Boffa, Mosquées anciennes du Foutah Djalou, mausolées, nécropoles, espaces de culte des officiants de sociétés animistes, maisons

de conservation d'objets sacrés (case du Sosso Bala à Niagassola), espaces aménagés pour les scènes d'initiation et de sacrifice des forêts sacrées, Chez les Baga de la Guinée maritime, Toma, Pkèlè et Kissia de la Guinée Forestière, autels aux ancêtres de différentes communautés traditionnelles.

- *Paysages culturels* : paysages culturels du Hamâna (avec comme principaux sites les mares Boolè de Baro, Woïbèn de Balato et Noradala de Norassoba, les sites négriers de Farinhya (Boffa); ces patrimoines sont retenus pour constituer la liste indicative de la Guinée pour le Patrimoine mondial.
- *Etablissements humains permanents* : Capitales d'anciens empires et royaumes Bissandou, Timbo, Kankan (avec le quartier résidentiel , Djinkono, du Saint de Kankan, Feu Karamo Sékouba), Niagassola, Boussédou.

Un patrimoine largement méconnu et constamment dégradé, un contexte de gestion à améliorer

Si d'importants biens du patrimoine naturel (parcs nationaux, réserves naturelles, de nombreuses zones humides) sont inventoriés et protégés par plusieurs Conventions ou programmes de recherche internationaux, par contre la majeure partie des biens du patrimoine culturel sont encore peu ou mal connus parce que généralement non identifiés, ils sont en proie à la dégradation, à la destruction ou à la disparition pure et simple.

Malgré l'existence d'un texte de politique nationale reconnaissant la nécessité d'inventorier et de préserver le patrimoine, les institutions guinéennes chargées du patrimoine culturel n'ont pas les moyens de leur politique.

La persistance de « conceptions économistes » du développement, soutenue par des pratiques « traditionnelles » d'allocation budgétaire défavorables au secteur de la culture en général, n'ont pas permis, pendant plusieurs années, de conférer à ces institutions les capacités nécessaires à des interventions dignes des missions à elles assignées.

On note par endroit des actions enthousiastes de profanes sur des biens du pci, intervenant de manière extemporanée, à la faveur de projets de recherche plus ou moins pertinents ; de telles interventions pourraient s'avérer préjudiciables à l'avenir, à la lumière des plans de gestion appropriés; en matière de conservation, l'enthousiasme ne peut suppléer à l'action du spécialiste.

Au titre des menaces caractérisant le contexte de gestion du patrimoine culturel guinéen, il faut noter également les insuffisances suivantes, relevées par Mme Nanténin Sidibé dans une étude récente :

- L'insuffisance ou le manque de documents au niveau des départements techniques chargés du patrimoine culturel immobilier ; en particulier, la faiblesse des capacités du Centre de Recherche et de documentation du Ministère de l'Urbanisme et de l'Habitat, aux points de vue ressources humaines, documentation et équipement ; ce qui rend difficiles les recherches.
- La difficulté d'obtention de l'appui financier nécessaire pour les recherches et la mise en œuvre de programmes et projets portant sur le patrimoine culturel immobilier; cette difficulté est liée en partie.
- Le faible engagement pour le domaine du patrimoine culturel immobilier, de la part des partenaires au développement.

- La méconnaissance générale des avantages que peuvent offrir pour le pays la valorisation des sites du patrimoine culturel immobilier.
- L'insuffisance de compétences en matière de conservation et gestion des sites.
- Le manque d'une utilisation idoine des quelques compétences existantes, du fait de la discrimination à certains niveaux.
- La rétention de l'information au niveau des administrations, des institutions et des personnes ressources. Ce qui fait que l'on a difficilement accès aux renseignements d'actualité ou « relatifs à la souveraineté ».

Dans la même étude, il est recommandé que la République de Guinée veille à lutter ou à limiter les inconvénients du tourisme sur son cadre de vie, son patrimoine culturel et son équilibre social, notamment :

- l'augmentation des pathologies sociales (alcoolisme, toxicomanie, prostitution...);
- la dégradation de l'environnement (dépôt des ordures, désordre de la nature);
- le mimétisme architectural (non conformité des nouvelles constructions à l'environnement architectural local);
- le marchandage des produits culturels et les risques de pillage de biens culturels par le vandalisme.

Par ailleurs, les populations mitoyennes ou propriétaires des sites du patrimoine culturel guinéen n'ont généralement, elles aussi, ni les moyens ni les compétences requises à leurs côtés ni surtout une conception claire ou du moins favorable à la conservation de leur patrimoine culturel. Dans certains cas ce sont des connotations culturelles négatives qui empêchent d'entretenir des sites, dans d'autres, ce sont des conflits liés à l'appropriation ou à la gestion des biens du patrimoine culturel immobilier.

Des sites et monuments en péril

Parmi les sites du patrimoine guinéen en situation de dégradation ou de menace, il faut citer :

- Le site archéologique de Niani (dans la Préfecture de mandiana)
- Les paysages culturels du Hamana (Mares de Baro et de Balato)
- Les paysages culturels de la route de l'esclave (Farinhya, Oulada)
- Les paysages culturels de la Guinée Forestière (Forêts initiatiques, villages traditionnels typiques ayant subi les effets des guerres frontalières)
- Les sites et monuments de Kouroussa (sites sacrés envahis par l'urbanisation, monument colonial de Wassabada, bâtiments coloniaux historiques du 20ème siècle)
- L'espace culturel du Sosso Bala à Niagassola (la case sacrée et l'antique balafon médiéval qu'il abrite)
- La Case Foulah de l'explorateur français Olivier de Sanderval, au Musée National de Sandervalia, à Conakry
- Les Mosquées d'architecture traditionnelle Foulah du Foutah Djalou
- Les sites et monuments de l'empire samorien, à Kérouané
- Le Fort Galliéni de Niagassola
- Le Fort colonial de Siguiri
- La case à palabre de Dalaba
- Les espaces bâtis de la ville historique de Kaloum (Conakry).

Le site archéologique de Niani

Situé sur la rive gauche du fleuve Sankarani, dans la Préfecture de Mandiana, Niani est aujourd'hui un petit village encadré par les « collines historiques » Niani Kourou, Daoulein Kourou, Bonkélén Kourou et Lènkèdibi.

Capitale de l'Empire du Mali, dont l'importance internationale est reconnue dès le 14ème siècle, après le fastueux pèlerinage de Mansa Kankou Moussa, Niani fut un centre urbain rayonnant. La réputation de richesse de ce souverain est telle, après 1424-25, que les cartographes de l'Occident, quinze ans après le pèlerinage et pendant plus d'un siècle, placent sur leurs cartes marines un personnage couronné, porteur d'un sceptre à fleur de lys et une boule d'or ». Les voyageurs arabes ont fait régulièrement mention de la capitale du Mali, depuis le 11ème siècle; Al Idrissi, Al Bekri et d'autres chroniqueurs arabes employaient le terme «Malal», «Melli» pour désigner la capitale des Mansa. L'appellation apparaîtrait pour la première fois au 14ème siècle dans les textes avec *Alo-mari* et *Bilad Niani* avec Ibn Khaldoun. Ce dernier séjourna huit mois durant à *Bilad Niani*. Il témoigne que la capitale était une grande ville à l'habitat dispersé, que seule la partie royale était ceinte d'une fortification, à l'intérieur de laquelle une grande place était réservée pour les audiences de l'empereur et aussi que le palais royal faisait face à cette place.

Sous le règne de Mansa Moussa, Niani devint une véritable plaque tournante, commerciale et politique de l'Ouest africain, la grande métropole, le point de départ des plus importantes voies caravanières, en direction du Caire, de Fez, Fezzan etc.

Beaucoup plus tard, au 16ème siècle, Léon l'Africain estime le nombre de foyers de la ville à 6000, ce qui assure de la grandeur du centre urbain que constituait Niani.

Les fouilles archéologiques polono-guinéennes effectuées en 1968 et 1973, effectuées sous la direction du Professeur Filipowik Wladislaw, ont permis de confirmer une bonne partie de ces données écrites.

Parmi les stations archéologiques repérées à Niani, les plus importantes sont:

- Station 1: Quartier royal;
- Station 2: Quartier royal;
- Station 6: «Larabouso», quartier des étrangers arabes et du commerce;
- Station 11: Cimetière de la «Porte Rouge».

Bien loin de couvrir la totalité des zones exploitables, les fouilles ont au moins prouvé trois étapes successives dans l'occupation du site:

- La plus ancienne remonte au 6ème siècle;
- 9-11ème siècles;
- Une occupation plus récente avec des constructions en banco (des traces d'une mosquée ont été exhumées).

La construction du barrage de Sélingué au Mali (en aval du fleuve Sankarani) au cours des années 80 a occasionné l'immersion d'une bonne partie du site y compris les stations archéologiques, chaque saison des pluies marquées par des crues du fleuve.

Depuis ces premières campagnes archéologiques le site de Niani est abandonné, les départements ayant en charge le patrimoine culturel n'ayant pas les moyens de leur politique et surtout que le patrimoine culturel ne constitue pas une priorité de développement économique.

C'est une lourde responsabilité qu'endosse la génération actuelle que de laisser se détruire quotidiennement, un des témoignages les plus significatifs, les plus exaltants de l'histoire et de la civilisation.

La « Case à palabres du Foutah » à Dalaba

A Dalaba, au cœur de la Moyenne Guinée, se trouvent l'ensemble abritant la case du Gouverneur (dite Villa Jeanine) et la Case de Conseil des Chefs traditionnels du Foutah pendant la colonisation française, appelée « Case à Palabres ».

Cet édifice du patrimoine guinéen, bien que de création relativement récente (fondée en 1936), et en plus de ses valeurs politiques historiques et politiques, présente également des valeurs au point de vue architectural, notamment à travers l'utilisation des techniques traditionnelles et des matériaux locaux ; il constitue un dérivé de l'architecture traditionnelle du Foutah Djalon, au même titre que les remarquables cases-mosquées et les cases de chefs, caractérisées par un immense dôme avec une toiture de chaume bien tressée et très touffue, dont l'intérieur est décoré de motifs souvent inspirés de style arabo-musulman.

Le toit de chaume de la case avait été totalement endommagé par les intempéries, occasionnant de nombreuses fissures. L'intervention faite pour restaurer partiellement la Case du Foutah n'a pas été effectuée selon un plan de conservation et de gestion dûment établi en la matière; l'originalité de ce patrimoine s'en trouve ainsi atteinte et le site se trouve actuellement très dégradé.

Le Fort Gallieni de Niagassola, patrimoine remarquable, livré à la nature depuis plus d'un siècle

Dans l'extrême nord-est de la Guinée, à quelques kilomètres de la frontière du Mali, se trouve le Fort Gallieni, au village de Niagassola. Construit en 1885 pour servir de résidence au Gouverneur militaire de la région, en cours d'occupation par les troupes françaises, le fort a joué un rôle dans les combats qui ont opposé les troupes coloniales françaises à celle de l'Almamy Samory Touré.

Cet ensemble constituait un ensemble architectural européen monumental, installé au cœur de l'Afrique, dans le territoire du « Vieux Manding », une tentative réussie de lier à l'environnement culturel et naturel africain, l'architecture européenne de l'époque.

Le site comprend un *enclos fortifié* abritant des restes de bâtiments, et, au nord et à l'est, un *cimetière militaire* pour les marins français et les tirailleurs sénégalais. L'entrée principale fait face à l'est. Elle est percée dans une *muraille de pierres* peu élevée. Elle comprend, sur le côté est, une *plate-forme d'artillerie*. Au sud-est, la muraille se raccorde à la prison, qui est un *petit bâtiment, à murs très épais* L'enceinte abrite un *puits non maçonné*.

Depuis la fin du 19^{ème} siècle, le site a été abandonné. Tombé dans l'oubli et ayant perdu déjà des pans entiers, le Fort Gallieni continue de se dégrader mais pourtant de s'imposer au travers de ses valeurs historiques et artistiques et du défi qu'il représente au point de vue de la conservation et de la gestion du patrimoine.

Améliorer la situation

Pour améliorer la situation, le Comité Guinéen de l'ICOMOS a identifié quatre objectifs prioritaires:

1. L'inventaire des sites et monuments, avec l'appui de deux professionnels formés par le Programme Africa 2009;
2. La formation de professionnels et techniciens guinéens en conservation et gestion du patrimoine culturel immobilier;
3. Des interventions de sauvegarde d'urgence sur certains sites;
4. La sensibilisation générale sur patrimoine culturel.

La nécessité de procéder à un inventaire systématique des sites, monuments et ensembles du patrimoine culturel de la Guinée devient de plus en plus préoccupante.



Monument aux morts coloniaux français à Kouroussa

En février/mars 2000, grâce à l'assistance de l'UNESCO, un certain nombre de sites ont été l'objets d'identification, dans le cadre de l'élaboration de la liste indicative de la Guinée pour le patrimoine mondial. Dans leurs rapports, Michel Leberre et Mme Lecours Gradmaison, experts de l'UNESCO, ont souligné la nécessité de poursuivre le processus d'étude et de gestion de ces sites et, avant tout, de former des agents et spécialistes en matière de conservation et de gestion du patrimoine culturel immobilier.

Pour relever ces défis, l'enthousiasme ou le tâtonnement ne pourrait suppléer aux compétences requises en la matière, encore moins des improvisations fâcheuses d'amateurs qui, sous le couvert d'activités de recherches ou de développement local, font des interventions graves au double point de vue intégrité physique et situation juridique du patrimoine culturel immobilier.

En effet, si la Guinée possède quelques agents à même de gérer les collections de biens meubles des musées et de nombreux sociologues, historiens, ou autres théoriciens capables d'épiloguer sur des valeurs et significations des éléments ou ensembles du patrimoine culturel immobilier, cependant elle manque cruellement de spécialistes en identification, étude, conservation et gestion des sites.

Il apparaît clairement que l'organisation, à l'intention des professionnels et techniciens, d'un cours intensif centré sur les mêmes questions et adapté au contexte et aux besoins de la Guinée, est aujourd'hui l'opportunité la plus souhaitée.

Sékou Kobani Kourouma
Secrétaire Général ICOMOS Guinée

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HONDURAS

Cultural Heritage at the Crossroads of Modernity

Since 1984, Honduras has had a Law for the Protection of the Nation's Cultural Heritage; it was reformed in 1997 (Decree 220-97). However, public awareness about the role of citizens as direct actors in the conservation of cultural heritage is still poorly understood. For this reason and without exception, all historic monuments are in latent danger of improper intervention, or – in the worst case – of destruction without the mediation of experts or serious consideration of their opinions. On numerous occasions efforts have been made to create registers and regularly update and maintain them, but the concept of long-term planning is practically non-existent. The government's short-term political agendas weigh more in decision making, and this is subject to the personal interest that some officials in key places may have in matters of cultural heritage due to their previous professional training. This is to say that there is no guarantee that in a following government term the preceding planning will be continued. For this reason, in each particular case, conservators have to come to the defence of cultural heritage as crusaders of sorts, which is very often discouraging and unsuccessful.

The lack of recognition of the intrinsic value of cultural heritage as the spiritual wealth of a nation goes together with the lack of knowledge of conservation needs. This also occurs in cases in which cultural heritage generates tourism income. Furthermore, without the right management, tourism itself can become an agent of risk for the future of cultural properties. The maintenance of the authenticity of cultural heritage is a significant threat, but cultural heritage is also subject to dangers that may be associated with

- ignorance about historic value and economical potential;
- the lack of involvement of specialists to integrate, for instance, new architectonic elements in the built heritage, which is required in any expanding human settlement;
- the clandestine intervention to properties in private hands;
- the misunderstood role of tourism as a never-ending source of income, without taking into consideration the costs for the physical maintenance of the site.

To this day, research and conservation of cultural heritage has been entirely the responsibility of the State institutions that administer the relevant legislation. In this scheme, local government and citizen participation has been excluded. It is clear that the decentralisation process in Honduras is still incipient, and that local governments do not have the financial and human resources needed to take on the whole task. But it is also clear that the old model no longer functions and that cultural heritage conservation is only possible through the joint efforts of the entities dedicated to the research and conservation of culture heritage, which represent the central government, and through the development of local government capacity for co-management and the responsible and informed participation of citizens.

The Management Plan as an Instrument of Conservation

The best starting point to focus on the mentioned aspects, and to integrate the key actors in the conservation of a site, is the elaboration of a management plan. There are, of course, various definitions of this term; however, the majority of them agree that a management plan is a long-term vision established for a particular site,

which incorporates medium and short-term objectives. A management plan, which should be a public document, must be based on local values and be elaborated by a multi-disciplinary team. A management plan is a participatory process guided by the meaning of a site. Moreover, it implicates preserving a series of values that have been prioritised at a determined moment in time and that are subject to change (Cameron and Castellanos 2001: 13). Although a management plan is an indispensable instrument for every site, traditionally it only has been expected that World Heritage Sites will fulfil this requisite. The norm in these cases has been to hire foreign experts to elaborate the plan in question, the application of which, however, has not been allocated human and financial resources (compare with Cameron and Castellanos 2001: 19). The most critical fact in this recipe is that no allowance has been made to create or promote the capacities of local specialists who will later be in charge of the day to day monitoring of the management plan. Recently, however, this state of affairs has taken a crucial turn with the experience being developed in Joya de Cerén, El Salvador (a team of local experts has put in place a management plan under the advice of counterparts from the Getty Conservation Institute).

Honduras has also made an effort in this regard with the proposal prepared in 2000–2001 of a new management plan for the Copan Archaeological Park (the only World Cultural Heritage Site in Honduras since 1980) that will replace the one that has been in force since 1984. There is still no definitive version of this plan, but it should be mentioned that, together with foreign experts, national experts were consistently involved in the different stages of the management plan, as were local authorities, tourist operators and representatives of the indigenous population (Chorti-Maya) settled in the neighbouring villages.

Certainly, the Copan Archaeological Park is far from the type of participation that has been set up in Palenque, Mexico, for the indigenous population, but its involvement in the consulting process is nonetheless innovative and promising. In the case of Palenque, following the promulgation of a law at the beginning of 2001, the indigenous population is receiving training about this particular site and other archaeological sites. The indigenous community has free access to these facilities and their use for ceremonies, and it is also intended that they will participate in the economic benefits (Clark 2002: 8).

Another matter to clarify in this context is the misunderstanding about the indiscriminated benefits that have been attributed to tourism. The concept of 'social value' is critical here:

The stimulus for conservation of cultural heritage should not be the commercial benefit that it might provide through tourism, nor the search for confirmation of its importance through the admiration that it awakens in strangers. The stimulus should be the social benefit that a heritage property offers directly to its creators, to its descendants ... This is for its historical significance or for its aesthetic value, which according to the patterns of a particular culture contributes to consolidate the identity of a community, region or country. The economic benefit is not insignificant and should be considered, but it cannot become the primary reason for adjudication of value to a heritage property... (Lara Pinto 2001: 27–28).

Consequently, the management plan is a document that establishes the significance or the value of a site and proposes measures to maintain this significance in the future when decisions will be

made in behalf of new uses, intervention, restoration and development of infrastructure. Therefore, the elaboration of a management plan includes various steps, initiating with the understanding of the site, the evaluation of its meaning, the deliberation about its vulnerability and the identification of policies and strategies. The identification of the interest groups associated with the site is decisive in this process (Clark 2001: 7).

It is obvious that the interests of different groups can conflict in dealing with the elaboration of a management plan. One of the strategies to resolve these differences about the significance of the site is an impact evaluation (Clark 2001: 11). As the author has stated earlier:

Tourism can promote that a cultural property becomes self sustainable and can bring relative prosperity to certain sectors of a locality; however, the impact of a massive visitation ... can cause structural damages at the site and environmental degrading of the surroundings by not following the regulatory measures for its use and enjoyment. Specifically, the spirituality, the social message, the ethnic sentiment, the beauty itself which gives to the cultural heritage its reason for being can be obscured and eventually distorted in the process. That is to say that cultural tourism, when misunderstood, can threaten the integrity and diminish the authenticity of the heritage property itself (Lara Pinto 2001: 28).

In reference to the Copan Archaeological Park, there exist conflicting values of variable characteristics, of which only two will be mentioned here. The first has to do with the already taken decision to build an international airport in a distance of approximately 15 kilometres from the site, as well as a private commercial strip approximately 4 kilometres away. In accord with newspaper articles (*La Tribuna* 2002), and declarations made publicly by the President of the National Chamber of Tourism (in a forum celebrated in Copán Ruinas in October 2002), it was expected that the commercial airstrip for small planes will be in operation in the next months and the international airport in the space of the following year.

Tourist operators hope to benefit substantially from an increase in tourists arriving by air. This benefit, however, is relative and limited to a few, because it will also have the effect of creating the conditions for a flow of visitors to the site who can arrive and leave in one day, without an overnight stay. The second conflict is

represented by the massive visitation that occurs at certain times of the year when, for a period of 24 hours, large groups of students visit the site. In the course of 2001–2002, the author had the opportunity to document visits from up to 700 students on a given day, generally a Saturday. Together with the regular weekend visitation this creates an unpleasant situation that supports the need for a reinforcement of regulations regarding carrying capacity. It is not possible to arrive to more precise conclusions at the moment due to the lack of better and systematised data, but both cases addressed above qualify as sources of conflict in matters pertinent to the integrity and authenticity of the cultural heritage of the site. Consequently, these issues need to be documented urgently through an impact study.

As an expert (MacCannell 2000, p. 26) has already stated, the damages caused to cultural heritage cannot be reversed simply by closing the site to the tourist wave. He proposes instead:

1. the development of a strong conceptualisation of culture;
2. educational programmes that permit a more profound understanding of the function and value of culture heritage;
3. the re-invention of the museum through the restoration of sites and monuments and whatever other representation of heritage, tradition and collective memory is still in place. If specialists, authorities, and citizens would make a joint effort of good will, there is still time to find viable solutions to the risks that currently menace the only World Cultural Heritage Site in Honduras.

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Gloria Lara-Pinto, President
ICOMOS Honduras

HUNGARY

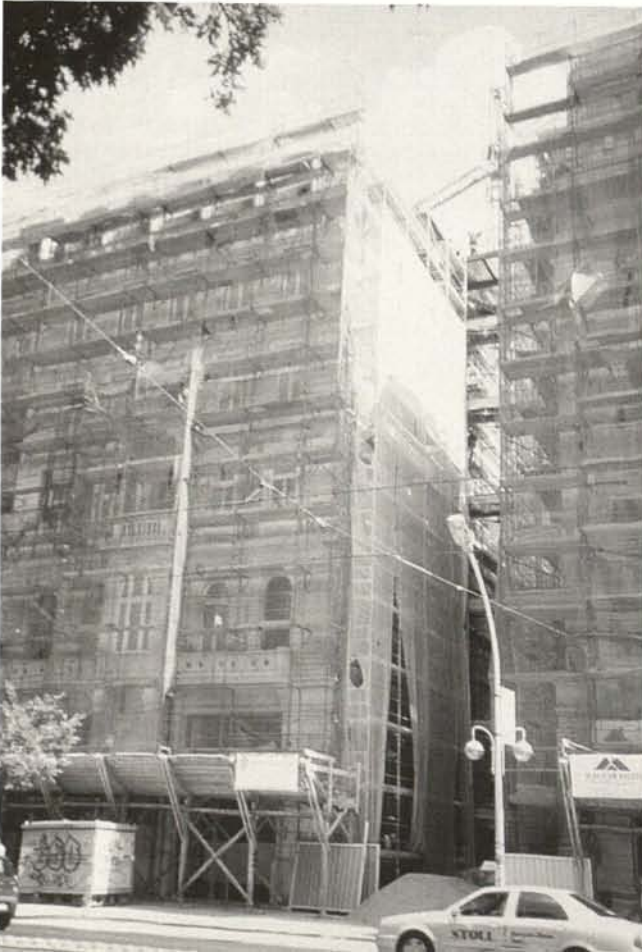
Façadism

It is not only natural elements or inefficient protection against them that endanger our heritage, but also personal elements may lead to harm. One of these phenomena may be – and it is rather characteristic in Hungary – when heritage is considered only as a resource for profit, when certain investors partially or totally sacrifice the heritage asset for the sake of better income. Talking about conservation we may say that the physical manifestation of this attitude, in many cases, is 'façadism'.

In Hungary, due to the transition to a market economy, the ownership of heritage has basically changed. During the time of State socialism nearly all heritage property was owned by the State. Since the political changes, private ownership predominates. At the same time, there has been a significant increase in the price of plots, that – in the lack of a real property market – did not have a real market-value beforehand. The characteristic trend of a market economy – that the value of the plot is higher than the value of the building standing on the plot – has started in the recent years in Budapest and in other big Hungarian cities. If an investor might hope to gain more profit from a new development than from re-utilising the original building on a plot, he is unlikely to take any heritage protection issues into consideration.

Some years ago, the fate of such buildings was sealed, unless they were listed monuments. Many buildings were demolished in Budapest for better exploitation, or to build (for example) under-

Façadism of another Budapest hotel under construction



An accomplished façadism of a Budapest hotel

ground parking lots. Probably these buildings were not of special significance, but they were part of a consistent 19th-century streetscape, and they harmonised better with their environment than the new developments. Large-scale demolition has evoked opposition from authorities as well as from heritage-conscious citizens, so instead of complete demolition the new solution seems to be façadism.

This sort of intervention does not have a long tradition in the life of historic towns. The first examples appeared internationally some 15 or 20 years ago, raising a new challenge for conservation experts. They were not prepared for this new trend, and could not really respond to it. The first international scientific conference to address this problem was organised in Paris in 1999. The meeting resulted in the following conclusion: façadism may be accepted in certain cases, but it should not be a general solution. There is no reference to façadism in the 1987 Charter on Historic Cities and there is no expression for it in the Hungarian professional vocabulary. Neither is it proposed that this present article will make a clear statement how and when façadism may be accepted in historic cities. Rather, we intend to draw attention to this new and – at least in Hungary – increasingly wide-spread practice. Investors like to make façadism appear as if it is a method of heritage protection, but it is not. On the contrary: in most cases it is the destruction of heritage.

Walking around Budapest we may see many examples of façadism; some of them are finished, while others are still under

construction. It is a common characteristic of hotel developments. Investors strive to build hotels that have a unique and historic atmosphere, but at the same time provide up-to-date comfort and luxury of an international standard. They have recognised that those well-to-do tourists, who wish to stay in downtown hotels instead of suburban ones, prefer air-conditioned and well-equipped hotels, which have a special historic flavour. They like the appearance of arriving at a 100-year-old building (or one that looks like it is of that age), but want to find the comfort of the 21st century inside.

The attitude of local authorities is somewhat similar. They are tired of being criticised for giving permission to developments that cause a change in the townscape. Local officers are happy with façadism because it means that the townscape stays intact – and nobody should ask what happens behind the facing walls. They do not really care about the loss of historic interiors or the lack of integrity of internal and external spaces and of a basic principle respected over centuries. They only sigh and talk about necessary and rational compromises.

In downtown Budapest, three large façadist hotels were built before 2002 and another one remains under construction. The first one was built in the 1970s in the Castle District, which is part of the Budapest World Heritage Site. In this case façadism was reasonable, as the new hotel block was built among the ruins of a former public building that was burned down during World War II. Interestingly, the new wing is joined to the block built behind the façadist shell of the former monastery.

There are other cases where the façade that was suggested to be kept by the authorities was demolished and rebuilt according to its original appearance, because it was quicker and the constructor

The worst form of façadism: even the façade was pulled down and now façadism is allowing its 'recreation'; the new building is towering over the left-behind façade of an industrial building.



The mistaken regulation results in façadism in Zalaegerszeg, a little town

did not have to work with the special care that is required when dealing with old structures. Examples of this include the construction of a new hotel, and the still unfinished erection of a new office block. The planning permission prescribed that the façade of the neighbouring housing block be kept where the office-extension was designed, but it was demolished and rebuilt in front of the newly erected structure.

The newest trend is that façadism is used as a 'fig leaf'. In architecture the result is that the new building gushes out from behind the old façade, the new and old structures visually mingle with and intrude on each other. It happens mostly in the case of former industrial buildings and sites. Similar to other large cities, we have this problem in Budapest. Industrial sites, which were built at the perimeters of the town in the 19th century, now find themselves in the inner districts. There are other industrial and transport sites, for example transformers or tram sheds that were built within the town borders, but they have lost their function. These sites are mainly targeted for the construction of malls or office blocks, where the 21st-century demands do not really need a 19th-century look and façade. In addition, these new developments often need bigger and higher volume. At the same time it is chic to preserve the fabric of old buildings, and this attitude may be welcome by a cautious authority. The result is a new building growing out of façadism that only partially keeps the original fabric.

Similar solutions may be encouraged by the faults of even well-intentioned local authorities. A middle-size Hungarian town, Zalaegerszeg, has set out in its local building regulations that the locally characteristic 19th-century residential buildings must be preserved. These buildings are commonly single-storey structures. But the new demands at such a developing, lively town need investments into new office blocks, banks and shops, and these buildings need more floor-space. The fault in the regulation is that it only prescribes the retention of the façade of the old buildings, or at least that they are built into the newly constructed façades. The result is the loss of the characteristic single-storey townscape, and sometimes ridiculous or misshapen architecture, characterised by a formerly single-storied facade standing in front of the separated wall of a new two-storey building.

With respect to the above-mentioned problems, it can only be concluded that heritage protection and urbanism have to now deal with façadism far more intensely.



Flood at the Upper-Tisza River Region

Hungary lies in the Carpathian Basin; its main area lies on a plain, but there are high mountains around it. Rivers that spring from the neighbouring countries slow down and wind across the landscape. In the case of ordinary water-levels, they flow quietly and gently, but they get very dangerous when the water-levels rise unexpectedly.

The large-scale construction of dikes began mainly at the Tisza River around the middle of the 19th century. The aims were to speed up the flow of water, to ensure higher security, to lessen the marshland and to gain more land for agricultural cultivation.

The subsequent complex of dikes, sluices, pumps and water reservoirs has been fulfilling its duty generally well, but during the recent years the threat of disaster has arisen many times in the Upper-Tisza Region. After the drought years there was much snow and during the sudden melting there were also heavy rainfalls on the drainage area of the Tisza. At the beginning of March 2001 the flooded area was more than 50,000 hectares and the evacuation of 20 settlements had to be organised.

In addition, the flood has affected historic buildings. Mainly vernacular heritage was damaged, encompassing some 55 buildings. The walls of these houses were made of adobe, so they had little resistance to water. The National Office of Cultural Heritage has taken part in the reconstruction work, mainly in the preliminary arrangements, design and supervision, and partly in organisation and completion.

Problems also occurred after the flood had receded, as the condition of the buildings continued to deteriorate because of the dampness of the ground. Unfortunately the available grants only covered the reconstruction costs of the residential buildings, although the outbuildings, stables or barns were of nearly the same value. Nevertheless, many of the refurbished residential buildings provide a higher level of comfort than before. Instead of being used as residences, some of them will serve for rural tourism in the future.

Churches suffered less damage from the flooding, as most of them are of mediaeval origin so they were built on higher, safer



Tákos is flooded (Photo: István Szatmári)

plots, generally with brick walls. Certainly the dampness absorbed from the upper-level subsoil and the change of the load-bearing capacity of the ground has caused much damage.

Historic buildings have been finally renewed, but their environment went through comprehensive change in some places. Brand new buildings are substituting the former houses, in Tákos alone more than 100 new buildings were constructed.

It is worth mentioning that the valuable, integrated, eclectic townscape of Szeged has been developing since the big flood in 1879, and the particularly beautiful townscape of Hollókő village, which is a World Heritage Site, has been taking shape in the reconstruction following the fire in 1909.

To strive for such distinction is not possible in this case, but an architectural competition was organised to design the new residential buildings. From several designs, 17 were selected as feasible plans of different building-types. All of these designs took the local decaying architectural traditions into consideration and paid attention to the historic environment of listed monuments.

Meanwhile, the development of the flood prevention system has also restarted.

Ádám Arnóth
ICOMOS Hungary



Vámosatya at the time of the flood
(Photo: István Szatmári)

INDIA

Hazaribagh and the North Karanpura Valley

The Heritage at Risk Report 2001/2002 for India discussed the threat from coal mining and a thermal power station that is faced by Hazaribagh and the North Karanpura Valley. Our 2002/2003 report looks more closely at the impacts this will have on the cultural heritage of the region.

The Hazaribagh District originally covered the entire North Chotanagpur Division, or the entire plateau of Hazaribagh, which is the northern tract of the massif divided by the Damodar River from east to west, with the Ranchi plateau lying to the south. Today the region is part of the new tribal state of Jharkhand (meaning Forest Land). This is an area rich in archaeological deposits, megaliths and dolmens, and rivers that are considered sacred such as the Damodar River, and hundreds of sacred groves (*sarna*).

Traditional vernacular architecture and cultural landscapes

The traditional vernacular architecture of the North Karanpura Valley is represented by mud buildings. There are usually around 200 houses in a village, generally single-storey, or with a loft for storage of grain, and having a square quadrangle surrounded by rooms with an inner courtyard, called *angan*, where all domestic duties such as drying of grain is done by the women of the house. The houses have sloping, tiled roofs and the tiles are handmade in the village itself, usually by the potter tribe, although other tribes such as the Kurmi (farmer) and Oraon (Dravidian Tribe) often make large, flat tiles by hand that are fired. These houses follow age-old traditions of building that vary from tribe to tribe. This is an artistic genius of the artisan builders that is threatened in the vernacular village houses and it is '...unprotected historic heritage that is not recorded in any monument list' (Michael Petzet, Introduction, ICOMOS World Report 2001/2002). The villages of the North Karanpura valley are villages of artisan craftsmen such as potters, oil extractors, ironsmiths, metal casters, weavers, basket makers, carpenters, and other semi-Hinduized tribes, and their buildings reflect their amazing creative talent. Once the mining destroys these villages this heritage will disappear forever, along with the great Khovar marriage art and Sohrai harvest art of the women artists. The village houses have evolved out of a cultural ecology adapted to the landscape as it is. Once this landscape is destroyed and replaced by opencast coal mines and industry this architecture and way of life must disappear and it can never be recreated at any cost ever again, and even the model is in danger of being lost forever.

It is important to note that the archaeology of India has been unprotected from destructive development: no obligatory archaeological assessment and archaeological clearance was mandatory within the environment impact assessment (EIA) which, after a long battle, the Hazaribagh Chapter of INTACH managed to get reinstated in 1996. How much archaeological heritage must have been destroyed in river-valley industrialisation projects is anybody's guess! The entire heritage of the lower Damodar, cultural, social, ecological, archaeological, and built heritage was destroyed by the Damodar Valley project started in 1947 with big dams, coal mines, coal washeries, thermal power stations, and industries.

Generally in the villages of the Adivasi artisan communities



Vernacular architecture in the North Karanpura Valley



Cultural landscape in the North Karanpura Valley

Agricultural landscape of the North Karanpura Valley before open-cast coal mining





Forested landscape in the Satpahar range before open-cast coal mining



Putli, an artist of the Ganju tribe, painting a Sohrai mural in the Ganju style

Chamni, an artist of the Ganju tribe, painting a Sohrai mural in the Ganju style



such as Prajapati (potter), Kurmi (farmer), Rana (carpenter), Teli (oil-extractor) and others, make their houses along the well laid-out village roads that, along with the houses, reflect an ancient tradition that I have compared to the Indus Valley housing. The courtyards have excellent underground drainage in stone channels and these drains run from the central courtyard, under the rooms, to the vegetable garden at the rear of the house; they thus collect rain water from the roofs sloping towards the courtyard and carry the water to the vegetable plot, in the middle of which the well is situated. The cattle are kept in the shed within the inner quadrangle and as their dung is washed out of the courtyard through the drains it forms an excellent source of organic fertilizer for the vegetable patch. A typical village will thus have several hundred such houses with attached vegetable plots in the immediate village area. The roadside area may be used for parking bullock carts. The loft area is sometimes open on one side for storage of firewood from the forest, and additional stalls from the outside in which cattle and goats may also be accommodated. Though the general appearance is regular, both on the ground as well as from the air, these villages display an individual character and charm, and scenic views are found to blend in such a way to inform the cultural landscape. The fields of the village are sometimes adjacent to and generally not far from the village house plots, so an atmosphere of farm life lends a rural agricultural ambience to the landscape. They clearly follow an informed tradition of cultural landscape in the great ancient agricultural tradition common to farming communities in other parts of the world. In the Tribal Oraon, Munda and Santal hamlets we notice a little change both in the vernacular housing and cultural landscape, since these great forest tribes generally situate their sloping tile-roof mud houses in a corner of the agricultural estate, so that the forest is never far away. By virtue of this, there is no village in the traditional sense, and rather the cultural landscape presents these large agricultural estates of 10 to 50 acres each with the farmer's house and outbuildings in one corner, or in the middle, with wide spaces between through which one can glimpse the hills in the background. The tribes generally choose hilly forests and open valleys for their habitation and farming, being partly hunters and partly farmers. This would give a good general view of the vernacular housing and cultural landscape of the North Karanpura Valley, and of the upper valley of the Damodar River surrounded by a heavily forested watershed.

Including the Hazaribagh plateau, the overall watershed covers nearly 20,000 square kilometres. Bounded on either side by the plateaus of Ranchi and Hazaribagh surmounting the ancient rift valley formation, this gentle valley is entirely filled with the greenery of all forms of agriculture. The ranges of the Mahadeva and Satpahar hills run through the length of the valley, with forests containing tigers and elephants. The valley has a high water table and the streams descending from the plateaux on either side carry loads of fertile silt and good irrigation of the loamy soil. Unfortunately, at a depth of only a few dozen feet from the surface lies a solid carboniferous deposit of sunken fossilized trees that is the source of the coal which the developers are eyeing as an economic prize.

Indigenous Heritage

The endangered heritage of the Indigenous peoples of the North Karanpura Valley has been recognised by the United Nations Working Group on Indigenous Populations (UNWIP), High Commissioner for Human Rights, Geneva. For the past two years Tribal women artists from INTACH's Hazaribagh Chapter, who

are members of the Tribal Women Artists Cooperative, have attended and highlighted the threats to the upper Damodar Valley (North Karanpura) region through unprecedented destructive development, cutting of thousands of trees for roads, railways, and exploitation of new opencast coal-mines, and displacement of people from over a dozen Adivasi villages that have disappeared in coal mines. The plan to destroy a further 190 villages by coalmining activities has been noted in the international forum of the UNWGIP. The World Bank, which intended to give a loan of US\$480 million, withdrew the loan in 2000 due to the protests of wildlife and social activists in India and the USA. It was determined that there was inadequate environmental and social rehabilitation plans by the coal company Central Coalfields Limited. Further, the Bank has initiated a policy for identifying Indigenous peoples and this now includes Tribals, and Adivasis, with provision for Scheduled Castes (Operational Directive 4.20). It is hoped that the displacement of tribal villages and the destruction of their heritage will stop, but in view of India's policy of using thermal power there is very little hope for this as the coal deposits invariably follow the river courses in which the oldest agricultural Adivasi communities have developed, in tune with their environment.

The living prehistoric mural traditions of Khovar and Sohrai art of the North Karanpura Valley

In this verdant setting are the villages I have described, with every house painted with breath-taking murals by the Adivasi women on all walls, inside and out. It is a great ancient mural painting tradition directly carrying on the rock-art tradition found in the surrounding hills. Like the painted rock shelters called *Khovar*, the marriage wall and room paintings are made during the marriage season (Spring-Summer) which are called *Khovar* after the cave (*Kho*) and bridegroom (*Var*). These beautiful paintings are made in a sgraffito technique in which the mud house walls are first coated with manganese black, after which a light coating of creamy kaolin earth is applied and cut while wet with the comb, creating stark black patterns of the black manganese undercoat.

In the 200 villages of the North Karanpura Valley we today find thousands of mud-built homes adorned all through the year with these beautiful marriage and harvest murals. The Tribal Women Artists Cooperation for the last two years has sent our Adivasi women artists to participate in the 19th (July 2001) and 20th Sessions (July 2002) of the United Nations Working Group on Indigenous Peoples, meeting in Geneva, to read out our statement that this entire tradition and its peoples are threatened through the North Karanpura Coalfields Project. The coal mines will completely destroy the hundreds of villages and displace their populations, replacing them with vast open pits hundreds of feet deep and several miles across. The art of Khovar and Sohrai unique to the North Karanpura Valley will die forever with the villages and villagers, as has happened in the lower Damodar Valley, to which we have again and again drawn attention but nobody in the government has as yet heeded or advised against.

Cultural lifestyle and the basis for the preservation of cultural heritage tradition

For the past 55 years, India, as with other Third World Countries, has been following a progressive western style of development model that has clearly produced further proof of the destruction.



Prajapati comb Khovar art, Kharati village, North Karanpura Valley



Kurmi Sohrai painting in Hazaribagh

Trees along National Highway #33 shortly to be clear-felled for over 300 kilometres



There has been increased displacement and poverty at the Fourth World level of the village, where the rural spirit and traditional cultural heritage of India resides, and consequent benefits to the urban, city-based Third World Culture found in the cities – the political and administrative centres of power. The massive displacement of village and forest societies throughout India, especially in the river valleys are due to destructive development projects like big dams, which have displaced over 40 million Tribal or Adivasi people, and to coal and other mines, which have displaced over 30 million Adivasis. Left without any agricultural or forest-based production they drifted to the big cities where they form, with others, the 60% of the city of Bombay who are living in inhuman and degraded slum tenements, and the 40% of the city of Delhi, living in slums. The dignity and pride of these once-proud, great indigenous rural and forest societies, has been inhumanly abused by the lending and spending of First World Countries who are still greedily eyeing the south as targets of ever greater lending and spending and this has been endorsed by the recent World Summit on Development in Johannesburg.

Archaeological Heritage of the Upper Damodar Valley

The palaeolithic archaeological heritage of the lower Damodar Valley, embracing the valleys of Bokaro, Konar, Damodar and Kamsavati, forms the fabled western Rarh palaeolithic region brought to light in 1947 by the Bengali savant and visionary P.K. Sarkar, who also started the Ananda Marga. His research was suppressed, although his stone-tool collection was housed in the Indian Museum, Calcutta, and a small museum near Bokaro. Further to this we have S.C Roy's excavations in 1915 of chalcolithic *Asura* sites in the Chotanagpur plateau. The coal mining of the lower Damodar valley from Jharkhand to West Bengal completely destroyed the evidence of a continuous cultural tradition in the built heritage and arts of the region.

It was left to me in 1991 to bring to light the Palaeolithic tradition in the upper Damodar Valley (also called the Barkagaon valley or the North Karanpura Valley). My work showed the journey of a lower river-valley agricultural culture in the Damodar exposing Palaeolithic ancestry, and evidence in the upper river-valley for a great forest-based hunting society during the Palaeolithic and middle-Palaeolithic periods, and its continuance into an upper-valley Neolithic culture similar to the cataract cultures of the upper Nile in Ethiopia. This is complemented by the more recent contemporary village-culture, manifesting folk painting traditions clearly connected with the region's prehistoric rock-art, spanning a period from the Palaeolithic, through to the chalcolithic. A vibrant micro-lithic culture and Neolithic culture and the remains of a great Iron-Age *Asura* civilisation lie scattered on the floor of the North Karanpura valley and its surrounding areas, now once more threatened by indiscriminate mining.

Forest Heritage at Risk in the Damodar Valley

In 1947, the Damodar Valley became the scene of the Damodar Valley hydro-electricity and irrigation project. It was India's first big industrialisation project in an area already destroyed by vast coal mining since the early 20th century. Enormous tracts of forest lands, much of it belonging to Tribals, was clear-felled to make way for big dams. The entire history of deforestation in India has

followed colonisation models. 'Backward' Tribal areas are destroyed in order to civilise Tribes, at the same time forested environments are cut down. As the hydro-electricity potential of the Damodar Valley project failed, new thermal power-stations were built, requiring more and more coal and the entire forested area of the lower Damodar Valley was destroyed and the Tribals displaced. Today hugely polluting thermal power-stations, coal washeries and industries release dangerous levels of toxic effluents into the river Damodar and its tributaries. If we look at North India we find that in the pre-Vedic times it was heavily forested, but with the advance of so called civilisation the Tribes were wiped out and the forests of the Ganges Valley completely destroyed. Today this process of deforestation has climbed from the valley into the Jharkhand hills and plateau which includes the valley of the Damodar River whose upper portion is threatened in the North Karanpura valley.

Cutting down of Heritage Trees

Recently the World Bank has funded a huge project for widening national and State highways all over India. Alipurduar, Jalpaiguri, Coochbehar, Jessore Road, Barrackpore Trunk Road, National Highway#4 are being clear-felled in West Bengal. Bombay- Pune Highway has been clear-felled in Maharashtra. The entire Grand Trunk Road NH#2 roadside trees planted by Sher Shah four centuries ago are being clear-felled from West Bengal to Uttar Pradesh. State highways are also being clear-felled. These trees are the dozens of species of finest, oldest, most mature specimens of fruiting, shade, indigenous sacred heritage trees such as Pipal (*Ficus religiosa*) and Banyan (*Ficus bengalensis*), which are worshipped in thousands of roadside villages by the Adivasi women tying red thread around their bases. But even this worship it seems has failed to save these ancient trees. The loss to biodiversity is incalculable. The tree protection organisation Kalpavriksh filed a Public Interest Litigation (PIL) in the Bombay High Court to try and stop the clear-felling of the roadside trees on the Bombay-Pune highway but they lost. The World Wildlife Fund (WWF-I) filed a PIL at Ranchi High Court in Jharkhand and lost. The highways throughout Jharkhand and West Bengal are having age-old indigenous trees clear-felled. The Grand Trunk Road NH#2 has been clear-felled for several hundred kilometres from West Bengal, through Jharkhand to Uttar Pradesh. The consequences of this to biodiversity, birds, insect life, and small animals such as squirrels is incalculable. INTACH, Sanctuary, and Kalpavriksh, have petitioned the Prime Minister. So far no action has been taken and it is reported similar felling of mature old roadside trees is being planned and implemented across India, which will result in the destruction of India's oldest, most sacred indigenous trees.

Trees were protected during the Buddhist period. The Emperor Ashoka ordered special Edicts to save trees. The Pipal tree (under which the Buddha gained his great realisation or Nirvana) was especially sacred. At present in India the entire rural and forested Tribal regions, including Jharkhand and Chattisgarh and other places, are facing massive deforestation. The destruction of roadside trees for widening of highways will completely destroy the cultural ecology of the roadside villages and change forever the cultural landscape in which the heart of rural India beats. In a country like India, which is largely rural and agricultural with densely forested Tribal tracts, the destruction of agricultural and forest lands for mining and industry has led to a crisis of subsistence and the filling-up of urban slums with displaced villagers. Starvation deaths are becoming common. The further destruction

of trees will have an adverse impact on the rural areas and is a wrong prioritisation of borrowed economic resources.

The Birhor leaf-house 'Kumba'

One of the most threatened objects of material heritage in Jharkhand – the only state in India having the nomadic Birhor Tribe – is the temporary leaf-shelter known as the *Kumba*, constructed from the branches and leaves of the Saal tree (*Shorea robusta*). For the last twenty-odd years the government has been trying to make this shy tribe sedentary, housed in cement houses with concrete roofs. However, the Birhor have attributed every ill attacking the tribe to these cement houses and have left one settlement after another to revert to their traditional leaf housing. It is even today not an uncommon sight to find a Birhor living in a leaf *Kumba* adjacent to, or even inside a cement building! The word *Kumbha* means earthen pot, and was used traditionally in Indian scripture for the burial urn, and being made of earth was believed to contain the female principle (Satapata Brahmana, vi.3.I.39). It is obvious that the term was borrowed by Sanskritic cultures from prehistoric cultures like the Birhor.

The major problem of the *Kumba* is that it is a flimsy construction of leaves and twigs, it does not have a long life and requires a regular renewal tradition to keep it going, and this is a very real problem if it is taken out of the socio-economic context of the tribe's hunting and gathering economy – which the sedentarisation of the Birhor will destroy. The only way in which such a tradition may be kept alive is by fostering in the Birhor pride for their cultural heritage. We must not make them feel their old way of life



The Birhor leaf house called Kumba

was inappropriate, because indeed it has sustained them for so many thousands of years. Even a post-agricultural society needs agriculture and a post hunter-gatherer society requires the genius of the hunter-gatherer.

Bulu Imam

rch_buluimam@sancharnet.in

www.sanskriti-hazaribagh.com / www.geocities.com/buluimam

Threatened Sites in Hazaribagh Plateau

Sitagarha Hill

Aligned to dolmen and megalith sites in a north-south and east-west axis, the sacred hill Marang Buru of the Birhor tribals, also called Juljul, forms the Recumbent Landscape Figure (RLF) of a reclining mother goddess. On the south face is a sixty-five-foot-long stone face called Mahadeva (Great God) by the Birhors. Mahadeva is a term used alternately for Shiva and Buddha.

The Border Security Force has been bombing the belly of the hill with artillery fire for over the past decade. INTACH took up the issue to stop the bombing of the sacred site in view of the discovery of a Buddhist Vihara and Stupa at the eastern end of the hill several years back. The matter was taken to the Union Minister for Defence and dismissed by him. It is a matter of importance to all

who believe in Vision Quest sites to take up the issue with the Government of India.

For archaeologists and Buddhist devotees it is essential to note that an important Buddhist site exists in the Marwateri basin of Sitagarha hill from which stone carved stupa, statuary, and iron relics have been excavated along with stone pillars and heavily engraved blocks. A mound seems to present the aspect of a village, beside which there is a stupa mound. Painted Grey Ware has been recovered from the site, dated at around 300 BC. Also excavated is a black schist fragment of an Apsara dated to Harshvardhana period (6th century AD), and some statuary attributed to around the

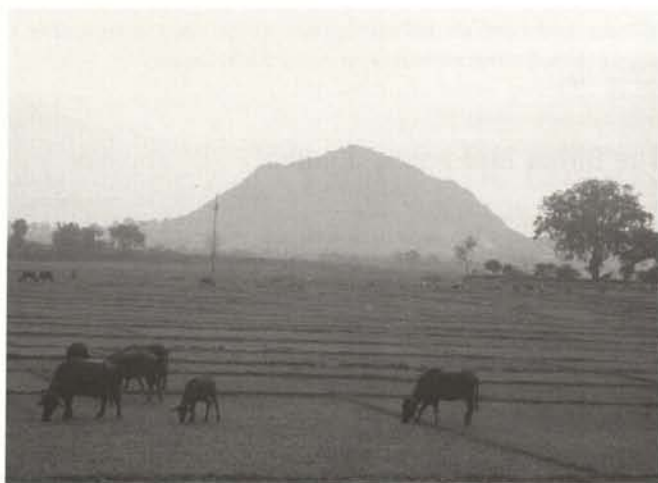
Kushan period (1st century AD) by the ASI (Archaeological Survey of India).

Banadag Megaliths

The Banadag megaliths stand demurely on the northern outskirts of the Banadag village, 7 kilometres west of Hazaribagh, a small town in northern Jharkhand State. Thirty metres west of the megaliths is the sacred Banadag hill, which is presently being ruthlessly quarried, undermining the age-old religious beliefs of the villagers. The standing megaliths of this ancient burial site now number about fifty, with an average height of 4.5 feet. The stones have been erected facing east towards a Recumbent Mother Goddess hill, 4 kilometres away on the horizon and have a north-south orientation. These megaliths are relics of the Kolarian tribes who have now left, erecting these sepulchral stones in the memory of their departed. The dynamite blasting often shake boulders with such great impact that many megaliths now lie prostrate on the ground, destroyed. A brick kiln now operates 40 metres away from this site and their earth-cutting for making bricks is gradually advancing towards the megalithic site. Black ware pottery was recovered, the urn contained ash, arrow heads and even 12 silver



The standing megaliths of Banadag



Bawandai Hill as seen from the North

coins. The amazing bird dolmen on this doomed hill, a remarkable example of unique and stunning aboriginal craftsmanship which has no known parallel, could be gone any day now.

Bawanbai Hill

Bawanbai Hill, five kilometres south of Hazaribagh Town, has been claimed by some researchers to be man-made, being pyramidal (E-W) and tridental (N-W). It follows the lines of sacred geometry, connecting with the megaliths of the region, falling on the latitude of the Ley Lines (Gita Lines). For several decades pervasive stone mining has eaten into the south side of the hill, up to 250 feet. The north face showing the man-made tridental architecture of the hill is still preserved. This hill immediately requires protection as a national movement.

IRAQ

The Impact of War on Iraq's Cultural Heritage

The war in Iraq already began during our preparations for the printing of our *Heritage at Risk Report 2002/2003*. The devastating consequences for the rich cultural heritage of this country with its witnesses of thousands of years of history in Mesopotamia, the "cradle of mankind", can not yet be estimated. The entire world is shocked about the shameless looting and destruction of museums, libraries and archives. Our next H@R will surely give another account of the situation of monuments and sites in Iraq. Therefore, this time we have restricted ourselves to the statements made by ICOMOS and Blue Shield before the war and are quoting from other reports and appeals. We are grateful to be able to use photographs of some important historic sites taken by Karl Weibl at the beginning of 2003:

In connection with my artistic work "About the Origin of Time" UNESCO advised me to take up contact with ICOMOS and its president Prof. Michael Petzet. I was immediately taken to the idea of protecting monuments and sites world-wide by clearly pointing out imminent dangers. It seemed a logical decision that

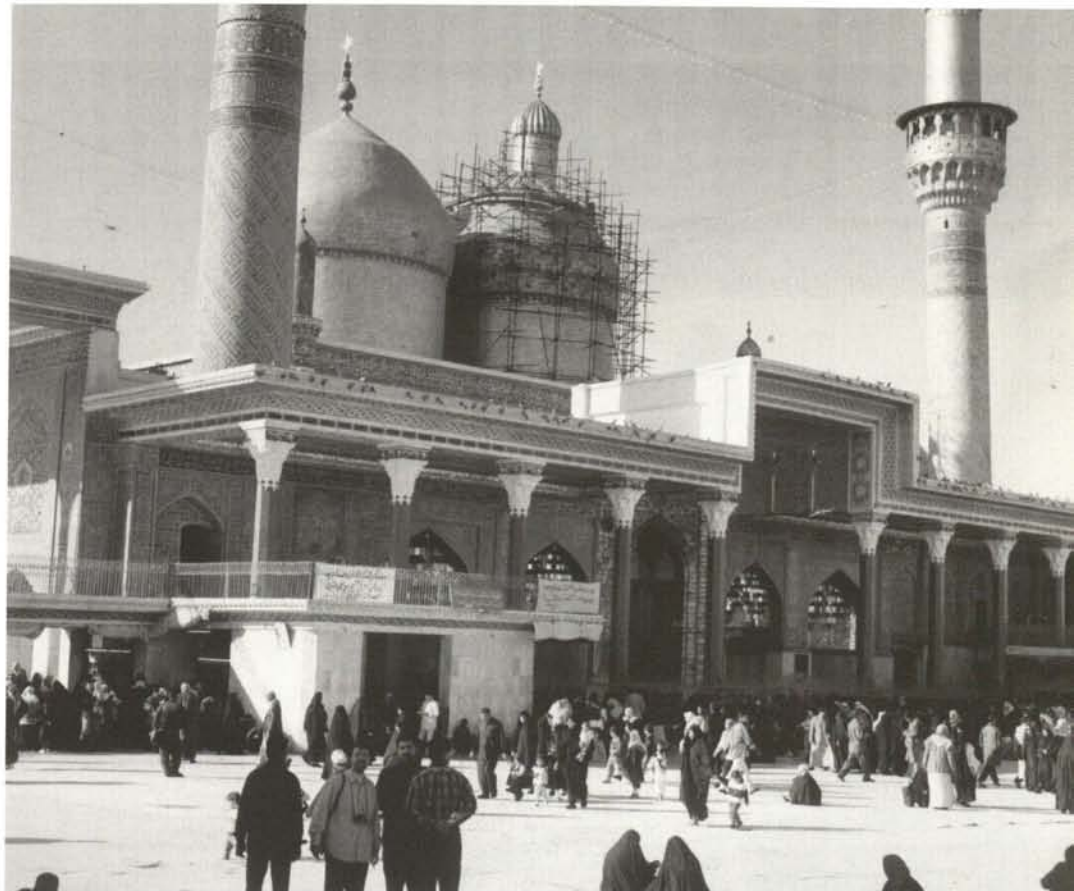
my recently taken photographs of monuments and archaeological sites in Mesopotamia, present-day Iraq, should also be integrated into this report.

In my work I have been dealing with the phenomena of time and periods of time for a considerable while. I have been wanting to visualise the impressive periods of time involved in the Sumerian culture until today. Of particular importance for me has been the sustainability of this former civilisation.

Apart from the invention of the script the introduction of a sense of time has been the focus of my reflections. In former Mesopotamia, the beginning of chronology by astrologic discoveries 5000 years ago, the development of calendars and the introduction of a sexagesimal system (the division of time into minutes and seconds valid until today) can all be found.

To me the remains of the royal palaces of Nebuchadnezzar, the enormous ruins of many ziggurates all over the country as well as the foundations of the tower of Babel are the common cultural heritage of a global civilisation. Therefore, apart from humanitarian questions, we should also be very sensitive with regard to monuments and sites. I would like to thank Prof. Petzet for his great commitment to give these silent witnesses of history a voice.

Karl Weibl
March 2003



Inner courtyard of the Kazimain Mosque in Baghdad, one dome in the process of receiving a new gold coating

Statement by the International Committee of the Blue Shield on the Impact of a War on Cultural Heritage in Iraq

The International Committee of the Blue Shield (ICBS) expresses its profound concern about the potential damage to, and destruction of, cultural heritage in the event of war in Iraq.

Whilst the ICBS is keenly aware that there are other compelling concerns at times of armed conflict, not least the loss of human life, the Committee urges all the governments concerned to work within the spirit of The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, to protect archives, libraries, monuments and sites, and museums, if war breaks out in Iraq and in the region.

The ICBS believes that, access to authentic cultural heritage is a basic human right. Damage to, and destruction of, cultural heritage represents an impoverishment, not only of the cultural life of the community directly concerned, but of humanity as a whole. This belief is expressed in several international conventions. Iraq is universally recognized to be especially rich in cultural heritage. The area is often described as the 'cradle of civilisation'. The loss of parts of that heritage would certainly represent a loss to all the peoples of the world.

The ICBS wishes to stress that international humanitarian law pro-

hibits the use of cultural property for military purposes or to shield military objectives.

In the aftermath of any war in Iraq, the ICBS calls upon all governments in a position to act to provide the necessary resources, human and financial, to assess the damage caused by the conflict to cultural heritage and to implement plans for the necessary repairs and restoration. In the case of looting of cultural property, detailed plans by trained experts should be prepared for the repatriation or restitution of the property concerned, with the involvement of Iraqi scholars and heritage professionals.

The ICBS is willing to respond to requests for technical assistance and co-ordination which may be required by providing advice and assistance within the resources available.

Meanwhile, the ICBS calls upon all governments which have not yet become party to The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two Protocols to do so.

Adopted by the International Committee of the Blue Shield,
7th March 2003



Minaret of the Great Mosque in Samarra

Communiqué du Comité International du Bouclier Bleu (ICBS) concernant l'Impact d'une Guerre sur le Patrimoine Culturel Iraquien

Dans l'éventualité d'une guerre en Iraq, le Comité international du Bouclier Bleu (ICBS) exprime son inquiétude profonde envers les dommages et la destruction potentiels du patrimoine culturel.

Bien que parfaitement conscient qu'il y ait d'autres sujets d'inquiétude en temps de guerre, en particulier la perte de vies humaines, le Comité demande instamment à tous les gouvernements concernés d'œuvrer dans l'esprit de la Convention de La Haye pour la Protection du patrimoine culturel en cas de conflit armé afin de protéger les archives, les bibliothèques, les monuments et les sites ainsi que les musées, au cas où la guerre éclaterait en Iraq ou dans la région.

L'ICBS a la conviction que l'accès au patrimoine culturel authentique est un droit fondamental de l'homme. Les dommages causés au patrimoine culturel et sa destruction représentent un appauvrissement non seulement pour la vie culturelle de la communauté directement impliquée mais pour l'humanité toute entière. Cette conviction s'exprime dans plusieurs conventions internationales. L'Iraq est universellement connu pour avoir un patrimoine culturel particulièrement riche. On décrit souvent cette région comme «le berceau de la civilisation». La perte d'une partie de ce patrimoine représenterait certainement une perte pour tous les peuples du monde.

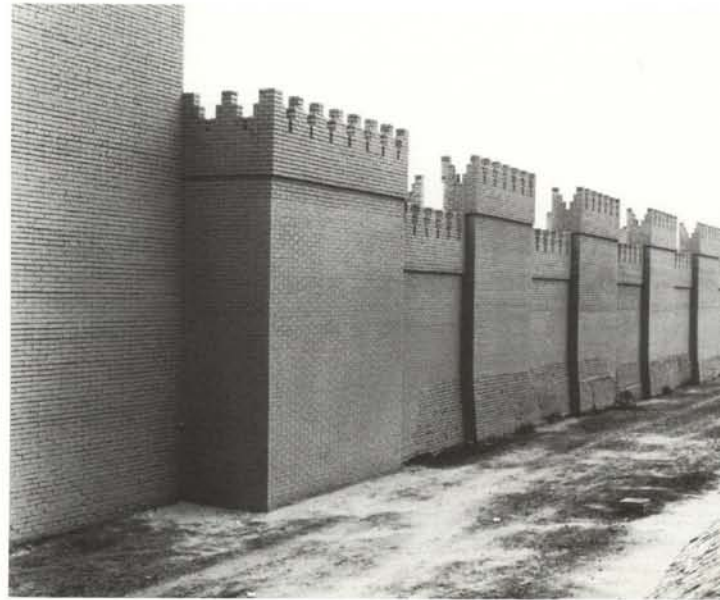
L'ICBS souhaite mettre l'accent sur le fait que le droit humanitaire international interdit l'usage de biens culturels à des fins militaires ou pour protéger des objectifs militaires.

Au lendemain d'un guerre éventuelle en Iraq l'ICBS appelle tous les gouvernements en position d'agir à fournir les ressources, humaines et financières, nécessaires pour évaluer les dommages de guerre subis par le patrimoine culturel et pour mettre en œuvre les programmes de restauration et de réhabilitation nécessaires. Dans le cas de pillage du patrimoine culturel, les experts auront pour tâche de préparer en détail un plan pour le rapatriement ou la restitution des biens concernés, avec la participation d'érudits iraqiens et de professionnels du patrimoine.

L'ICBS souhaite répondre aux demandes d'assistance technique et de coordination qui pourraient lui être faites en apportant conseil et assistance dans la limite des ressources dont il dispose.

Entre temps, l'ICBS appelle tous les gouvernements qui ne sont pas partie à la Convention de La Haye pour la protection du patrimoine culturel en cas de conflit armé à le devenir.

Adopté par le Comité international du Bouclier Bleu
le 7 mars 2003



Reconstructed outer wall of the royal palace in Babylon



Excavation site in the outer palace in Babylon

Excavation site in the outer palace in Babylon





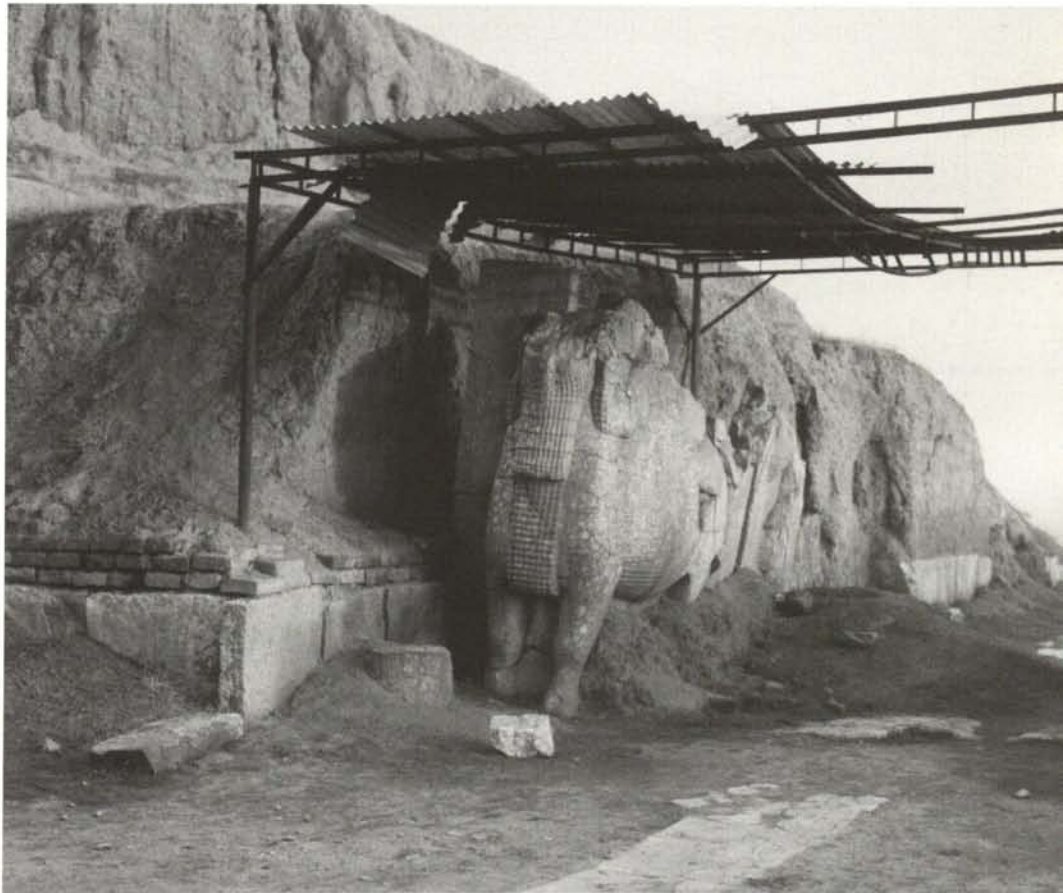
View from the Urnammu ziggurat in Ur to the south



View from the ziggurat of Uruk to the south



Assur ziggurat in Assur



Sculpture at the entrance behind the southern city gate in Nineveh



Southern city gate in Nineveh



Entrance to the royal palace in Nimrud



Remains of the former palace walls
in Nimrud



Middle iwan of the temple area in
Hatra

War in Iraq –Memory and Heritage of the World in Danger

ICOMOS asks all governments and international organisations to preserve cultural heritage of future generations from the devastation of war.

The General Assembly of the United Nations unanimously declared 2002, the United Nations Year for Cultural Heritage. This conscious act of all nations to promote civilisation against barbarism was in part a response to such shocking acts as the wilful destruction of the giant figures of the Buddha in Bamiyan, Afghanistan, by the Taliban.

As an international non-governmental organisation of professionals from more than 120 countries of diverse cultures, ICOMOS (International Council on Monuments and Sites) stresses the importance of respect for the diverse cultural heritage of the World as an essential foundation of peace and progress and expresses particular concern over the fate of cultural heritage in Iraq and the area.

A cultural heritage and monuments of primary importance and vulnerability

Iraq is an ancient land whose history goes back for thousands of years. Scholars and citizens around the World recognise the area as one of the cradles of human civilisation. A succession of cultures and traditions gave Iraq and its region an incredible wealth of monuments of civil or religious architecture, artworks, historic cities, rural cultural landscapes as well as numerous archaeological sites. All of these bear witness to human accomplishments and aspirations recorded in stone, clay, wood and the land itself.

Yet, after years of neglect and looting, we fear that this irreplaceable heritage as well as the dedicated professionals who care for it, will also be victims of a possible war.

International Conventions to be applied

ICOMOS asks all governments to act in the spirit and the letter of international conventions such as the World Heritage Convention of 1972, ratified by 170 countries, the 1954 Convention for the Protection of Cultural Properties in the Event of Armed Conflict (the Hague Convention), now ratified by 103 countries, and the Convention on the Means of Prohibiting and Preventing the Illicit

Import, Export and Transfer of Ownership of Cultural Property (1970), ratified by 97 countries. Iraq has ratified all three conventions.

Born from the ashes of the massive destruction of the Second World War, the Hague Convention prescribes the identification and protection of *monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above* and museums, archives, libraries and historic districts in cities. While stressing the need for international protection, it reminds us that *damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the world.*

ICOMOS calls for all authorities to promote and apply such principles and the measures presented, and protect historic places of all types. We also call for such places not to be used as shields in the context of military operations or any activities that could be interpreted as such.

Professionals to be protected

ICOMOS also wants to express its deepest concern for the lives and freedom of our Iraqi colleagues, archaeologists, architects, historians, artisans and scholars who dedicated their existence and talent to that rich cultural heritage and its preservation. We ask all sides to acknowledge these persons, protect them as humans, and enable them as professionals to carry on their conservation duty for the benefit of future generations, in particular under the terms of the 1954 Convention. They should be allowed to play a useful role at the service of cultural heritage, under whatever specific circumstances develop in the coming weeks and months, and years to come, to prevent destruction, decay or looting.

The cultural heritage of Iraq, an important part of the heritage of all the human family, has already been suffering for many years. ICOMOS, an international organisation of 7000 professionals and a founding partner of the International Committee of the Blue Shield together with museum, archive and library organisations, is ready to help.

Paris – 06.03.2003

Guerre en Irak – Mémoire et Patrimoine du Monde en danger

ICOMOS demande à tous les gouvernements et toutes les organisations internationales de préserver le patrimoine culturel des générations à venir de la dévastation de la guerre.

L'Assemblée Générale des Nations Unies déclara unanimement l'année 2002, l'Année des Nations Unies pour le Patrimoine Culturel. Cet acte conscient de toutes les nations pour promouvoir la civilisation contre le barbarisme était en partie une réponse aux actes scandaleux de la destruction volontaire par les Talibans des statues géantes des Bouddha de Bamiyan en Afghanistan.

En tant qu'organisation internationale non-gouvernementale de professionnels de plus de 120 pays de cultures différentes, l'ICOMOS (Le Conseil International des Monuments et des Sites) souligne l'importance du respect pour le patrimoine mondial comme fondation essentielle de la paix et du progrès et exprime une inquiétude particulière sur le sort du patrimoine culturel en Irak et dans la région.

Un patrimoine culturel et des monuments d'une grande importance et vulnérabilité

L'Irak se trouve dans une zone où l'histoire remonte à des milliers d'années. Spécialistes et citoyens du monde entier reconnaissent cette région comme étant l'un des berceaux de la civilisation humaine. Une succession de cultures et de traditions ont donné à l'Irak et à sa région une richesse incroyable de monuments d'architecture civile ou religieuse, des œuvres d'art, des villes historiques, des paysages culturels ruraux ainsi que de nombreux sites archéologiques. Tous ceux-ci témoignent des réussites et des aspirations humaines réalisées en pierre, en terre, en bois et qui s'inscrivent dans le paysage en lui-même.

Pourtant, après des années de négligence et de pillage, nous avons peur que ce patrimoine irremplaçable ainsi que les professionnels dévoués à sa préservation soient également les victimes d'une guerre éventuelle.

Application des Conventions Internationales

L'ICOMOS demande à tous les gouvernements d'agir dans l'esprit et la lettre des conventions internationales tout comme la Convention du Patrimoine Mondial de 1972, ratifiée par 170 pays, et la Convention pour la Protection des Biens Culturels en cas de Conflit Armé (La Convention de La Haye) de 1954, maintenant ratifiée par 103 pays, et la Convention concernant les mesures à prendre pour interdire et empêcher l'importation, l'exportation et le trans-

fert de propriété illicites des biens culturels de 1970 qui a été ratifiée par 97 pays. L'Irak a ratifié les trois conventions.

Née des cendres des destructions immenses de la deuxième Guerre Mondiale, la Convention de La Haye prescrit l'identification et la protection *des monuments d'architecture, d'art ou d'histoire, religieux ou laïques ; les sites archéologiques, les ensembles de constructions qui, en tant que tels, présentent un intérêt historique ou artistique ; les œuvres d'art ; les manuscrits, livres et autres objets d'intérêt artistique, historique et archéologique ; ainsi que les collections scientifiques et les collections importantes de livres, d'archives ou de reproductions des biens définis ci-dessus* et les musées, les archives, les bibliothèques et les quartiers historiques de villes. En insistant sur la nécessité d'une protection internationale, cela nous rappelle que *les atteintes portées aux biens culturels, à quelque peuple qu'ils appartiennent, constituent des atteintes au patrimoine culturel de l'humanité entière, étant donné que chaque peuple apporte sa contribution à la culture mondiale.*

L'ICOMOS appelle l'ensemble des autorités à promouvoir et appliquer ces principes et les mesures présentées et à protéger les lieux historiques de tous types. Nous appelons aussi à ce que ces lieux ne soient pas utilisés comme bouclier dans le contexte d'opérations militaires ou de n'importe quelles activités qui pourraient être s'apparentées à celles-ci.

Protection des Professionnels

L'ICOMOS aimerait aussi exprimer sa profonde inquiétude pour les vies et la liberté de nos collègues Irakiens, archéologues, architectes, historiens, et spécialistes qui consacrent leur existence et leur talent à ce riche patrimoine culturel et à sa préservation. Nous demandons à toutes les parties de reconnaître ces personnes, de les protéger en tant qu'humains et de leur laisser en tant que professionnels la possibilité de continuer à exercer leur travail de conservation aux profits des générations à venir, notamment en référence aux termes de la Convention de 1954. Ils devraient être autorisés à poursuivre leur rôle efficace au service du patrimoine culturel, qu'elles que soient les circonstances spécifiques qui se développent dans les semaines, les mois, et les années à venir, pour éviter la destruction, le délabrement et le pillage.

Le patrimoine culturel de l'Irak, partie importante du patrimoine de l'humanité, a déjà souffert depuis plusieurs années. L'ICOMOS, organisation internationale de 7000 professionnels et un des partenaires fondateurs du Comité International du Bouclier Bleu avec l'organisation des musées, des archives et des bibliothèques, est prêt à apporter son soutien.

Guerra en Irak – Amenaza a la Memoria y el Patrimonio del Mundo

ICOMOS le pide a todos los gobiernos y organismos internacionales que protejan el patrimonio cultural de las generaciones venideras de la devastación de la guerra.

La Asamblea General de las Naciones Unidas declaró unánimemente al 2002 el Año de las Naciones Unidas para el Patrimonio Cultural. Este acto de conciencia de todas las naciones para fomentar la civilización en contra de la barbarie, constituyó en parte una respuesta ante actos atroces tal como la destrucción intencionada de los megalitos del Buda en Bamiyan, Afganistan por los Talibanes.

Como organización internacional no-gubernamental de profesionales de más de 120 países con diversas culturas, el ICOMOS recalca la importancia del respeto por la diversidad cultural del mundo como cimiento esencial para la paz y el progreso, expresando a la vez su preocupación particular ante el futuro del patrimonio cultural de Irak y sus cercanías

Un patrimonio cultural y monumentos de primerísima importancia y vulnerabilidad

Irak se encuentre en una zona cuya historia se remonta miles de años. Los estudiosos y los ciudadanos del mundo reconocen este área como una de las cunas de la civilización. La sucesión de culturas y tradiciones le ha proporcionado a Irak innumerables riquezas en cuanto a monumentos de arquitectura religiosa y civil, obras de arte, ciudades históricas, paisajes culturales rurales, así como numerosos sitios arqueológicos. Todos ellos dan testimonio de los logros y las aspiraciones humanas que fueron inscritas en la piedra, el barro, la madera y en la misma tierra.

Sin embargo, tras años de abandono y saqueo, el ICOMOS teme que este patrimonio irremplazable, así como sus tutelas profesionales, sean víctimas de una posible guerra.

Las Convenciones Internacionales a ser aplicadas

El ICOMOS llama a todos los gobiernos a que actúen dentro del espíritu y la letra de las convenciones internacionales, tales como la Convención del Patrimonio Mundial de 1972, ratificada por 170 naciones, la Convención de 1954 para la Protección de Bienes Culturales en Caso de Conflicto Armado (La Convención de La Haya), ya ratificada por 103 naciones, y la Convención sobre las medidas que deben adoptarse para prohibir e impedir la importación, la exportación y la transferencia de propiedad ilícitas de

bienes culturales de 1970, ratificada por 97 naciones. Irak ha ratificado las tres convenciones.

Nacida de las cenizas de la destrucción masiva de la 2a. Guerra Mundial, la Convención de La Haya exige la identificación y protección de *monumentos arquitectónicos, artísticos o históricos, ya sean religiosos o seculares; los sitios arqueológicos; los grupos de edificios que en su conjunto posean interés histórico o artístico; las obras de arte; los manuscritos, libros y otros objetos de interés artístico, histórico o arqueológico; así como las colecciones científicas e importantes colecciones de libros y archivos, o reproducciones de los bienes anteriormente descritos* y museos, archivos, bibliotecas y zonas urbanas históricas. Al recalcar la necesidad de la protección internacional, la Convención nos recuerda que *los daños a los bienes culturales de cualquier pueblo significan un daño al patrimonio cultural de toda la humanidad, ya que cada pueblo contribuye a la cultura del mundo.*

El ICOMOS llama a todas las autoridades a que promuevan y apliquen todos los principios y medidas aquí presentadas, y a la protección de los sitios históricos de todo tipo. También llamamos para que estos sitios no se utilicen como escudos en un contexto de operaciones militares u otras actividades que podrían interpretarse como tales.

Los Profesionales a proteger

ICOMOS expresa así mismo una profunda preocupación por la vida y la libertad de nuestros colegas iraquíes – arqueólogos, arquitectos, historiadores, artesanos y estudiosos que han dedicado su existencia y talento a ese rico patrimonio cultural y su protección. ICOMOS llama a todas las partes en este conflicto a que reconozcan a estas personas, las protejan como seres humanos, y los ayuden como profesionales, en particular bajo los términos de la Convención de 1954, a que desarrollen sus tareas de conservación en beneficio de las generaciones venideras. A estas personas se les debe permitir que desempeñen un papel útil al servicio del patrimonio en la prevención de la destrucción, el deterioro y el saqueo, tanto durante los episodios actuales como en un futuro.

El patrimonio cultural de Irak, parte importante del patrimonio de toda la humanidad, ya viene sufriendo desde hace muchos años. El ICOMOS, un organismo internacional de mas de 7000 profesionales y miembro fundador del Comité Internacional del Escudo Azul junto con otros organismos de museos, archivos y bibliotecas, se declara listo para prestar su ayuda.

Paris – 06.03.2003



Temple of Alaat with animal reliefs in Hatra

A Selection of Press Articles

WASHINGTON POST, 12 April 2003

BAGHDAD, Iraq – The famed Iraq National Museum, home of extraordinary Babylonian, Sumerian and Assyrian collections and rare Islamic texts, sat empty Saturday – except for shattered glass display cases and cracked pottery bowls that littered the floor. In an unchecked frenzy of cultural theft, looters who pillaged government buildings and businesses after the collapse of Saddam Hussein's regime also targeted the museum. Gone were irreplaceable archaeological treasures from the Cradle of Civilization. Everything that could be carried out has disappeared from the museum – gold bowls and drinking cups, ritual masks worn in funerals, elaborately wrought headdresses, lyres studded with jewels – priceless craftsmanship from ancient Mesopotamia.

"This is the property of this nation and the treasure of 7,000 years of civilization. What does this country think it is doing?" asked Ali Mahmoud, a museum employee, futility and frustration in his voice. Much of the looting occurred Thursday, according to a security guard who stood by helplessly as hoards broke into the museum with wheelbarrows and carts and stole priceless jewelry, clay tablets and manuscripts. Left behind were row upon row of empty glass cases – some smashed up, others left intact – heaps of crumbled pottery and hunks of broken statues scattered across the exhibit floors. Sensing its treasures could be in peril, museum curators secretly removed antiquities from their display cases before the war and placed them into storage vaults – but to no avail. The doors of the vaults were opened or smashed, and everything was taken, museum workers said. That led one museum employee to suspect that others familiar with the museum may

have participated in the theft. "The fact that the vaults were opened suggests that employees of the museum may have been involved," said the employee, who declined to be identified. "To ordinary people, these are just stones. Only the educated know the value of these pieces."

Gordon Newby, a historian and professor of Middle Eastern studies at Emory University in Atlanta, said the museum's most famous holding may have been tablets with Hammurabi's Code – one of mankind's earliest codes of law. It could not be determined whether the tablets were at the museum when the war broke out. Other treasures believed to be housed at the museum – such as the Ram in the Thicket from Ur, a statue representing a deity from 2600 BC – are no doubt gone, perhaps forever, he said. "This is just one of the most tragic things that could happen for our being able to understand the past," Newby said. The looting, he said, "is destroying the history of the very people that are there."

John Russell, a professor of art history and archaeology at the Massachusetts College of Art, feared for the safety of the staff of Iraq's national antiquities department, also housed at the museum; for irreplaceable records of every archaeological expedition in Iraq since the 1930s; for perhaps hundreds of thousands of artifacts from 10,000 years of civilization, both on display and in storage. Among them, he said, was the copper head of an Akkadian king, at least 4,300 years old. Its eyes were gouged out, nose flattened, ears and beard cut off, apparently by subjects who took their revenge on his image – much the same way as Iraqis mutilated statues of Saddam. "These are the foundational cornerstones of

Western civilization," Russell said, and are literally priceless – which he said will not prevent them from finding a price on the black market. Some of the gold artifacts may be melted down, but most pieces will find their way into the hands of private collectors, he said. The chances of recovery are slim; regional museums were looted after the 1991 Gulf War, and 4,000 pieces were lost. "I understand three or four have been recovered," he said.

Samuel Paley, a professor of classics at the State University of New York, Buffalo, predicted whatever treasures aren't sold will be trashed. The looters are "people trying to feed themselves," said Paley, who has spent years tracking Assyrian reliefs previously looted from Nimrud in Northern Iraq. "When they find there's no market, they'll throw them away. If there is a market, they'll go into the market."

Koichiro Matsuura, head of the U.N.'s cultural agency, UNESCO, on Saturday urged American officials to send troops to protect what was left of the museum's collection, and said the military should step in to stop looting and destruction at other key archaeological sites and museums.

The governments of Russia, Jordan and Greece also voiced deep concern about the looting. Jordan urged the United Nations to take steps to protect Iraq's historic sites, a "national treasure for the Iraqi people and an invaluable heritage for the Arab and Islamic worlds." Some blamed the U.S. military, though coalition forces say they have taken great pains to avoid damage to cultural and historical sites. A museum employee, reduced to tears after coming to the museum Saturday and finding her office and all administrative offices trashed by looters, said: "It is all the fault of the Americans. This is Iraq's civilization. And it's all gone now." She refused to give her name.

McGuire Gibson, a University of Chicago professor and president of the American Association for Research in Baghdad, was infuriated. He said he had been in frequent and frantic touch with U.S. military officials since Wednesday, imploring them to send troops "in there and protect that building."

The Americans could have prevented the looting, agreed Patty Gerstenblith, a professor at DePaul School of Law in Chicago who helped circulate a petition before the war, urging that care be taken to protect Iraqi antiquities. "It was completely inexcusable and avoidable," she said.

The museum itself was battered. Its marble staircase was chipped, likely by looters using pushcarts or heavy slabs of wood to carry booty down from the second floor. The museum is in the Al-Salhiya neighborhood of Baghdad, with its back to a poor neighborhood.

Early Saturday, five armed men showed up at the gate: One was armed with a Kalashnikov, three carried pistols, one wielded an iron bar. The man with the assault rifle walked into the museum, accused journalists there of stealing artifacts and ordered them to leave. He claimed to be there to protect the museum from plundering. One of the men said he was a member of the feared Fedayeen Saddam militia. "You think Saddam is now gone, so you can do what you like," he raged.

Hamza Hendawi
The Associated Press

UNESCO PRESS NOTICE, 12 April 2003

The Director-General of UNESCO calls for all measures to be taken to ensure the protection and surveillance of Iraqi cultural heritage and effectively fight against illicit trafficking. Following the acts of looting committed yesterday in the National Archaeological Museum of Baghdad, UNESCO Director-General Koichiro

Matsuura has contacted the American and British authorities and asked them to take immediate measures of protection and surveillance of Iraqi archaeological sites and cultural institutions. In a letter of 11 April 2003 addressed to the American authorities, the Director-General emphasized the urgent need to preserve collections and a heritage considered to be one of the richest in the world. He particularly insisted on the necessity of assuring military protection for the Archaeological Museum of Baghdad and the Mosul Museum. The same request was formulated to the British authorities concerning in particular the Basra region.

In order to prevent the illicit export of Iraqi cultural goods, the Director-General also undertook contacts with the authorities of the countries bordering Iraq and international police and customs officials to ensure respect of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. He again requested INTERPOL, the World Customs Organization, the International Confederation of Art and Antiquities Dealer Associations (CINOA), the International Council of Museums (ICOM), the International Council on Monuments and Sites (ICOMOS) and the principal actors of the art market to join forces with UNESCO in a "comprehensive mobilization so that stolen objects should not find their way to acquirers".

THE GUARDIAN, London, 14 April 2003

Museum's treasures left to the mercy of looters

US generals reject plea to protect priceless artefacts from vandals

US army commanders have rejected a new plea by desperate officials of the Iraq Museum to protect the country's archaeological treasures from looters. Despite worldwide media coverage at the weekend of the waves of vandalism and plunder last week, no tanks or troops were visible there yesterday. A further plea for them to act comes from eminent British archaeologists in a letter to the Guardian today. With Iraqi police still absent from their posts – those at the museum fled as the looters arrived – the US remains the only potential policing presence in the city.

Abdul Rehman Mugeer, a senior guard, was shaking with anger yesterday at the destruction. He praised the US for at least parking four tanks in front of the museum when they took control of Baghdad last Wednesday. But they were later removed, leaving the museum to the mercy of rampaging Iraqis. "Gangs of several dozen came," he said. "Some had guns. They threatened to kill us if we did not open up. The looting went on for two days." The Americans returned with tanks at one point on Friday and sent the looters fleeing, but as soon as the tanks rumbled away, the gangs came back to finish the job. "I asked them to leave one tank here all the time but they have refused," said Raed Abdul Reda, an archeologist.

For months before the war began the archaeologist curators crated and stored some of the most valuable items in the building's basements. The museum escaped the bombing, but it has been stripped almost bare. "Eighty per cent of what we had was stolen," Mr Reda said, standing in the glass-littered compound. "They prised open the special chambers which are protected behind thick doors like safes. They came with crowbars and prised them open."

At more or less the time the world was watching Saddam Hussein's statue being torn from its plinth, looters were vandalising statues from the great civilisations of Nineveh and Babylon with equal energy. Heads of ancient stone now lie on the museum floor. The bodies from which they came have been pockmarked by powerful blows. "They were too heavy to move to the basement, and

stood there until the vandals came and laid into them with iron bars," Mr Reda said. It was clear from his description of the frenzy of destruction that these were not professional thieves with an eye on the auction markets of the world but people out for whatever they could get their hands on, and if it was too big to cart away, they smashed it to vent their frustration. Display cases are empty, pottery shards litter the floor. In the vault for archaeological fragments drawers that once held evidence of Sumerian, Assyrian and Babylonian culture have been pulled out and stripped.

"There were hundreds of looters, including women, children and old people. They were uneducated. We know who they are," Mr Reda said, in a way that left little doubt they were from the poor slums of the Shia quarter. Books seemed to have escaped, and in a remote corner a few Islamic manuscripts and even some Hebrew texts remained unscathed. So too do the items in basements the looters failed to penetrate. This is the only item of good news, though the museum staff were unwilling to say exactly what was saved, perhaps for fear of prompting more looting.

Iraq had the world's first known civilisations. The cities of Ur, Nimrud, Babylon and Nineveh were known to every ancient historian. Their remains have been plundered for centuries, and some of the best pieces are in the British Museum and other European capitals. In recent decades local looters have picked away at tiles and brickwork in unguarded ancient sites. In the turbulence and popular uprisings after the previous Gulf war about 4,000 objects went missing from local museums. But until last week the museum in the capital was untouched: a rare place where Iraqis could celebrate a past that preceded Saddam, although a small slab outside the entrance to the department of antiquities lauds "our wonderful president".

Now in the chaos of the post-Saddam era these priceless artefacts have been stolen, while the paean to Saddam remains strangely unscathed.

Jonathan Steele in Baghdad

THE GUARDIAN, 14 April 2003

'The collection lies in ruins, objects from a long, rich past in smithereens'

This is a tragedy with echoes of past catastrophes: the Mongol sack of Baghdad in 1258, and the fifth-century destruction of the library of Alexandria. For the loss is not just Iraq's but ours, too. Iraq has not been called the cradle of civilisation for nothing: 5,000 years ago it was the birthplace of writing, cities, codified law, mathematics, medicine, and astronomy. The House of Wisdom in ninth-century Baghdad kept classical scholarship alive and promoted a vigorous intellectual reaction to it while Europe was stumbling through the dark ages.

In 1976 – 10 years after its opening – the Iraq Museum published a catalogue with a mission statement. It read: "The relics of the past serve as reminders of what has been before, and as links in the chain of communication between past, present and future. The society which possesses many and fine museums has a correspondingly stronger historical memory than the society without them."

The catalogue described in loving detail many of the thousands of objects displayed in the 20 galleries, from 100,000-year-old

stone tools from the Kirkuk area to Sumerian jewellery and gold from the third millennium BC, from Babylonian cuneiform tablets and Assyrian ivories to Parthian sculpture, glassware and manuscripts from medieval Baghdad.

Ten years after the 1991 Gulf war the museum opened its doors again despite sanctions, which meant staff went unpaid, conservation materials were unobtainable, and contact with foreign colleagues was restricted. The launch party was attended by more than 60 scholars representing the global academic community.

The museum's galleries are laid out in a quadrangle on two floors around the central courtyard, very like the British Museum. They are cool and dark, with natural light filtering through the skylights at the top of the rooms. The first galleries one enters contain sculptures from the Assyrian palaces in northern Iraq: magnificent life-size carvings showing the rulers of the Middle Eastern world in the ninth to seventh centuries BC. A sequence of smaller rooms houses innumerable fragments of exquisitely carved ivory furniture from the same palaces. Further on are the Hatra galleries, devoted to the desert city which is Iraq's only Unesco world heritage site. Here are displayed the funerary statues of the men and women of Hatra: inhabitants of the border between the Roman and the Iranian worlds 2,000 years ago, who chose a glorious hybrid of eastern and western styles to commemorate their dead. The Islamic galleries house tilework from medieval mosques, priceless Korans, fittings and furniture from ninth-century palaces, and jewellery, textiles and coins.

There was not enough time to see everything when I visited the museum two years ago, and now I never will. Most of the collection lies in ruins, trampled and smashed by looters if not stolen. Many objects from Iraq's long rich past are in smithereens. After the previous Gulf war there was a project to document what had been lost to looting. It took five years to catalogue 4,000 objects, few of which have been recovered. This time the stakes are far higher and the problem immeasurably more difficult. Most immediately, the museum should be treated as a crime scene, both forensically and legally. Every reporter, photographer and sight-seer risks disturbing the destruction stratum (as archaeologists would describe it) which must remain intact if anything is to be pieced together again. If the debris is swept up into bin bags it will be impossible to reconstruct. Second, border security should be stepped up to prevent as much as possible from leaving the country. Iraqi antiquities, probably from the Mosul or Basra museums, also ransacked last week, have already been spotted on the Paris art market.

Auction houses and dealers worldwide must look out for artefacts coming on to the market. Such objects will almost certainly have been illegally acquired and any documentation of ownership is likely to be fraudulent. Police must prosecute.

Unesco is holding an emergency meeting on Iraq next week. The US authorities must allow it into the country as soon as possible to begin working with Iraqi archaeologists and curators to reconstruct the shattered remnants of Iraq's heritage and rebuild links in the chain between past, present and future.

Eleanor Robson

(Eleanor Robson is a fellow of All Souls, Oxford, and a council member of the British School of Archaeology in Iraq)

For the attention of the ICOMOS National Committees

Paris, 16 April 2003

Subject :
The situation of cultural heritage in Iraq and ICOMOS action

Dear Colleagues,

I am writing to you about the present situation in Iraq, a country with an exceptionally rich cultural heritage, which, as we all know, is experiencing a war with devastating consequences for both its civil population and its monuments and sites.

At the beginning of March, ICOMOS issued a communiqué stressing the diversity of Iraq's cultural heritage and its importance to all of mankind. We also stressed the need to acknowledge the 'neutrality' of cultural heritage and to offer protection to cultural heritage professionals in Iraq so that they could fulfil their responsibilities for conserving their heritage in these difficult circumstances.

ICOMOS also joined its partner organisations in the International Committee of the Blue Shield in publishing a joint statement with the museums, archives and libraries community. Finally, it should be recalled that UNESCO, as well as various institutions and scholars, directly informed the American and British Governments on the specific importance of Iraq's cultural heritage to enable them to plan their military strategies in full knowledge of what needed protection. We can only assume that this has helped to avoid some damage.

The recent images and description of the disgraceful looting of the National Museum of Baghdad and the Museum of Mosul, under the eyes of the Coalition forces, have shocked the entire world and revealed all too dramatically the vulnerability of cultural heritage.

ICOMOS has received appeals from all over the world. Several National Committees, notably ICOMOS UK, have voiced publicly their concern, asking their governments to act responsibly. The Director-General of UNESCO has asked us to participate at an extraordinary meeting he has convened on 17 April in Paris, to discuss the urgent issue of destruction, looting and possible traffic of Iraqi cultural property.

Furthermore, within the Blue Shield, ICOMOS is in contact with ICOM (museums), ICA (archives) and IFLA (libraries) to develop a joint strategy, in order to stress the strong inter-relationship between our fields of activity. Archaeological sites associated with museums or archives deposited in university libraries which have been looted are themselves the victims of that looting.

ICOMOS does not remain passive in the face of these events but our actions need the support of the whole ICOMOS family and not just the International Secretariat. I am therefore writing to you to ask for the participation of your National Committee.

In particular, in order to help protect Iraq's cultural heritage from further damage and to offer strong support for, and solidarity with, our Iraqi colleagues, I ask you to:

Write to your government to insist that they recognise the urgency of protecting cultural heritage in Iraq, in particular under the terms of the Hague Convention on the protection of cultural property in the event of armed conflict (1954) and the World Heritage Convention (1972), and to request that any international aid for the reconstruction of Iraq incorporates the need to protect cultural heritage. Further we would like you to offer the services of the ICOMOS network. In order to ensure that there is the widest understanding of what needs protecting and how this should be approached.

Establish, with the help of your members and colleagues who are knowledgeable in cultural heritage in Iraq, a list of contacts, in particular of Iraqi colleagues, who are experienced in the study and conservation of sites, monuments, towns, and in the archaeological, architectural and cultural landscape heritage of Iraq.

Finally, I would ask that you forward to the International Secretariat any contact lists you manage to establish as well as copies of your letters, and any newspaper articles published in connection with your actions.

It is in difficult times such as this that one sees how essential is the scope of ICOMOS as an international family of professionals and committees and how that family must show their strength and solidarity.

I would like to thank you in advance for your co-operation.

Prof. Dr. Michael Petzet
President of ICOMOS



Palace with iwan in Ctesiphon

A l'attention des Comités Nationaux de l'ICOMOS

Paris, le 16 avril 2003

Sujet :

La situation du patrimoine en Irak et l'action de l'ICOMOS

Chers collègues,

Je vous écris au sujet de la situation actuelle en Irak, lieu d'un patrimoine particulièrement riche et d'une guerre pleine de conséquences pour la population civile comme pour les monuments et les sites.

Au début de mars, l'ICOMOS a émis un communiqué soulignant la diversité et l'importance du patrimoine irakien pour toute l'humanité, l'importance de préserver sa neutralité militaire et la nécessité de reconnaître et de protéger les collègues irakiens pour qu'ils puissent remplir leur mission de conservation du patrimoine dans ces circonstances. L'ICOMOS s'est aussi associé à ses partenaires du Comité international du Bouclier Bleu pour publier une position commune avec les musées, les archives et les bibliothèques. Enfin, rappelons que l'UNESCO ainsi que plusieurs institutions et spécialistes réputés ont informé directement les autorités américaines et britanniques sur le patrimoine culturel en Irak afin qu'elles puissent planifier leurs stratégies militaires en toute connaissance, ce qui, peut-on croire, a pu aider à éviter que les destructions soient encore plus grandes.

Mais, les récentes images et descriptions du pillage honteux du Musée national de Bagdad et du Musée de Mossoul sous les yeux des armées de la Coalition ont choqué la planète et révélé une fois de plus la vulnérabilité du patrimoine. De partout, l'ICOMOS a reçu des appels. Plusieurs Comités Nationaux, notamment ICOMOS UK, ont manifesté publiquement leur préoccupation, exigeant de leur gouvernement un comportement responsable. Le 17 avril, à Paris, le Directeur Général de l'UNESCO nous a convoqués à une rencontre extraordinaire sur la question de la destruction, du pillage et de l'éventuel trafic du patrimoine irakien. Par ailleurs, au sein du Bouclier Bleu, l'ICOMOS est en liaison avec l'ICOM (musées), l'ICA (archives) et l'IFLA (bibliothèques) afin de développer une stratégie commune car, il faut le dire, nos

domaines sont très interreliés; par exemple, lorsqu'un site archéologique est associé à un musée ou à des archives déposées dans les bibliothèques universitaires, elles aussi victimes du pillage. C'est donc dire que l'ICOMOS ne reste pas passif devant ces événements

Dans ce contexte, je vous écris pour demander aux Comités Nationaux de participer à cette action qui appelle toute la famille ICOMOS et non seulement le Secrétariat international. Pour nous aider à protéger ce patrimoine et à rejoindre les collègues irakiens qui méritent toute notre solidarité, je vous demande donc de :

- Écrire à votre gouvernement pour insister sur l'urgence de protéger le patrimoine en Irak notamment aux termes de la Convention de La Haye sur la protection des biens culturels en période de conflits armés (1954) et de la Convention du patrimoine mondial (1972) et pour demander que l'aide internationale et les fonds pour la reconstruction de l'Irak assurent cette protection, en veillant à ce que le réseau de l'ICOMOS soit associé à cet effort;
- Dresser, à partir de vos membres ou collègues qui connaissent le patrimoine en Irak, une liste de contacts et de collègues irakiens dans les domaines de l'étude et de la conservation des monuments, des villes et, en général, du patrimoine archéologique, architectural et paysager en Irak.

Je vous demande enfin de transmettre au Secrétariat international des copies de vos lettres et les listes de contacts que vous auriez pu identifier ainsi que des copies d'articles de journaux traitant du sort du patrimoine en Irak et notamment des actions de votre comité ICOMOS sur ce sujet.

C'est en ces temps difficiles qu'on constate à quel point l'ICOMOS et sa famille internationale de professionnels et de Comités sont essentiels et doivent être encore plus forts et solidaires.

Je vous remercie à l'avance de votre collaboration.

Prof. Dr. Michael Petzet
Président de l'ICOMOS



Palace of Ctesiphon (Al-Mada'in) on the eastern shore of the river Tigris, 30 km south of Baghdad

KAZAKHSTAN

The Oasis of Otrar

The oasis of Otrar lies in the Kyzylkum district of the Chimkent region in south-west Kazakhstan, 170 kilometres north-west of Chimkent and 60 kilometres south of Turkestan city (the location of the mausoleum of Khwaja Ahmed Yasavi). The nearest inhabited town is Shaulder, 12 kilometres from the Otrar Tobe site. At present, there is a small village at Otrar. The oasis is in the marginal zone, between what has historically been a nomadic area to the north and a predominantly sedentary area to the south, and this has had a marked effect on its development. It is also a point at which several routes of the "Silk Road" join.

The oasis, covering an area of more than 200 square kilometres, comprises a series of large archaeological sites, ancient and mediaeval towns surrounded by irrigated land. The irrigation network includes the remains of large canals and artificial dams, which carried the water for over 40 kilometres from the river Arys, a tributary of the river Syr Daria ending in the Aral Lake. Systematic analyses of hydraulic societies, though for an earlier period of

the 3rd millennium, have been made by Robert Mc Adams and Hans Nissen since the 1960s for the Diyala Region, Mesopotamia. Less than ten years ago Frederik Talmage Hiebert from the Peabody Museum at Harvard University published an analysis for the Margiana region, Turkmenistan. Earlier studies had already been carried out by Soviet archaeologists (V. Sarrianidi, V.M., Masson, I. Massimov et. al.). Though the cultures represented by the numerous tobés in the Otrar Oasis are (so far) much younger (starting with the 2nd century B.C.), the phenomena of the development of hydraulic societies may be similar.

With at least 100 hectares in size Otrar seems to have been the largest town in the oasis, which was named after it. Here most of the excavations in the citadel area took place since the late 1960s by Russian and Kazakh archaeologists (predominantly Prof. Baipakov). The large towns normally consist of an elevated "citadel" (Shakistan) and a lower town. About ten of the several towns have so far been studied by archaeological activities, mostly in the 1970s and 1980s, which left the archaeological remains unprotected. The majority of buildings consist of earthen architecture, with only some prominent buildings, such as the mosques in Otrar, built of brick. But not only the archaeological sites need further studies. The complete phenomenon of settlement time and space relation as well as the geographical setting between the mountains in the east and the river in the west, flowing into the Aral lake in the north-west, need to be further investigated. The executed archaeological work at the different tobés has given first information about the chronological relation. The highly sophisticated irrigation system obviously has been of primary economic importance for the whole oasis (see e.g. Karl Wittfogel 1977). As can be gathered from aerial photographs, this more than 2000 years old system was only recently abandoned.

The towns with their exposed earthen structures as well as the whole oasis with its historic canal system are highly endangered. While the exposed earthen structures are rapidly eroding under the influence of water and wind, the oasis as a whole has been suffering from human interactions for the past twenty years. Recent activities by UNESCO and the Japan Trust Fund have started minimum interventions for the saving of the largest site, Otrar. But much more activity is required, especially by the local government, to protect this unique example of urban development between the northern steppes and the southern areas and between traditional nomadism and sedentary life.

Michael Jansen
ICOMOS Germany



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Views of the Otrar oasis



LUXEMBURG

Larochette – a Disappearing Ancient Town

The market town of Larochette is situated almost in the centre of the Grand-Duché in Luxemburg, bordering the 'Petite Suisse' that stretches further to the east. It is dominated by the vestiges of a fortified castle of which the most ancient parts date back to the Carolingian era. The first fortification, however, was created as early as the proto-historic age. The lords of Larochette were faithful vassals of the Luxemburg Counts. Towards 1565, a fire destroyed all the edifices of the castle, which was shared between many families. The castle was never rebuilt. Thereafter, it was used for a long time as an outdoor arena or a storeroom for the neighbouring houses. Since 1979, the vestiges of the site have been managed by the State, which undertakes reinforcement works and takes care of the necessary maintenance. The domain is accessible to the public.

The town lies in a narrow valley by the foot of the castle. As of 1400 it was protected by an enclosure consisting of two walls, allowing closure of both the north-western and south-eastern valleys, the other sides being protected by massive rock formations. Under the reign of Count Jean the Blind of Luxemburg, King of Bohemia (1296–1346), four looms were installed in the town. They were intended to facilitate a textile industry, which in fact stayed active into the 20th century.

The urban infrastructure of the market town has been well preserved up to now, at least in the 'intra muros' part. Due to its variety and its authenticity, it is of special interest for the whole of Luxemburg. Houses of day labourers, buildings of industrial and agricultural character, commercial buildings, houses of craftsmen and residences of representative character all mix and present a greatly harmonious sight. The slopes situated behind the houses have been converted into terraces and are used as gardens.

Even if few of the buildings are protected monuments, they have been well preserved because they remained lived-in. For that matter, the charm of the town resides especially in the assemblage of the buildings, even though only a few of them possess an exceptional character.

The House of Roebé

The monument that is by far the most interesting is the house of Roebé; it used to be situated near the inferior door of the city. Its origin probably dates back to the end of the 16th century, when the officers and the administrators working for the local lords had residences constructed that reflected their social rank. Little by little this group succeeded in acquiring parts of the lord's estate and to eclipse the old castle dwellers by living outside their domain. The actual aspect of the Roebé property dates roughly from 1725. It is made up of a manor with a tower at its side, agricultural buildings and gardens. The whole is enclosed by a high wall.

When the Luxemburg State acquired the property in 1993, it was only used by its owners as a summer residence. By chance the owners had limited their interventions to the minimum necessary. Today, this circumstance permits us to admire the inside of the residence, the snail staircase constructed in 1600, the paving, the wooden floorboards, the ceilings in stucco, a monumental staircase from the 18th century, tiled floors and a neo-gothic chimney from the 19th century.

Soon, the manor will house the headquarters of the rural district. The National Monuments and Sites Service, which has very



Maison de Roebé
House of Roebé

strict standards, will undertake the restoration works: for example, there will be no lift and no drainage channel in the walls. The project will take into account the results of the numerous analyses concerning, for example, the paint layers inside as well as outside.

The annexes will house a day-home for elderly people and a centre for youth. Few concessions were necessary to permit the optimal use of this space situated in the heart of the town: floor heating, building of underground rooms in a terrace of the exterior garden to guarantee the lighting of the vaulted first floor, the clearing of a few openings.

However, on the whole, the domain will be preserved; its history will remain legible through the necessary adaptations.

1797 House

Thanks to the private initiative of a well-informed amateur, another house of exceptional character that is dated to 1797 by a chronogram, will be saved for another year. Originally an industrial residence, it became a hotel in the 19th century. Despite the transformations that were made over the years, the overall building is in a very satisfying state of preservation. Outside, ornamental vestiges even still remain, with red bricks in a trompe l'œil. Only one other example of the kind is known in Luxemburg. The first floor retains a beautiful room with remarkable inlaid floorboards and beautiful neo-classic doors. The wooden staircase develops from the first floor to the attic on an oval plan.

The owner will restore the residence, which will be classified as a national monument, before being certain of its final destiny. The future function will have to necessarily adapt itself to the setting handed down by the past. Unfortunately, we are more often confronted with the opposite situation.

Threats

If the prestigious buildings are treated more readily with respect, it is not so for other objects that are just as interesting but less noticeable. The big houses and the more reduced units attached to one another are increasingly becoming the privileged hunting terrain for real-estate promoters. The first real disaster is already threatening.

An important real-estate complex made up of several buildings is located in the middle of the town. Without a doubt, by far the most interesting element is a house where the gable with cut-off corners is on the street side. This type of house is rare in Luxemburg. The window framing of the second floor and a bay with a central post, today situated inside, indicate that this part dates from the 17th century. The building had been taken over and unified in the 19th century. The first floors housed commercial premises, while the other floors served as accommodation.

The structure is to be demolished and replaced by a building with an unsympathetic and inappropriate style and lacking character.

This heritage is not merely in jeopardy, it is condemned and it is disappearing. The case is, however, symptomatic. One has to hope that the operation undertaken at Larochette, in all legality and with all the necessary authorisations, does not repeat itself in the coming years. The consequence of this political aspect will be the ongoing disappearance of the ancient quarters in the small towns and the destruction of urban fabric.

The reasons for this evolution, even if they are easy to under-



Maison de 1797
1797 house

Maison démolie
Demolished house



stand, are located on many levels. One of the principal causes, however, is to be found in the absence of regulations concerning the protected sectors. Certainly, the 1983 laws concerning the protection and preservation of National Sites and Monuments anticipate these reasons. The legal dispositions were never explicit, which renders them inappropriate. One is left to hope that the new law, currently being prepared, gives more chance for the protection of the whole heritage.

LUXEMBOURG

Larochette – Disparition de l’habitat ancien

Le bourg est situé pratiquement au centre du Grand-Duché de Luxembourg, au bord de la “Petite Suisse” qui s’étend plus à l’est. Il est dominé par les vestiges d’un château fort, dont les parties les plus anciennes remontent à l’époque carolingienne. Une première fortification fut cependant aménagée dès l’âge protohistorique. Les seigneurs de Larochette étaient de fidèles vassaux des comtes de Luxembourg. Vers 1565, un incendie détruisit l’ensemble des édifices castraux répartis entre plusieurs familles. Le château ne fut plus reconstruit. Il a longtemps servi de carrière et de réserve de matériaux pour les maisons des particuliers. Depuis 1979, les vestiges sont gérés par l’Etat qui fait réaliser les travaux de consolidation et d’entretien nécessaires. Le domaine est accessible au public.

La localité se blottit dans une étroite vallée aux pieds du château. Dès 1400, elle était protégée par une enceinte constituée notamment de deux murs permettant de verrouiller le vallon au nord-ouest et au sud-est, les autres côtés étant protégés par des massifs rocheux. Sous le règne du comte Jean l’Aveugle de Luxembourg, roi de Bohême (1296–1346), quatre métiers à tisser y avaient été installés. Ils devaient constituer le point de départ d’une industrie textile restée active jusqu’au 20^e siècle.

Le tissu urbain du bourg, au moins dans la partie “intra muros” a été assez bien préservé jusqu’à présent. En raison de sa variété et de son authenticité il est d’un intérêt tout particulier pour l’ensemble du Luxembourg. Des maisons de journaliers, des bâtiments à caractère industriel ou agricole, des immeubles commerciaux, des habitations d’artisans et des résidences à caractère représentatif se côtoient et présentent un aspect fort harmonieux. Les pentes situées derrière les maisons sont aménagées en terrasses et servent de jardins.

Même si peu d’édifices constituent des monuments protégés, ils ont pu être assez bien conservés parce qu’ils sont restés habités. Le charme de la localité réside d’ailleurs surtout dans l’ensemble des bâtisses qui la constituent, même si quelques édifices possèdent un caractère exceptionnel.

Le monument de loin le plus intéressant est la maison de Roebé, autrefois située près de la porte inférieure de la cité. Son origine remonte probablement à la fin du 16^e siècle, lorsque les officiers et les administrateurs au service des seigneurs locaux se faisaient construire des résidences adaptées à leur rang social. Peu à peu ceux-ci ont réussi à acquérir des parties de la seigneurie et à éclipser les anciens châtelains vivant en dehors de leur domaine. L’aspect actuel de la propriété de Roebé date en gros de 1725. Elle se compose d’un manoir flanqué d’une tour, de bâtiments agricoles et de jardins. Le tout est clôturé par un haut mur.

Lorsque l’Etat luxembourgeois a acquis le bien en 1993, il ne servait plus que de résidence d’été aux propriétaires. Par bonheur ceux-ci avaient limité leurs interventions au minimum nécessaire. Cette circonstance nous permet aujourd’hui d’admirer à l’intérieur de la demeure un escalier en colimaçon construit vers 1600, des dallages, des planchers en bois, des plafonds à stuc et un escalier monumental du 18^e siècle, des carrelages et une cheminée néogothique du 19^e etc.

Le manoir abritera prochainement le siège de l’administration communale. Les travaux de restauration seront réalisés par le Service des Sites et Monuments nationaux d’après des critères de conservation très stricts: pas d’ascenseur, pas de saignées dans les murs pour les conduites etc.. L’aménagement tiendra compte des résultats des nombreuses analyses concernant par exemple les couches picturales aussi bien à l’intérieur qu’à l’extérieur.

Les annexes accueillirent un foyer de jour pour personnes âgées et un centre pour jeunes. Quelques concessions ont été nécessaires pour permettre une utilisation optimale de cet espace situé au coeur de la localité: chauffage au sol, construction de salles souterraines dans une terrasse du jardin extérieur pour garantir l’éclairage du rez-de-chaussée voûté, percement de quelques ouvertures.

Dans l’ensemble, le domaine sera cependant préservé, son histoire restera lisible à travers les adaptations nécessaires.

Grâce à l’initiative privée d’un amateur éclairé, une autre maison à caractère exceptionnel datée 1797 par un chronogramme et un millésime sera sauvée. Résidence d’industriel à l’origine, elle est devenue hôtel au 19^e siècle. Malgré les transformations effectuées au cours des années, l’ensemble se présente dans un état de conservation fort satisfaisant. A l’extérieur subsistent même des vestiges d’ornements aux briques rouges en trompe-l’oeil. Un seul autre exemple du genre est connu au Luxembourg. Le premier étage conserve une très belle pièce avec un parquet remarquable en marqueterie et de belles portes néo-classiques. L’escalier en bois se développe du rez-de-chaussée jusqu’au grenier sur un plan ovale.

Le propriétaire restaurera la demeure, qui sera classée monument national, avant de se fixer sur sa destinée finale. La fonction future devra donc nécessairement s’adapter au cadre légué par le passé. Malheureusement nous sommes plus souvent confrontés à la situation inverse.

Si les immeubles prestigieux sont traités plus facilement avec respect, il n’en est pas de même pour d’autres objets tout aussi intéressants mais moins remarquables. Les grandes maisons et les unités plus réduites accolées deviennent de plus en plus le terrain de chasse privilégié des promoteurs immobiliers. La première vraie débâcle est actuellement en voie de réalisation.

En plein centre du bourg se situe un complexe immobilier important composé de plusieurs édifices. L’élément de loin le plus intéressant est sans doute une maison dont le pignon à pans coupés se trouve côté rue. Ce type de maison est plutôt rare au Luxembourg. Les encadrements des fenêtres du deuxième étage et une baie à montant central, aujourd’hui située à l’intérieur, signalent que cette partie date du 17^e siècle. Le tout a été repris et unifié au 19^e siècle. Les rez-de-chaussée abritaient des locaux commerciaux, alors que les étages servaient de logement.

L’ensemble sera démolé et remplacé par un bâtiment de “style” mensonger et trompeur sans aucun caractère.

Ce patrimoine n’est donc pas seulement en péril, il est condamné et il disparaît. Le cas est cependant symptomatique. Il faut craindre que l’opération menée à Larochette, en toute légalité et avec toutes les autorisations nécessaires, ne se répète régulièrement dans les années à venir. La conséquence de cette politique sera la disparition dans les petites villes de l’habitat ancien, la destruction d’un parcellaire et d’un tissu urbain plusieurs fois séculaires.

Les raisons de cette évolution, même si elles sont faciles à comprendre, se situent à plusieurs niveaux. L’une des causes principales est cependant à chercher dans l’absence d’une réglementation concernant les secteurs sauvegardés. Certes, ceux-ci sont prévus dans la loi de 1983 concernant la protection et la conservation des Sites et Monuments nationaux. Les dispositions légales n’ont cependant jamais été explicitées, ce qui les rend inapplicables. Il reste à espérer que la nouvelle loi, actuellement en préparation, donne plus de chances aux ensembles.

MACEDONIA

Legal Aspects of Protection of Cultural Heritage in the Case of Non-International Armed Conflict

This text involves several specific issues referring to legal protection of cultural heritage in the case of non-international armed clashes. The occasion for writing this text is the use of the cultural monuments in the Republic of Macedonia for military purposes and targets of attacks, their deliberate damage and destruction, vandalism and vengeful behaviour toward them, blockade of the protection service and also the omissions made in the attitude toward the protected heritage and the disregard of the obligations arising from the Hague Convention of 1954.

What happened in the Republic of Macedonia in 2001, but also what it did or failed to do regarding political, military, security, diplomatic, inter-ethnic, confessional and other relevant aspects to overcome the conflict, is undoubtedly liable to analysis from different viewpoints. In fact, due to their stratification, controversy, absurdity, uniqueness and interference of different kinds, the events of 2001, herein referred to as the 'Macedonia case' are beginning to be subject to more detailed considerations.

Part of the so called 'Dossier 2001', i.e. 'Macedonia case', more as a consequence and reflection than as a motive and reason, consists of the events related to the cultural heritage in the regions of the country affected by the crisis. So, we note events adverse to the laws and the customs of war – that is, flagrant violation of the regulations of the international military law: use of cultural heritage as military structures and targets of attack, their deliberate damage and destruction, vandalism and so on. We also note the blocking of the service for protection of cultural heritage, non-functioning of the institutional frame of general protection pursuant to the Hague Convention of 1954 and its Book of Regulations for Effectuation, sluggishness of the 'international community' and its 'new mechanisms' as substitutes of the official organisms and mechanisms of the Book of Regulations for Effectuation of the Convention, and so on. On the other hand, also noted are the complete neglect of the obligations of the State (prescribed by the Hague Convention of 1954), absence of measures for protecting heritage against predictable consequences from armed clashes, insufficient education, improvised management of protection in conditions of military crisis, and so on. Without any risk of exaggeration, it can be said that the 'Military dossier' of protection of the cultural heritage in the Republic of Macedonia, as part of 'Dossier 2001', offers sufficient reasons for a more detailed and longer consideration of the problem of protection of cultural heritage in the case of armed conflicts.

Within the frames of the main topic of professional dispute, we shall focus our attention on a specific issue – *the protection of cultural heritage in the case of non-international armed clashes*. Some legal aspects are involved that point to the *limited effect of the model of the so-called international military-humanitarian protection of cultural heritage*.

Prior to this, we would like to say something briefly about the very notion of *military non-international conflict* and its main characteristics.

Notion and Main Characteristics of a Non-international Armed Conflict

The Hague Convention of 1954 does not contain a definition of 'non-international armed conflict'. Neither does such a definition

exist in the Hague Protocol of 1999, which refers to the protection of cultural heritage in the case of armed clashes. Alternatively, the Geneva protocol II from 1977 (Article 1, Paragraph 1 of that protocol) does contain a corresponding definition of this notion.

According to the Geneva Protocol II, referring to the protection of victims of non-international armed conflicts, the notion involves the situation when armed clashes take place in a certain country between its armed forces and disloyal armed forces or other armed groups under command that control part of the territory of the State, which enables them to wage continuous and directed military operations. In other words, the prerequisite for existence of the said type of conflict is the fulfillment of three conditions:

1. minimum intensity of violence, higher than that during ordinary internal riots;
2. minimal military organisation under responsible command, capable of establishing respect of military law;
3. minimal control over a territory enabling performance of longer and concentrated military operations.

When talking about *non-international armed conflicts*, it is official to talk about the status of: *rebels, resistance forces, plotters, guerillas* and the like. At the same time, the parties in such conflicts are referred to as: *hostile, opposing*, etc. It should also be particularly taken into account that the forces opposing the governmental ones have no acknowledged status of a *conquering party*, as is otherwise the case in *international armed clashes*. Furthermore, the State bears the responsibility for the acts of the opposing forces and the *internal law* is applied for the violations done. Still, when certain categories of *subjects or structures under protection* are considered, only regulations of a humanitarian nature pertaining to the international military law are applied. A typical example of this is the application of the Hague Convention of 1954 in cases of non-international armed conflict.

The following presents the problem related to the general protection of cultural heritage provided by the Hague Convention and its Second Protocol, in the case of a non-international armed conflict.

Application of the Hague Convention of 1954 in the Case of Non-international Armed Conflict

The Hague Convention deals with the problem of protection of cultural heritage in the case of a non-international armed conflict in a quite specific way. In fact, the solutions pursuant to Article 19 of the Convention extensively determine the model of protection of cultural heritage itself.

So in the case of a *non-international armed conflict*, the parties of the conflict are obliged to apply at least those provisions of the Convention referring to the *respect* of cultural heritage. In practice, this means that the obligations pursuant to Article 4 of the Convention are only to be considered as an *absolute minimum*. Or, more precisely, the following forms of respect toward cultural heritage are considered:

- restraining from use of cultural heritage, its surrounding and means for its protection for military purposes;

- restraining from any hostile act (military action) against cultural heritage;
- restraint from reprisals, i.e. any repressive measures against cultural heritage, particularly of the type of revenge;
- prohibition of any act of robbery or unlawful appropriation of cultural heritage in any form;
- prohibition and prevention of any act of vandalism directed against cultural heritage.

Considering the first two items (forms of restraint), the Convention allows *withdrawal of the immunity of the cultural heritage* in the case of *imperative military need*. So that the absolute minimum of five items is, in fact, made relative and reduced to the last three items, while the use of the protected heritage for military purposes and the attack upon them may gain legality. The main problem is that a legal gap has been left in the Convention itself regarding the *principle of imperative military need*.

The second main characteristic of the model of protection through the Hague Convention is that, in the case of a non-international armed conflict, all the remaining provisions of the Convention, or part of them, can be applied under the only condition that: the parties of the conflict conclude an agreement (Article 19, Paragraph 2). In the Macedonia case, this in practice means that the State may refer to the Hague Convention with the exception of Article 4, only in the case of a signed agreement with the forces opposing its defensive security forces and only refer to those provisions for which an agreement has been made. Otherwise, as in the discussed case, only Article 4 of the Convention with the stated possibility of withdrawal of immunity holds.

In contrast to the Convention, the issue is quite differently considered in its Second Protocol of 1999. However, this protocol has neither been ratified nor effectuated in the Republic of Macedonia. Hence in the 'Macedonia case' any reference to the Hague Protocol of 1999 is superfluous.

UNESCO's Role in the Case of Non-international Armed Conflicts

The role of UNESCO in the case of a non-international conflict is strictly stated. So, according to Article 19, Paragraph 3 of the Convention, UNESCO may offer its services to the parties of the conflict.

In addition, when the execution of the Convention and its Book of Regulations is considered, UNESCO is authorised to launch initiatives and provide technical assistance at the request of the State-member of the Convention, within the frames of its programme and capabilities (Article 23).

The Problem of Legal Qualification of the Armed Conflict in Macedonia

When facing the 'language of arms' in its territory, each country

more or less faces the dilemma as to how to qualify such a 'language'. Evidently, the law does not give many qualifications, but those given are clear: *war*, i.e. *international armed conflict*, *inner armed conflict* or *inner riots*. The problem is that each of the stated legal qualifications has certain legal and political consequences. Within that context, the legal regime of protection of cultural heritage, particularly when application of the said international acts is considered, depends on the legal qualification of the events.

If the events in the Republic of Macedonia are qualified as a *non-international armed conflict*, as already stated above, the effect of the Hague Convention is limited.

On the other hand, in the case of inner riots, tensions, rebellions, sporadic and isolated acts of violence and alike, the international law is superfluous. Such situations are completely covered by interior laws. In practice this means that, when cultural heritage is in question, we cannot talk about application of either the Hague Convention of 1954 or any international legal protection.

The third legal qualification is *armed conflict between two or a number of states as well as a conflict between a state and an international organisation*, as subjects of the International Law. Noted in the 'Macedonia case' is also the thesis about 'aggression by a UN Protectorate'. Regarding the cultural heritage, the said qualification means full application of the international military law.

In any case, the question about legal qualification of the events in 2001 in the 'Macedonia case' remains unclosed. In addition, the political and legal qualifications are not harmonised. In practice, the consequences of such a situation shall additionally be manifested, at least considering the cultural heritage. This will certainly not be reduced only to the aspect of criminal responsibility for the criminal acts against cultural heritage perpetrated during the war.

In Lieu of Conclusion

The existing model of international military-humanitarian protection of cultural heritage is created neither to dissuade people from waging wars, nor to prevent armed conflicts, including those of a non-international character. It does not have such a power and purpose. Provided that the regulations that are the basis of this model are respected, it can only act preventively and contribute, to the best possible extent, to the sparing of cultural heritage during hostile effects or reducing the war damage to the minimum.

The main disadvantage of the existing model of protection is that it is based on the doctrine of a desirable balance of interests but with nuanced subordination against the imperative military need. To that effect, until the principle of imperative military need is not excluded or marginalised, measures remain to be taken for responsiveness and on-time management of protection of cultural heritage against predictable consequences from armed conflicts.

Jovan Ristov
Republic Institute for Protection of Cultural Monuments

Ohrid Declaration on the Protection of Cultural Heritage in the Event of Armed Conflict

The participants of the Urgent Regional Workshop 'The Cultural Heritage at Risk in the Event of Armed Conflict – Macedonia Case' held in Ohrid, Republic of Macedonia, 20–24 February 2002:

expressing sincere gratitude to the organisers – the Macedonian National Committee of ICOMOS and the State Institute for Protection of the Monuments of culture for their extraordinary efforts and dedication in organising this topical and specific regional international workshop, as well as the Ministry of Culture of the Republic of Macedonia and the Embassy of the Kingdom of the Netherlands in the Republic of Macedonia, for their full support of this Urgent Workshop;

welcoming the readiness of Macedonian authorities for a comprehensive presentation of the 'Macedonia Case' in conditions when certain animosities and military activities are still going on in the Republic of Macedonia and the access to the areas where damaged, looted or destroyed monuments of culture is not everywhere allowed and many sites are dangerous to visit;

recalling the Hague Convention of 14 May 1954 on protection of cultural assets in the event of armed conflict and accompanying acts;

aware that the protection of cultural assets in the event of armed conflict is a very complex system of measures, activities and procedures, the implementation of which is conditioned by a large number of internal and external factors and considering that the international model of military-humanitarian protection does not provide always the expected results;

being however sure that the negative impact of military activities may be diminished by timely and systematic implementation of appropriate measures of protection and preservation of cultural assets;

taking the 'Macedonia Case' as a pretext;

With the aim of stimulating the process of upgrading and implementing national models of cultural heritage protection in the segments that are the subject of organised activity before, during and after armed conflicts;

based on proposals from the working groups and deliberations during the final plenary session, adopted on 22 February 2002 as a final act of the Urgent Regional Workshop, the following **Ohrid Declaration** is adopted:

I. Activities before the Armed Conflict

1. Increasing awareness

It is recommended to give a greater stress to an increase of protection awareness. Such campaigns should be directed to two main groups: (a) the general public and (b) particular target groups such as politicians, legislators, the military, law-enforcement bodies and customs agencies. The campaign should be carried out through all relevant channels, including the media. In areas where

this is a feature, cultural diversity should be promoted from the aspect of cultural heritage. It is desirable that general public understanding is established through special information programs and projects while the dissemination of information to particular target groups should be through special training programs and projects.

2. Identification of protected assets

To facilitate the identification of unmoveable and moveable assets as the subject of protection in the case of armed conflict, it has been considered that, where this has not been done, a particular stress should be given to the establishment and regular updating of national and other inventories of protected assets. Such inventories may be kept in written as well as in electronic form. It is recommended that the identification of protected assets be facilitated through topographic maps, especially for assets that are of international, national and regional significance. The topographic maps should be updated and include all possible actual changes.

3. Technical measures

At peace time, together with regular conservation, restoration works and other technical protection measures should undertaken to ensure the protection of cultural assets from the consequences of armed conflict. This primarily includes measures for the protection of assets from the risks of fire or destruction, preparation for evacuation of moveable assets, and procurement of appropriate materials for asset protection in situ. This includes special measures of an architectural nature, provision of safe shelters, elaboration of evacuation plans, provision of appropriate packing materials etc.

4. Risk assessment

Risk assessment plans should be regularly updated and revised to respect all factors of risk, natural as well as human. Such plans should include, but not be limited to, active protection of the unmoveable and moveable assets, evacuation and emergency planning.

5. Military measures

It is recommended that all members of the military and security agencies be familiar with the location and history of cultural assets, especially those that are of international, national and regional significance. Also, relevant military training should include special courses that will enable good knowledge of the 1954 Hague Convention and its follow-up documents, as well as knowledge of other international agreements on cultural heritage protection.

6. Administrative measures

To be able to manage the consequences of an armed conflict or natural disaster, all relevant administrative structures should be strengthened. Such strengthening should reflect in the collaboration with all other actors, such as education and scientific institutions and the non-governmental organisations on cultural heritage.

7. Legal measures

Having in mind that international agreements, even those that refer to cultural heritage, have legal jurisdiction only in the countries that have ratified them, we appeal to the countries that have not yet done so to become signatories to all relevant international agree-

ments on cultural heritage protection, including the Second Protocol to The Hague Convention adopted in 1999. Also it has been recommended that laws and other national regulations be adopted for the implementation of ratified international agreements on cultural heritage protection in the case of armed conflict, as well as for other international agreements on this topic.

8. Bilateral agreements and regional co-operation

With the aim to strengthen the existing framework of cultural heritage protection, every State should make the effort to conclude bilateral agreements with countries in the broader region to which it belongs, thus advancing regional co-operation.

II. Activities during Armed Conflict

9. Protection implementation matrix

Relevant international agreements in the field of military and humanitarian law basically provide for immunity of cultural assets through a differentiated regime of general, special and strengthened protection. In this respect the responsibilities of the countries that are signatories of these agreements are clearly defined. On the other side, any national system for protection of cultural heritage more or less regulates the implementation of cultural heritage protection in a state of war through laws or regulations and other rules, including disaster emergency plans.

However, in practice, contrary to peacetime planning, there is a need for additional tasks and role determination for the various participants in relation to cultural heritage protection in armed conflict, irrespective of whether a state of war has been declared or not. In this respect it has been assessed that it is necessary to develop a generic model for the determination of tasks through the adoption of a matrix for the protection of the cultural heritage in a time of armed conflict. This matrix may be used as a formula for checking i.e. a means of analysis.

The matrix itself involves four categories: a) civilian state authorities responsible for cultural heritage protection (museums, libraries, archives centres, laboratories etc.); b) parties to the conflict including 'our own forces' and the 'opposing forces'; c) peace-supporting forces, and d) international and non-governmental organisations. Each participant involved in the matrix has or may have a properly defined role and task, depending on concrete circumstances. The basic tasks/activities during an armed conflict, as elements of the matrix, are listed under the headings below.

10. Physical safeguard

To prevent cultural heritage becoming a legal military target, but also to avoid its destruction, burning, looting or any other act of vandalism, immediately after the outburst of animosity or immediately before it, physical protection of selected structures and site should be undertaken. There should be an assessment of what kinds of protection measures should be used to justify the deployment of guards.

11. Monitoring

For certain selected sites and structures, for which a measure of physical protection is not applied, monitors should be provided. The aim of this is to prevent destruction, looting and vandalism.

12. Technical protection in situ

This measure is undertaken for diverse kinds of structures and sites, especially for those that have characteristically artistic and other contents. Based on previously provided materials (see Point

III below) technical protection should be undertaken (walling up, earth fill, paving, strengthening etc.) based on an appropriate order by the competent body.

13. Dismounting

Certain parts of immoveable cultural assets, for which a high degree of risk has been determined, should be dismantled and sheltered at an appropriate place, in accordance with the plan and previous order of the competent body.

14. Evacuation

Evacuation is implemented according to set plans and when an evacuation order has been received. This measure involves special transport within the frontiers of the country but also on the territory of another State and strict respect for predetermined procedures.

15. Conservation measures

During an armed conflict it is desirable to practice only preventive conservation and other temporary measures of direct protection to prevent further destruction. The control of the physical state of the protected assets and documentation of changes is of extraordinary importance.

16. Measure of precaution

During an armed conflict each responsible command should undertake precaution measures from an attack and precaution measures against the consequences of an attack. The first group of measures refers to precaution in selecting targets, means and methods of attack, while the second refers to the dislocation of cultural assets that are found in the vicinity of military structures, or provision for in situ protection if they are not dislocated, and avoidance of the deployment of military force in the vicinity of cultural assets.

17. Co-operation of military and civilian authorities

The civilian authorities and public services on cultural heritage that continue to work in conditions of military conflict should co-ordinate their activities with the responsible military command, and in this respect, collaborate with the military units and personnel appointed for cultural assets protection.

18. Personnel identification

Civilian authorities and public services personnel for the protection of cultural heritage must be provided with properly issued identification cards and armbands displaying international identification marks set by the 1954 The Hague Convention. The identity cards and armbands should be prepared in accordance with national regulations, even at peacetime, and distributed immediately after the start of animosities. The identity cards and armbands are also issued to other individuals in accordance with the Convention and The Rules for its implementation.

19. Mediation, assistance.

As well as the institutional frames of international control set by the Rules for Implementation of the 1954 Hague Convention, experience has indicated the need to engage other participants. Most often these are 'Peace support forces' and a significant role may be played by international governmental and non-governmental organisations, such as the UN, EU, ICRC, OSCE, Blue Shield. In this context the concept of 'Civilian military co-operation' (CIMIC) is recommended.

20. Investigations

During armed conflict, investigations and other activities in respect

of discovering, apprehending and determining criminal responsibility of perpetrators of war crimes against the cultural heritage should not be excluded, as well as the determination of other responsibilities of the perpetrators of crimes against protected assets.

III. Activities after the Armed Conflict

21. National Crisis Council

If this has not already been done during the armed conflict, it is recommended that a National Crisis Council be established i.e. a body with an appropriate name, for example 'National Council for Emergency Interventions'. This Council should be composed of representatives of the various ethnic and religious groups if such a structure is necessary for the country on whose territory the armed conflict is taking place. The activity of such a body is significant, especially in the conditions when it cannot be determined with certainty if the armed conflict has ceased i.e. when the post-conflict period started.

22. Priority list

It is recommended to elaborate and adopt a priority list of endangered cultural heritage, parallel with organised activities to determine war damage or immediately after that.

23. Endangered cultural heritage

Efforts should not be spared to upgrade national laws on cultural heritage protection, where such laws do not contain provisions on endangered cultural heritage as a specific and priority category. Also, according to the Priority List of Heading 22 of this declaration, the endangered cultural heritage should be protected according to special programs or it should be given priority in financing and implementing regular programs of the appropriate public services.

24. Owner information

Proprietors and other owners of protected immovable and moveable assets should receive all relevant information in respect of planned activities to rehabilitate the armed conflict damage, from the responsible bodies and public services. These should include conditions, procedures and manner in which they can execute their

rights, especially in the case of subsidy, loans or other forms of assistance from the State including compensation for determined damage.

25. Role of religious leaders.

In countries or communities where multiple religions exist and are active, if not before or during the armed conflict, it is desirable that religious leaders advocate the strengthening of confidence and respect for the cultural heritage irrespective of the religion to which it belongs. The making of separate or joint public statements may have great effect on the understanding of religious followers.

IV. The 'Macedonia Case'

26. Concern, condemnation, encouragement, appeal

In respect of the destruction and damage to cultural assets in the 'Macedonia Case' the participants of the Urgent Regional Workshop:

- a. *express* their deep concern for the state of the cultural heritage after the recent armed conflict;
- b. *condemn* manifested vandalism, revengeful and other acts of violence against protected sacral monuments and other religious structures, but also of their use as military objects and attack targets;
- c. *encourage* the competent Macedonian authorities, especially the governmental and non-governmental organisations, in their efforts to provide a greater voice to the 'Case Macedonia' with all relevant information on the destruction and damage to cultural assets being distributed to interested international organisations;
- d. *urge* the international community, at the request of the Macedonian authorities or at their own initiative, to offer financial, technical and other kinds of assistance on a non-commercial base for the rehabilitation of the war damage on cultural heritage and its reconstruction.

27. National Blue Shield Committee

The establishment of a National Committee of the Blue Shield for Macedonia is recommended.

Dr. Lazar SUMANOV
President of the Organising Committee

MAROC

Médina d'Azemmour – un Patrimoine en Péril

L'Histoire d'Azemmour

La médina d'Azemmour a une histoire très ancienne, caractérisée par une succession de périodes de prospérité et de décadence:

Déjà à la fin du 8ème siècle, elle était sous la dynastie des Idrisides (1ère dynastie Arabo-musulmane) après avoir été sous l'influence directe des Berghouta de Tamesna qui sont des Kharijites qui menaçaient énormément le pouvoir central. Au 12ème siècle elle était sous le règne des Al Mouravides, où elle a connu un développement sans précédent, c'est à ce moment là qu'il y avait l'apparition du mouvement morabouite (Zaouïas, Marabout) au Maroc. En 1120, elle est devenue l'enjeu entre les représentations de deux dynasties «Al Mowahades» et «les Mérinides». Ces derniers l'ont pris en 1266 date à laquelle la ville passait par une période la plus agitée. En 1513, la ville a été occupée par les portugais. A cette époque, elle a connu une nouvelle extension: la Kasba. Et malgré l'apparition de la dynastie des Saadiens en 1541, elle est restée sous l'occupation portugais jusqu'à 1719. Entre 1719 et le début du 20ème siècle, on n'a pas parlé de cette ville. Au début du 20ème siècle sa population comptait 10 000 habitants qui travaillait essentiellement en agriculture, la pêche, l'artisanat et la commercialisation des produits locaux (Tisserands, forgerons potiers...)

Azemmour entre le passé et le présent

Un passé riche avec une économie prospère

Origine du nom «AZAMA» (= port naturel), ce port a été utilisé par la population de la région où les échanges se faisaient en troc avec les commerçants venus de l'Afrique noire, de l'Espagne et du Portugal. Ses fondements sont donc basés sur la fonction commerciale, ainsi au moyen âge était le lien relais des caravanes de commerce reliant le sud et le nord du pays. Les activités étaient diversifiées et le trafic était énorme: l'or, les produits agricoles, le lin. La ville comptait environ 5000 ménages (soit presque 25 000 habitants) contre 6000 à Meknes, 5000 à Taza, et 4000 à Safi.

Après la reconstruction du port la pêche devenait l'activité principale des habitants directement ou indirectement (par la fabrication des baraques etc). Puis il y avait le commerce et l'artisanat qui étaient organisés en corporation, chaque unité artisanale organisée de façon hiérarchique: le maître (maâllem) dirigeait les compagnons (Sanâa) et les apprentis (Metâallem).

Métier	Nombre d'ateliers	Nombre de compagnons et d'apprentis
1-Tisserands	40	500
2-Fileuses	–	400
3-Cordonniers	60	250
4-Tanneurs	–	300
5-Forgerons	–	150
6-Potiers	–	180
7-Menusier	60	250

A la tête de la corporation il «amin» représentait le métier auprès des autres métiers, intervenant entre clients et producteurs pour assurer la quantité des produits. Ainsi entre 1822 et 1859 les principaux métiers étaient organisés de la façon suivante:

L'approvisionnement en matières premières de chaque métier ainsi que la commercialisation des produits finis en cours, se faisaient par métier suivant des souks spécialisés.

La laine	Souk EL Ghezal: Samedi et Mercredi
Souliers (Belgha)	Souk EL Kharrazine
Bois	Samedi

Les Juifs d'Azemmour avaient la spécialité exclusive de certaines métiers: les bijoux, l'argent et la fabrication des ustensiles en fer blanc.

Un présent de déclin avec une perte de certaines activités

En 1924 la construction du pont sur la rivière privait la médina d'être une station relais, d'où la disparition d'un certain nombre d'activités relative à la population hôte. En 1926 le relâchement du commerce a suscité le départ massif des juifs et de certaines familles musulmanes, la principale cause c'est l'émergence des deux pôles économiques très proche d'Azemmour: El Jadida et Casablanca. En 1932 la disparition des aloses en provenance de la rivière Oum Rabia à cause de l'établissement du barrage sidi Said Maâchou où la pêche est devenue désastreuse. Azemmour s'est résignée donc à son sort sans tirer aucun profit de son voisinage de la mer. Son tissu ancien n'a pas profité non plus des mesures conservatoires des autorités françaises après le protectorat 1956.

- Les selliers ne travaillent plus depuis que le cheval a cédé la place à l'automobile.
- La broderie, ou en faisait beaucoup dans les milieux juifs, ne se fait guère avec le départ des juifs.
- Le tissage des Djellabas et de la fabrication des Belgha ne restent que le nom des rues qui rappellent l'existant Derrazine, Kherrazine.

La chute sur le plan économique qui s'est manifestée par un immobilisme des activités artisanales et par la suite une perte du charme traditionnel d'où une perte de centralité du tissu en question (concurrence par les produits industriels et la paupérisation de la population) et un déménagement vers des quartiers à l'extérieur de la médina (les tanneurs de Fès ont refusé de déménager malgré les avantages qu'on leur a offerts). En 1982 9% des locaux artisanaux et commerciaux étaient vacants, en 1994 21%.

Les Principaux Sites

- Les quartiers du tissu ancien sont complètement entourés des remparts, de portes de bastions
- A l'angle nord-ouest de la muraille se trouve Borj sidi Ouââdoud
- Le Mellah à l'intérieur des remparts avec une porte permettant le passage des juifs à la médina musulmane.
- Borj Foundouk EL Henna, à coté du quel il y a une prison d'origine portugaise.
- Le quartier des Zaouiyas.
- Bab sidi EL Mokhfi.
- Le saint My Bouchaib est considéré comme un grand Saint réputé par les miracles des ses merveilleux dons. A l'intérieur du mauselée il y a une mosquée.



- Le saint Juif appelé Rebi Abraham Moulouss dont la réputation est très répandue dans les milieux juifs du Maroc et de l'étranger.
- Bab EL Medina: La Kissaria près de la porte principale. Les rues où étaient installées les principales corporations d'artisans et de commerçants ceinturaient la Kissaria. Autour du Jamâa EL Kbir existait des commerces qu'est plutôt un prolongement du noyau organisé autour du Kissaria.

La structure de la médina d'Azemmour est déséquilibrée et peu variée dans la mesure où elle est constituée de petits locaux commerciaux mal organisés et en raison de la disparition d'un éventail de métiers et d'activités où les locaux restent abandonnés. Il s'agit essentiellement de l'artisanat autour duquel gravitait tout un ensemble de commerçants qui se chargeaient de son approvisionnement en matières premières ou de l'écoulement de ses productions sur les marchés.

Malgré ce déséquilibre la médina d'Azemmour continue à abriter un nombre de personnes très important dans des conditions précaires, ce qui lui donne un caractère surpeuplé et lui affecte une fonction de cité dortoir.

Les Caractéristiques du Cadre Bâti

Le cadre bâti de cette cité remplit les trois fonctions suivantes: Habitat (= l'essentiel du bâti), les équipements socio-économiques, les monuments historiques.

Les Équipements Socio-économiques

- Commerce
- Bains Maurs et fours
- Les équipements culturels: la Mosquée de la Kasba; la grande Mosquée; Ses Zaouias (en majorité ont un patio avec une fontaine, une salle de prière puis une école coranique: Z. Tijania, Kadiria, Touhamia); Mausolée Sidi Kacem Houeida, Sidi Abdellah Ahmed (un certain nombre sont soit délabrés soit en ruines); Mausolée de saint Juif Berri Abraham Mouhniest est en béton armé et possède une porte métallique; la synagogue est en train de tomber en ruine.
- La seule école primaire construite vers les années 40 qui existait dans cette cité menaçait ruine et a été abandonnée.
- Le foyer féminin même âge que l'école, son organisation spatiale et traditionnelle.

Les Monuments Historiques

L'état des monuments historiques se présente comme suit:

- Les remparts: l'action de restauration menée par le Ministère des Affaires
- Culturels en 1970 n'a pas touché l'ensemble des monuments (Borj Sidi Owaâdoud). Remparts et portes non touchés sont dans un état très délabré.
- La Citadelle Portugaise (Dar EL Baroud) située dans un lieu stratégique qui contrôlait la Kasba et la médina, actuellement elle est en ruine.
- Des passages couverts et des arcades qu'on trouve dans certaines impasses (ou Derb). Saha, Dar Zaitoun sont dans une situation très critique.

Le Phénomène des Constructions en Ruines et leurs Effets Divers

Sur le plan physique, les constructions du tissu de la médina qui étaient jointives les unes par rapport aux autres sont de plus en plus confrontées à une discontinuité du bâti causée par la présence des ruines. Ensuite, les locaux mitoyens tenant sur les murs en les ruines ont subi des fissurations, des infiltrations de pluie et l'humidité; les plafonds sont aussi menacés lorsqu'ils sont placés à un niveau plus bas par rapport aux murs des ruines qui risquent de s'écrouler d'un jour à l'autre sur le toit voisin.

Donc la présence de ruines engend une déformation des murs à cause du vide et l'obstruction de l'espace, ce qui contribue à la dégradation de l'image du tissu ancien et touche à son aspect visible.

La présence des ruines est la source de plusieurs problèmes relatifs à l'hygiène et à l'environnement. Ces espaces se transforment avec le temps en dépotoirs d'ordures, donc constituent une source de pollution urbain.

La dévalorisation de l'image de l'espace ancien et partie intégrante de son manque de dynamisme. Car il y a un drainage des activités vers l'extra-muros concernant la densité, si elle n'est que de 460 habitants/ha (inférieur à la moyenne nationale: 560 habitants/ha, Rabat: 750habitants/ha).

Le taux d'occupation des pièces est 2,5 personnes par pièce. C'est un signe de forte densité des logements ce qui contribue à accélérer de plus en plus le phénomène de dégradation des logements et met la population de ces quartiers en danger. De plus le phénomène des logements qui tombent en ruine jour après jour pousse les habitants à s'entasser de plus en plus dans l'espace qui se réduit avec le phénomène de la cohabitation.

Les équipements linéaires d'infrastructure de base souffrent d'une déficience technique, portant atteinte à l'état du bâti dans les différents quartiers de la médina (ruelles étroites non pavées, chaussées mal revêtues). Le réseau d'assainissement date de 1927, il est unitaire (drainant les eaux usées et les eaux pluviales). Les habitants non raccordés utilisent des puits perdus ou déversent directement dans l'oued Oum Rabia. De même le réseau d'électricité date de 1926.

Conclusion

Le tissu ancien d'Azemmour est l'exemple type d'une médina qui a subi négativement les effets des mutations socio-économiques qu'a connue le Maroc depuis son indépendance. L'apparition des nouveaux produits sur le marché et des moyens rapides de transport ont marginalisé puis ruiné les structures traditionnelles d'Azemmour, avec un déclin, voire même une disparition de la plupart des activités dynamisant l'espace bâti qui a dévalorisé des locaux d'activité et les logements, les sites et monuments anciens.

Donc en guise de conclusion, la conservation de la Medina d'Azemmour ne doit pas se limiter uniquement à la conservation du bâti mais aussi au maintien et à la perpétuité de la vie dans ses différentes composantes.



Vues historiques de la médina d'Azemmour



MEXICO

Tacubaya, a traditional area of Mexico City

Introduction

Within the most traditional areas of Mexico City is found the ancient villa of Tacubaya, an important establishment with prehispanic origins, dating to before the Aztecs came to Lago de Texcoco; a big area known as *Atlacuihuayan*, whose meaning gives us the idea of 'where water was taken from'; a valley surrounded by rivers, generous in natural resources, where its population hunt and trade a variety of products with their neighbours.

Its most ancient structures include two important aqueducts, one



La Santísima Trinidad church, built in 1598, now surrounded by a highway with billboards, traffic and pollution

called Santa Fe and the other Chapultepec (of which several arches and a fountain called Salto del Agua remain today). Both were built to help irrigation and drinking water distribution among the Aztecs established in the city of Tenochtitlan, surrounded by a salted lake and harvest areas. Over the centuries, from 1449 to the middle of the 19th century, this water system worked perfectly – more than 900 arches connected and distributed potable water to the north and south of Mexico city.

During the colonial period, Spanish priests (*dominicos*) and other principal landlords worked toward the establishment of a variety of churches, water mills, haciendas and other buildings that formed Tacubaya's urban configuration, which was kept and recognised for many centuries. All of these were built over the ruins of prehispanic temples and other structures, located in the eleven districts named after saints and the corresponding church: San Juan Tlacateco, San Lorenzo Suchiguacan, Santa Maria Nonoalco, Santiago Tequisquihuac, San Miguel Culhuacatzingo, Tlaxco, Xihuatecpa, Huitztlan, Texcoac and Coamalcatitlan. With the establishment of dominics, two big convents were also built: San Diego (now destroyed – the church remains in the middle of Mexico's principal highway) and Santo Domingo, where we can find original 16th-century cloisters with the names of the districts that participated in its construction.

Water mills were located at the highest point of this complex: Santo Domingo, San Jose, Valdes or *De Abajo* (rescued around 1950 as an exclusive housing area), *En Medio*, Belen, Santa Fe (these last three have now disappeared) and Molino del Rey (now a museum, located inside the president's house). Among these water mills was an Archiepiscopal palace with an enormous and beautiful garden and the greatest view of Mexico City and the volcanoes. This palace was the main place to visit and stay for many important national and foreign personalities of the 19th century; in the following years the palace helped to establish a Military School and the National Astronomical Observatory in the garden area. This observatory has been subsequently destroyed but the palace remains and sustains a beautiful façade, fountain and an impressive map collection.

Towards the end of the 19th century, Tacubaya was known as one of the most festive, agricultural and industrial settlements around Mexico City. Many of the principal citizens of Mexico City built their suburban villas with great gardens, fountains, chapels and bridges; from these the only two houses that remain are Casa de la Bola and exotic garden, now a museum kept as its last owner left it, and Casa Amarilla, now used as the local government offices, while its chapel (Guadalupe) is now used as a library. Between these two great houses is a big park, Parque Lira, which was once the garden that belonged to Casa Barron. It retains some fountains, a beautiful road surrounded by plants and a bridge that connects one area of the park with the other. Another chapel that remains is the one that belonged to the house of the Mier and Celis family; it is an exact copy of the Pantheon of Rome and is found inside an elder's assistance home.

The main connection between Mexico City and Tacubaya was a rail system called 'tranvía'; trains arrived from downtown's main plaza to Cartagena Plaza in Tacubaya, and to other arcades located in different locations of the village: Portal de las Flores, plazuela de la Ermita and Portal de San Juan, all of them now destroyed.

With the coming of the 20th century also came new residents, who settled in new districts created in the harvest area to the north of Tacubaya, called San Miguel Chapultepec. New domestic archi-



ecture was built for the middle class – it incorporated one level of construction and two windows and a porch or a door in its main façade. The harmony between these houses, little streets, churches and plazas has been retained up to now.

Another district was created inside the area of one big hacienda, Hacienda de la Condesa, with a different architecture: two-storey houses with gardens and some apartments surrounded by parks. The other way to provide new housing for new residents was to destroy all existing houses and gardens and to construct big buildings with mixed applications, as is represented by the Ermita building: a six storey art deco construction with commercial stores in the bottom, a cinema at the back and four levels of apartments.

As the years go on, a thirst for progress has resulted in many mistakes: big avenues were built where groups of houses had been established, rivers were kept under tubes and more roads were created instead. The result was that districts that had formed one cohesive urban configuration were divided and separated forever.

The METRO system (subway) was created around 1970 and its main station was established here, where millions of people transit and move around this station. The result has been a growing trading presence and other transportation services, with no security and considerable damage to the area's main streets and buildings.

Because of this panorama, and under commercial and real estate pressures, Tacubaya's original residents left their homes and now live in the south and west of Mexico City; their beautiful houses were kept under real-estate control and big housing developments were created with no respect for the surroundings and no control, destroying the overall harmony.

What remains and should be preserved

At first sight, a person travelling through the main streets of Tacubaya can view destruction and chaos, many cars and shops, informal traders, people, signs, billboards and garbage; beyond all of this are the little streets that keep Tacubaya's traditional houses and other structures 'safe' from destruction. Inside these streets and houses we can find little shops, galleries, publishing houses, architects' and lawyers' offices and the studios of intellectuals and artists who have found a shelter inside this big city.



Casa de la Bola Museum, built in the 18th century, now surrounded by new buildings with no respect for the context



Casa de los Perros, built by the end of the 19th century – unique one-level house with two patios surrounded by an 'L' shape and a great façade with sculptures of dogs above windows, located in one of Tacubaya's most traditional streets.





Ermita building, before and after. This magnificent 1931 Art Deco example seemed to fly above the streets of Tacubaya. It is now forgotten, but surrounded by Revolución Avenue with correspondent traffic, trade, billboards, people in constant motion and by pollution.



The beautiful art deco Ermita building and a group of houses, Isabel designed by architect Juan Segura around 1930, are unique examples that show how housing construction was planned and developed in Mexico City. Its open spaces, such as parks Parque Lira and Alameda de Tacubaya, and other little plazas and gardens give its inhabitants and people from outside the area the opportunity to play, walk or rest between big trees, fountains, playgrounds and roads.

The image of church domes and towers, the sound of their bells among traffic sounds, call people to prayer or just to find a shelter. The biggest and oldest cemetery in Mexico City, Panteon de Dolores is found here, with exotic tombs of Mexico's main artists, intellectuals and families; we can also find a 19th-century Jewish cemetery with complete sobriety and order in its black and white stone tombs.

Three different museums from three different centuries give us the idea of how Tacubaya was perceived through time: Museo Casa de la Bola – with a big patio and unique colonial garden from the 18th century – keeps a way of life with original furniture, paintings, sculptures and other objects from its last owner, who also kept its main rooms as left by previous owners; Museo Casa del Tiempo of UAM University, an art gallery with different painting and photography exhibitions inside a late 19th-century house; and Museo Casa Luis Barragan, home of the Mexican architect and Pritzker prize-winner – who also found shelter in Tacubaya by the middle of the 20th century – has been kept as he left it. Main architecture conferences have been held here.

A new museum was installed inside San Diego church and its main purpose is to house a big exhibition of maps and other documents from military property.

Protection measures

Mexico City's government has placed Tacubaya under a protection programme from 2000, through a document called 'Programa Parcial de Desarrollo Urbano de la Zona Patrimonial de Tacubaya'. The document includes a complete study of its urban configuration, as well as economical and social information. This document also evaluates its heritage and public areas at risk and its vulnerability; for this purpose, some proposals and measures have been established in relation to housing, transport and urban equipment.

Unfortunately time and money were not dedicated to this programme and one new government after another rules with its own rules and keeps this kind of programme under the desk. In addition there is no organisation that can have a complete control or review of the activities done in behalf of Tacubaya's preservation. Because of this, at the moment there are no architectural or urban projects developed in relation to urban image, which is considered the main regenerative activity. With an accurate design, main public spaces can keep and enhance their character or image, making people aware of their own heritage. Some of the main activities that can be of assistance in the preservation and showcasing of this heritage include the following:

- make a study of plazas, gardens and open places in Tacubaya in order to define their character, and make a connection with the surroundings and inhabitants in order to bring or enhance a new image and use proposals for this resource;
- make a study of the character and form of its streets, categorise them and define image and use, in order to establish rules to maintain them and to ensure new buildings retain the character;
- select a building from its heritage in every district that can be

transformed into a civic centre where people can gather and learn a little more about its heritage story and development;

- rescue Parque Lira's environment – a landscape architecture proposal will need to be prepared to keep its vegetation and to incorporate new and appropriate plantings; establish uses and generate a proper place of reunion for its habitants;
- make a study of house morphology and physical conditions in order to apply a rescue and renovation programme; there are a large number of buildings that allow a mixed use for housing, small business and office purposes;
- create a tourist guide and establish different journeys or routes that illustrate the main places to visit, and to make a visual connection between districts;
- encourage the establishment of a local organisation, with inhabitants' participation, in order to supervise government and public activities in relation of Tacubaya's preservation and diffusion.

Conclusion

Tacubaya is a very special place to preserve. I am certain that the lack of information or concern about it is because there are no apparent cultural assets to preserve, but we have seen that this is not the case – indeed there are many structures that need preservation and protection. It is true, more than ever, that economic interests are favoured above cultural interests and from one day to another real estate pressures can destroy a unique heritage – this heritage cannot be found in any other area of Mexico City or the country as a whole.

Araceli Garcia Parra, Architect



Parque Lira, a park that shows how open spaces have been combined with other structures, creating a perfect equilibrium. Now it is a welcome place to take refuge from annoying traffic.



Remains of the pergola and terrace of Casa Barron (now destroyed), chapel of Guadalupe in the back, now a library. This area inside Parque Lira is used as a soccer playground, and could be a great open auditorium for cultural purposes.

Tacubaya's traditional houses that have been preserved by owners, together with newer buildings constructed under no architectural or urban rules.



Some of Tacubaya's one-level houses that give a continuous line but with different versions of windows, doors, baseboards, finial and other ornamental elements of each house.



NAMIBIA Rock Art

Prehistoric art, being a form of immovable cultural heritage that should be viewed *in situ* for maximum appreciation, has become part of the most threatened cultural heritage of the world. Institutions of preservation such as museums and Monuments Councils, world over, are faced with the greatest challenge of heritage management. Causes of deterioration of rock art have been identified as being both human and natural. Namibian prehistoric art is not spared the dangers faced by the fragile cultural heritage. Natural deterioration has been taking place for a long time, especially considering that most of Namibia's rock art is on rock faces and not fully sheltered from the extreme temperature fluctuations. The human agent, in a relatively short span of time, has however, overtaken the natural. Some of the problems caused by humans in Namibian rock art (and possibly elsewhere) include unlicensed researchers, non-regulated visitors and the lack of proper site management plans for major rock-art sites. It appears natural that many visitors would wish to visit some sites since the discovery of the 'White Lady' of the Brandberg and the consequent misinterpretation of the frieze, coupled with the later recovery of the painted and drawn Apollo 11 slabs (dated to more than 25,000 years BP) catapulted Namibian rock art into the international limelight.

Threats

Vandalism has of late become a big problem because most sites are found in remote areas. Graffiti leads the list of forms of vandalism that occur in Namibian rock art. Recently the use of commercial paints has been recorded at some sites and in some cases the situation is so bad that one manages to see only the painted letters, not the prehistoric art. Some hikers who follow trails that pass by painted or engraved sites, often spend the night in the shelters. The fire that is made overnight leaves soot that damages the art, while in some cases the fire is not put-out before leaving for the next site. Namibia is a generally dry country and such glowing charcoal that is left may cause veldt fires.

Namibian rock art attracted the attention of researchers and enthusiasts from as early as the mid-1800s. While some of the research has produced quality documentation and useful data, unfortunately some unlicensed researchers have been active and in some cases with detrimental effects to the integrity of the discipline. One 'researcher' for instance introduced new rock art at a site that is close to an authentic rock art site that is a proclaimed national monument. The new paintings were executed in acrylic paint. Although this was not done on a surface where some prehistoric art already existed, it still has a deleterious effect because it affects the authenticity of the art in the area. The figures that were executed are not any closer to the original art found on the same farm or elsewhere in Namibia.

Community Programmes

Most of the rock art in Namibia is found in communal areas and is therefore more threatened than that found on private farms. Some of the art is damaged by local communities who advertise its existence because they have realised the potential financial value from growing culture tourism. However, they damage it ignorantly and thus the archaeology laboratory of the National Museum of Namibia has designed a public programme aimed at the neighbours of rock art (communities that live in the vicinity of the sites). The public programme involves consultations with the local communities, slide shows and workshops on presentation of the past to visitors. The workshops and seminars have been prompted by the gradual move by communities to using the sites as a source of income. Members of the local communities at Brandberg and Twyfelfontein act as guides for both local and overseas visitors. The slide shows will focus mainly on the destruction of the heritage due to unregulated visits, and on the beauty of the rock art. It is hoped that through such contacts with the communities the Museum will assist in the preservation of the prehistoric art and will obtain feedback from the people who are 'living' with the art daily.

Goodman Gwasira
ICOMOS Namibia

THE NETHERLANDS

Post-war Housing Schemes

Internationally the Netherlands has gained fame for its social housing schemes of the 20th century. The Dutch Housing Act of 1901 formed the background to a lively discussion between architects, not only on architecture and new techniques, but also on the social role of the profession. World-famous pre-war housing schemes such as Vreewijk (by M.J. Granpré Molière, 1916), Betondorp in Amsterdam (by J.B. van Lochem and others, 1923) and De Kiefhoek in Rotterdam (by J.J.P. Oud, 1926–28) aimed at creating an attractive neighbourhood while ‘uplifting’ the worker population by providing a decent and healthy living environment.

The Neighbourhood Concept

After World War II, the development of neighbourhoods was provided on a larger scale and was organised centrally by the government. The central idea that characterised the post-war housing scheme was the ‘neighbourhood concept’. Neighbourhoods were developed with a spatial and functional dimension and also with an explicit community focus. Neighbourhoods were constructed, as it were, to reflect the structure of society. The neighbourhood concept was developed during the 1920s by Clarence Perry as a response to the social and psychological problems that arose from the uncontrolled sprawling growth of cities. In large cities the individual vanished in the masses and the amorphous agglomeration of districts defied the development of any sense of community. In the face of these conditions, it was felt that the growth of towns and districts had to be halted. However, prior to developing a new design solution, a new theoretical framework was needed to understand the societal dynamics and structure. For this purpose research was undertaken to determine the number of residences, schools, churches, shops and so on, in accordance with the expected growth and nature of the population. The intention was to create an authentic community. During the 1930s and 1940s the theme of the neighbourhood was elaborated by Dutch architectural groups such as De 8 (‘The 8’), Opbouw (‘Development/reconstruction’) and internationally during the CIAM congresses.

Post-War districts normally consisted of several neighbourhoods. Social and community services (schools, churches, community centres and medical services) were clustered in spacious public green areas. Shops were located in streets or at squares. Elongated residential blocks were alternated with public or semi-public green areas, expressing the idea of ‘light and air’. Ideally there was such a wide range of residence design that people could live in a specific neighbourhood their whole life. For each phase of life a suitable house was available.

Inevitably the massive building operation and a shortage of building materials and qualified personnel promoted the use of prefabricated building units. Various architects, from both a more traditional and a more functional orientation, successfully employed prefabrication and adopted overseas systems for the Dutch market. Prefabrication consisted of either the delivery of large ready-to-use building components to the building site, or of pouring the components on site. The method of construction supported the building of strip-like residential blocks. Increasingly, and stimulated by subsidy advantages, the building crane deter-

mined the size of the sites: the length of the strips and the distance between them depended on the effective distance capacity of the crane.

Housing Scheme Management and Urban Reconstruction

Housing schemes were commissioned and run by housing corporations and town and city councils. After World War II such corporations became the largest owners of housing stock. For new schemes and services they depended (partially) on government subsidies until the middle of the 1990s. Financial shortfalls were carried by central government. From this date corporations became independent – and risk-taking – with local councils guarding the social responsibilities. The latter largely entailed providing housing for the target groups prescribed by central government and the management and maintenance of the houses. Corporations were allowed to sell part of the housing stock to current occupants and to develop new stock aimed at higher income brackets in order to generate new revenue.

Although central government continually provided subsidies for urban reconstruction and improvement from the 1960s, in 1992 policy makers accepted (nota Beleid voor stadsvernieuwing in de toekomst – ‘Policy Document on Urban Reconstruction in the Future’) that the renewal operation would have to be terminated at some stage. Funds were henceforth only provided for pre-war housing stock, historical city centres and for the relocation and cleaning of environmentally hazardous industries. Post-war neighbourhoods were explicitly excluded from urban renewal funding, because it was thought that corporations would maintain such neighbourhoods themselves, sufficiently funded by revenue from rent. When this policy was reviewed in 1997, it was found that the general quality of life was really poor in these areas: there were huge maintenance backlogs, deteriorated public spaces, lack of a sense of personal safety and a predominance of low-income households. A new policy of Urban Renewal was introduced to improve these post-war neighbourhoods through a restructuring programme.

‘Reconstruction’ consisted of taking measurements to change the composition of housing stock in an area in such a manner that its socio-economic structure would be strengthened. It meant that the one-sidedness of residential buildings would be replaced by a qualitatively high and varied housing offer. This approach was aimed at retaining or attracting higher income groups in the areas and to prevent the concentration of groups with low socio-economic horizons. The government stimulates corporations to sell houses to the actual inhabitants, counting on better maintenance and, by result, a positive image of the neighbourhood. However, when supply exceeded the demand (for example in the north of the country) uniformity and deprivation resulted in structural vacancy. Adaptation and dilution of the housing stock could possibly provide solutions to this problem. On the contrary, in the western part of the country, demand exceeds the supply, which leads to intensifying built areas while sacrificing the green space. The Ministry of Spatial Development (VROM) states that 1.7 million houses in

515 neighbourhoods are to be renovated. The annual targets for the period 2002–2010 are as follows, proving that local communities are far behind these objectives:

- demolition 20,000
- new buildings 90,000
- sell 50,000
- join 8000.

Threats

Even though the restructuring programme aims at quality and the improvement of quality, existing features are only marginally acknowledged or used. Often the current cliché that the post-war neighbourhoods are monotonous, uniform and have outdated layouts and finishings is easily adopted. This cliché is extremely difficult to eradicate in everyday practice. Furthermore, little research has so far been done on the origins, theories and development of this movement. Often, later additions or the partial completion of a scheme causes a lack of appreciation of the original qualities.

Another cause for concern is the current fragmentary approach to the restructuring process, which defies an integral plan. Replacing houses is inadequate. In addition, the poor condition of the houses and the depreciation period (50 years) may easily lead to demolition. But generally the physical town planning and architectural interventions in the neighbourhoods are justified by the argument of solving socio-economic issues such as threats of segregation, lack of security and poverty.

One of the criteria of the subsidy arrangement *Investeringsbudget Stedelijke Vernieuwing* ('Investment Budget Urban Renewal') for local government restructuring programmes is *cultural history*. Furthermore, since 2000 the arrangement requires a coherent development vision of the local authority. Central and local government increasingly are aware of the town planning and architectural qualities of post-war neighbourhoods. The housing corporations do not have this awareness yet. They consider their houses in a purely economic way: when houses are structurally or financially depreciated, they have to be replaced. The privatisation of the corporations did not encourage a sensibility for the cultural aspect. Central government would do well to increase public awareness and support and by providing instruments to local authority to more adequately include cultural history when urban restructuring plans are compiled.

At this stage it would be premature to put any buildings on the monuments list or to designate protected townscapes. The Dutch law on monuments still has its limit of 50 years for listing a monument. Although the financial depreciation period tends to get shorter and shorter, the government is still convinced that a certain distance in time is needed to give a (scientific) valuation of the cultural significance of a building. The departure point in the planning document of the National Service for the Conservation of Monuments is to investigate the various categories of building types before evaluations and choices are made. A methodology has been developed on the basis of a historical town planning analysis to assist local authorities to make responsible choices with regard to a redevelopment plan. Currently the departments of Culture and Spatial Development are considering ways to integrate cultural history into restructuring programmes as from 2005.

ICOMOS Netherlands

NEW ZEALAND

New Zealand's contribution to the first *Heritage at Risk* report, in August 2000, highlighted a number of issues of concern to our heritage industry. They noted specific places at risk, including the Auckland volcanic landscape and the Cook Landing Site National Historic Reserve. The report also listed types of heritage or themes at risk, including New Zealand's archaeological heritage and associated cultural landscapes impacted by urbanisation and subdivision in the northern North Island, New Zealand's earliest colonial heritage and associated cultural landscapes threatened by encroaching incompatible development, New Zealand's modern (post-1940s) buildings, maritime heritage, historic heritage in conflict with natural heritage values, and 'humble' heritage.

These places and issues still largely remain at risk: little has changed in governance or public perception to give them greater security.

Members of the New Zealand heritage sector also note the following places and themes at risk in New Zealand:

Archaeological sites under threat from rural farming

Sites representative of New Zealand's first Polynesian and European settlers.

Threat

Farming is a major part of New Zealand's economy: internal resources and external exports rely heavily on the farming industry. In addition, New Zealand has a strong ethos of private property rights, and many landowners resist the perception that their land and everything on it is not theirs to do with what they will. There is a common misconception in the farming industry that the presence of archaeological sites will prevent the economic use or development of the land.

Possible Solutions

Education of landowners as to the nature and implications of the archaeological resource, and especially of its value and significance. Better co-ordination with local government management systems and rules in district plans.

Coastal archaeological sites susceptible to sea erosion

A high percentage of pre-European sites is located along the coast. They are significant not only because they relate to New Zealand's first people but also because so many of them are impacted.

Threat

Rising sea level, apparent increasing storminess, destabilisation of dunes by recreational vehicles.

Possible Solutions

Survey to assess damage and set priorities, either for remedial

action or, failing that, urgent excavation (preservation by record). Participation of all key stakeholders is required (Maori tribal groups, NZ Historic Places Trust, territorial and regional authorities, Department of Conservation).

New Zealand's railway heritage

The industrial and cultural heritage including structures, archaeological sites, cultural landscapes (urban and rural) and railway settlements, sites and wider communities such as Frankton Junction, Raurimu and Taihape.

Over the last 15 years, since the restructuring of New Zealand's national railway system, all 19th- and 20th- century railway properties have been sold into private ownership and there are now very few railway workers – this is leading to the loss of railway communities, their social structures and buildings. Of the ten 20th-century planned settlements based on garden suburb ideals, two have been lost (Newmarket and Taihape) while the remaining settlements are under the increasing threat of urbanism, subdivision and infill housing (in both urban and rural areas), and building removal (in rural areas). Substantial removal of rural railway houses has taken place. The New Zealand 19th-century railway row is also under increased threat as people seek houses for relocation, and as the 'railway row' has yet to be recognised officially as heritage. Along with the housing communities are the railway lines, the stations and associated buildings, both urban and rural, and associated buildings such as shops and halls. Many lines have been removed and a number of stations closed, sold off and/or removed including buildings built up to the 1950s.

Threat

Urbanism, house removal, vandalism.

Possible solutions

Strengthen historical context of railway in the development of New Zealand at school and community levels. National heritage survey of railway places and the degree of risk and solutions identified.

Public & Commercial interiors of the early 20th century

- A significant record of the built environment – of 'going to town' when New Zealand was still predominantly rural.
- A record of interior design by both private people/architects and government architects.
- Increased rarity value due to extensiveness of loss of original interiors.
- The loss of the use of many significant buildings such as Post Offices and large department stores in the last ten years from restructuring has led to many interiors being stripped of decora-

tive and sometimes structural materials. In places such as Hamilton, only one or two interiors from pre-1950s remain intact – none have protection at regional or local level.

Threat

Redevelopment, façadism, café development.

Possible solution

Protection at regional and local government level through District Schemes/rules. Education on early 20th heritage.

Loss of domestic heritage in growing urban/city centres

These places are significant in telling the story of the growth of towns/cities.

Threat

High developmental pressure as land prices increase.

Possible solutions

Zoning areas of cities/towns as residential and removing the expectation of being able to develop. Protecting the historic heritage by listing as heritage items on district plans.

Historic cemeteries

Representative of early religious beliefs and social mores.

Threat

Neglect, lack of funds to conserve, and a general lack of appreciation by New Zealanders of their significance as an historic record and resource.

Possible solutions

Education, adoption by local community groups, research as to wider significance.

NICARAGUA

20th-Century Eclectic Architecture: Historic Centre of Managua

Managua, the capital of the Republic of Nicaragua, due to its geographic location in the volcanic range of the Pacific Ocean and the characteristics of its geologic formation, has always suffered the violence of nature, including eruptions, floods and earthquakes. Natural disasters, particularly during the 20th century, have been the principal cause for the destruction of the city, notably the events of 31 March 1931 and 23 December 1972.

Until the end of the 1940s, a series of reinforced concrete-based buildings developed in Managua. The style was eclectic, with influences of Californian colonial architecture and French neo-classical. These public and residential buildings represented a decisive step in the history of the country, very similar to the step that was taken for the reconstruction of the capital with technology differing from the traditional systems of construction using adobe and *taquezal*.

The December 1972 earthquake, which destroyed the capital city for the second time, forced the residents to totally abandon the centre of the city; the majority of buildings with an eclectic character were either partially or totally destroyed during this earthquake.

From 1973 to the beginning of 1990, the Historic Centre of the capital was not subject to any kind of intervention. It was not until the mid-1990s that a series of works were initiated conducive to the recuperation of certain buildings of great value and historic significance from the definitive position of the national cultural institutions (Museum, Archive and National Libraries).

The eclectic architecture of the Managua Centre is considered to be unique in the country, as the major part of it was designed and constructed by the first Nicaraguan foreign-graduate architects.

Currently a great part of those buildings are in a poor state of conservation; they have made little use of the existing legal framework and the buildings have not been prioritised in the Intervention Plan for the Rehabilitation of the Historic Centre. Among the buildings of great importance we have considered:

Old Cathedral of Santiago (1927–1940)

Designed and built by the firm of Belgium architects 'Dambach and Gauthier', it is the first building in the country to use a steel structure, built in the Ateliers Metalurgiques de Nivelles in Belgium. In the 1972 earthquake it suffered severe structural damage,

especially in the northern façade and in the last two flights of the towers. It remained abandoned until the mid-1990s when its restoration was decided but then suspended until the end of the same period, due to problems with the foundation of the building. These problems are considered to be irrecoverable. Currently, the site is exposed to the danger of earthquakes, especially in those areas affected by the 1972 earthquake.

Old Presidential Gallery

The Gallery was built at the end of the 1930s for the Government and the National Army protocol. It was part of the old 'Campo de Marte' (Field of Mars), which housed the high command of the Army and the Military Club. Currently it is under the custody of the National Army and is part of the Historic National Park 'Loma de Tiscapa' (Hill of Tiscapa).

Old Mantica House

Designed by the architect Julio Cardenal in a Californian colonial style, the building first served as a residence. Following the December 1972 earthquake, it was not suitable for habitation, maintaining this status until 1990 when the Foundation of Contemporary Art Museum 'Julio Cortazar' installed the totality of the museum's art-works in the building. Due to the poor condition of the building, the collections were transferred to the National Palace of Culture in 1998, consequently abandoning the building.

Conclusions

The eclectic architecture of the Historic Centre of Managua has to be revalued following its official declaration as Historic Cultural Heritage. In addition, the Nicaraguan State needs to co-ordinate its actions with the community and with academic institutions in order to undertake investigations and publications to communicate the intrinsic values of the mentioned sites.

In addition to being exposed to deterioration from the lack of conservation, the sites are exposed to earthquakes and, to a certain extent, to vandalism. What is necessary is immediate intervention, at least at a level of re-strengthening the structures to guarantee a longer life.

Adilia E. Moncada Aguirre
ICOMOS Nicaragua

NICARAGUA

Arquitectura Ecléctica Siglo XX – Centro Histórico de Managua

Managua, la capital de la República de Nicaragua, debido a su ubicación geográfica en la cordillera volcánica del Océano Pacífico y a las características de su formación geológica, siempre ha sufrido los embates de la naturaleza, tales como erupciones, inundaciones, terremotos, etc. Estos últimos especialmente durante el siglo XX fueron la causa principal de la destrucción de la ciudad: el 31 de marzo de 1931 y el 23 de diciembre de 1972.

Hasta fines de la década de los 40's se desarrolló en Managua una serie de edificaciones a base de concreto armado, siguiendo un estilo ecléctico, con influencias de la arquitectura colonial californiana y del neoclásico francés. Estas edificaciones públicas y residenciales representaron una etapa decisiva de la historia del país, como fue la etapa de reconstrucción de la capital con tecnología diferente a los sistemas de construcción tradicionales que eran adobe y taquezal.

El terremoto del 23 de diciembre de 1972, que destruyó por segunda vez la ciudad capital, obligó a los residentes a abandonar totalmente el centro de la ciudad, la mayoría de los edificios de características eclécticas fueron destruidos parcial o totalmente durante este terremoto.

Durante el período de 1973 a inicios de 1990, el Centro Histórico de la capital no fue sujeto de ningún tipo de intervención y no fue hasta mediados de los 90's que se iniciaron una serie de trabajos conducentes a la recuperación de algunos edificios de gran valor y significado histórico para la ubicación definitiva de las instituciones culturales nacionales (Museo, Archivo y Biblioteca Nacionales).

La arquitectura ecléctica del Centro de Managua, se considera única en el país, ya que la mayor parte de ella fue diseñada y construida por los primeros arquitectos nicaragüenses graduados en el extranjero.

Actualmente gran parte de estos edificios se encuentran en mal estado de conservación y el marco legal existente no se ha aprovechado al máximo en este sentido, además de que no han sido priorizados en el Plan de Intervenciones para la Rehabilitación del Centro Histórico. Entre los edificios de mayor importancia hemos considerado:

Antigua Catedral de Santiago (1927–1940)

Diseñada y construida por la firma de arquitectos belgas "Dambach y Gautier," es el primer edificio del país en el que se utilizó estructura de acero, la cual fue construida en los Ateliers Metalúrgicos de Nivelles en Bélgica. En el terremoto de 1972 sufrió severos daños estructurales, especialmente en la fachada norte y en los 2 últimos tramos de las torres. Quedó en abandono

hasta mediados de los años 90 cuando se decidió su restauración, la cual fue suspendida a fines de la misma época debido a problemas de asentamiento del edificio que se consideran irrecuperables. En la actualidad, el bien se encuentra expuesto a los embates de los terremotos, especialmente en aquellas áreas afectadas en 1972.

Antigua Tribuna Presidencial

Fue construida a fines de la década de los 30s con fines protocolarios del Gobierno de la República y del ejército nacional. Formaba parte del antiguo "Campo de Marte", donde se albergaba el alto mando del ejército y el Casino Militar. En la actualidad está bajo la custodia del ejército nacional y forma parte integral del Parque Histórico Nacional "Loma de Tiscapa".

Antigua Casa Mántica

Diseñada por el Arq. Julio Cardenal, en estilo colonial californiano, sirvió en sus inicios como casa de habitación, la cual tuvo que ser deshabitada a causa del terremoto de diciembre de 1972, manteniendo este estado hasta el año 1990, cuando la Fundación Museo de Arte Contemporáneo "Julio Cortázar" instaló en dicho inmueble el Museo albergando la totalidad del acervo. Debido a las malas condiciones del edificio, las colecciones fueron trasladadas al Palacio Nacional de la Cultura en el año 1998, con el consecuente abandono del inmueble.

Conclusiones

La arquitectura ecléctica del Centro Histórico de Managua debe revalorizarse a partir de su declaración oficial como Patrimonio Histórico Cultural.

El Estado nicaragüense debe coordinarse con la sociedad civil y las instituciones académicas para realizar investigaciones y publicaciones a fondo, que permitan la divulgación de los valores intrínsecos de dichos bienes.

Estos bienes además de estar expuestos al deterioro por la falta de cuidado, están expuestos a los sismos y en cierta medida al vandalismo, por lo que es necesaria su inmediata intervención al menos a nivel de reforzamiento estructural para garantizar una más larga vida a los mismos.

Adilia E. Moncada Aguirre
ICOMOS Nicaragua

NORWAY

Cultural heritage places, monuments and sites of national importance can be protected under national legislation (The Cultural Heritage Act). Cultural heritage of regional and local importance can be protected under the Building and Planning Act. The Directorate for Cultural Heritage is under the Ministry of the Environment. The Directorate is responsible for the management of all archaeological (including underwater) and architectural monuments and sites and cultural environments. The following agencies are responsible for the day-to-day management:

- County level Cultural Heritage Management exists in all 18 counties. This service advises the county administration on questions of conservation and protection of cultural heritage and environment in the planning process at county and municipality level.
- The Saami Parliament (Sámediggi) has a Department of Environmental and Cultural Heritage, which undertakes the same tasks as the county cultural heritage management.
- Local Council Cultural Heritage Management can be found in some towns and local councils. This service advises the municipal council on questions of conservation and protection of cultural heritage and environment in the planning process.
- The Archaeological Museums in Oslo, Stavanger, Bergen, Trondheim and Tromsø undertake excavation and investigation of archaeological monuments and sites.
- The Maritime Museums in Oslo, Stavanger and Bergen; the Museum of Natural History, Archaeology and Social History in Trondheim, and Tromsø Museum are responsible for underwater archaeological sites on the sea bed.
- The Cultural Conservation of Svalbard is administered by the Governor, in accordance with the cultural heritage regulations for Svalbard.

Cultural Heritage Overview

Overall, there are 1230 listed and protected building groups with 2950 buildings in Norway. Of these, 85% of the buildings are in rural areas and connected to agriculture. In addition, there are a range of other types of cultural heritage that are protected in Norway. These are briefly discussed below.

Archaeological sites

Archaeological sites have been protected since 1905, and until today 300,000 automatically protected objects on 70,400 sites have been recorded. Archaeological sites have been inventoried for the Economic Map since the early 1960s, but 72 out of 434 municipalities have still not completed this inventory. In addition, large forest and mountainous areas have not yet been investigated. The average loss of archaeological sites is estimated to about 0.7–0.5% each year, mostly resulting from agricultural work.

Rock Art

Rock art in Norway dates back more than 7000 years, numbering at least 1100 sites with more than 32,000 motifs. Observations and research during the past 25 years show that 94% of the sites are more or less damaged. The sites are endangered for a number of reasons, most often in different combinations: climatic influence, wet and dry depositions, macro- and microbiological growth, and human impact. The resulting impacts are weathering, mineral loss, development of cracks, crevices and exfoliations, and general



An early 20th-century timber merchant warehouse in Skien, County of Telemark, on the demolition list

mechanical, chemical and biological deterioration. In 1996, a national 10-year multi- and cross scientific project for the management, conservation and protection of rock art was initiated by the Directorate for Cultural Heritage.

Underwater archaeological sites

We do not know the exact number of underwater archaeological sites, but we have estimated it to be about 3500 locations with thousands of objects. Priority has been given to 400 sites. The pressures from development of the coastline, harbours, offshore activities and shell sand digging are threatening underwater sites.

Mediaeval period

Norway still has a few hundred unique mediaeval houses in wood. Of these, 255 have been restored during the last 8 years. Out of an estimated 2000 mediaeval wooden churches, only 28 stave churches are left, and some of them are in a poor condition. Stave churches are particularly threatened by the danger of fire, as well as by human wear and tear. A major project for the protection and safeguarding of these wooden churches started this year (2002). There are still 160 mediaeval stone churches left in Norway and more than 70 ruins of mediaeval churches, monasteries, castles, and so on. The ruins are generally in a bad condition and are seriously endangered. They are threatened by the effects of previous conservation works that used inappropriate techniques and materials, lack of proper maintenance and monitoring routines, plant growth, damage of frost, mechanical wear and tear and wanton destruction.

There are eight mediaeval towns in Norway, and their still-intact cultural layers are important – though seriously endangered – sources of information. The sites are under strong pressure from modern urban development. Efforts are being made to gain more knowledge about which conditions favour protection and which lead to deterioration. Through the systematisation of previous inventories, combined with ongoing studies, we are in the process of defining possible differential solutions, contingent upon the context and the local conditions; these include uncompromised preservation, archaeological excavations, protection in situ combined with building on the cultural layers.

17th- and 18th-century wooden churches

There are 185 wooden churches dating from the 17th or 18th centuries, and they are typical for the northern European region. There are still 130 churches from the period 1800–1850, and approximately 900 were built after 1850; 50% of these are of historical interest. The damage to these churches is mainly the result of overheating and cracking of wooden and painted decorations. We also have to mention that the introduction of new material, specially plastic wall paintings since the 1970s, has caused great damage.

Industrial and technical heritage

The protection of 31 technical monuments receives priority in Norway. In addition there are many others that are not protected and which are of great historical value. The complexity of these

monuments, their size and the lack of knowledge of their maintenance increase the danger of losing this industrial heritage.

Buildings owned by the State

Historic buildings owned by the State are recorded, but not protected by law. During the last years the Directorate of Cultural Heritage and the different ministries have worked out conservation plans for:

- Coastal administration – historic lighthouses;
- Railroad company (NSB) – stations, bridges, water towers, etc.;
- Military defence – including fortifications, airports, barracks (1300 objects are proposed for protection).

Ship preservation

The major task concerning ship preservation is to preserve a representative selection of vessels of great historical value. The term ‘ship preservation’ in Norway has been used synonymously with the preservation of vessels longer than 30–35 feet in a floating condition. In addition to this fleet there are many objects preserved inside museum buildings, but these are mainly small, open boats.

Ship preservation in Norway has always been based on voluntary efforts. This activity started in the 1960s, and the Norwegian Council of Cultural Affairs then financially supported some of these projects. Today the Directorate for Cultural Heritage, which is under the Ministry of the Environment, has the public responsibility for ship preservation. A total of 172 vessels have received economic support or been declared ‘worth preserving ship’. According to the Cultural Heritage Act §14a it is now also possible to protect boats that are of particular historical value.

In 1996 three national ship-preservation centres were established. These centres have collected valuable knowledge concerning old shipbuilding skills and are able to maintain old vessels in accordance with relevant traditions. The restoration work done at the three centres is based on historical and technical documentation. One of the greatest threats against a properly ship preservation today seems to be the safety regulations.

Recorded and not protected buildings

During the years 1973–1998, 540,000 buildings built before 1900 were recorded across Norway. These buildings have no legal protection and most of them are part of farms. They are of great historical value as they represent an enormous source of knowledge of former craftsmanship, use of materials and ways of life. Research in some communities has given the depressing result that 15% of the buildings have disappeared within 20–25 years. In addition, 20% have been badly damaged. Without a large scale repair and maintenance programme, 35% of the buildings will be lost within 10 years. If these buildings are not taken care of, there will be virtually none left in 80 years time.

Historic gardens and parks

A register of approximately 400 gardens and parks of historic interest in Norway was established around 1960. The register covered the whole country except the two last northern counties, which were not included until the 1980s. This register has been revised only once, in 1986, when the gardens were also surveyed. The 1986 revision showed that while the majority of the gardens

were in relatively good shape, 40% had deteriorated, of which 20% were in ruin and 7.5% had been destroyed. This means that there is an acute need for a total update and digitalisation of the register and a new field survey.

Museum buildings

In total, 329 Norwegian museums own 4700 historic buildings, mainly as part of open-air museums. Many years of lacking or poor maintenance has led to a considerable loss of authentic building materials.

Historic Saami sites

The Saami have been recognised as the indigenous people of Northern Scandinavia, and many Saami sites have been recorded during the last couple of decades, in connection with different projects. However, since Saami sites have only been legally protected since 1978, and most of them are located in forest and mountain areas, the majority of sites have not yet been identified. This presents a particular danger because many Saami sites are threatened by the building of hydroelectric power stations, dams and military training fields. Only one Saami cultural environment, Skoltebyen in South Varanger (County of Finnmark), has so far been listed; this site is the traditional summer camp (settlement) of one of the Eastern Saami groups.

Groups of Monuments and Sites

Historic wooden towns – fire protection

There are more than 200 historic wooden towns and areas of densely built wooden buildings in Norway. Highly flammable materials, a short distance between houses, frost problems (tem-

peratures below -30°C are normal), heating during long periods of the year, windy conditions, remoteness of sites (distance to fire brigade, unoccupied buildings etc.) and insufficient water supply in remote locations create particular challenges for wooden towns. Fire protection of wooden towns started with the installation of sprinklers at Bryggen in Bergen in the early 1960s. This step followed a fire in 1955 that destroyed half the buildings at Bryggen (one of four Norwegian places on the UNESCO World Heritage List). In the 1980s, work was started on fire protection of the mining town of Røros (also on the UNESCO World Heritage List). Fire detection in lofts and passages was recommended for Røros in a report in 1985. Extreme climatic conditions made it difficult in those days to find appropriate fire detection systems, because of too many false alarms. Experience with the Norwegian stave churches now makes it easier to find fire detection systems suited for use in difficult climatic conditions. In recent years a pilot project has been carried out in the old fortified town of Fredrikstad to test relevant external fire-detection systems in lofts and passages.

In the early 1990s, plans were made for the fire protection of the old wooden centres of Risør and Tvedestrand. Some technical measures were carried out in these towns: for example, dry sprinklers on the façades of some houses to create fire barriers. Local enthusiasm has contributed to improved fire protection in Skudeneshavn (on the coast north of Stavanger), including external frost-proof fire hoses and a fire engine suitable for use in a small town with narrow streets. In Lyngør, another coastal community, the fire brigade is equipped with a boat for fire fighting.

In addition to the above work, the Directorate for Cultural Heritage has funded plans for the fire protection of Grip, Lillehammer and Stavanger, carried out during the last few years.

The agricultural landscape and farmsteads

Priority has been given to 104 cultural landscapes. Reports for these areas have been prepared, but we do not have any surveys for the condition of these landscapes. Every year 5000 acres of land



Hunting pits for elk are common in many Norwegian forest areas. This one is situated in Follidal, County of Hedmark.

are subject to urban development, and most of these areas are within the suburban rural landscape.

The Arctic area

Half of the archipelagos of Svalbard has been surveyed and recorded, and sites have been found from whaling to hunting dating to the 16th century, and the mining industry from the 20th century. The tough climate, erosion and increasing tourism are today the greatest threats to the cultural heritage of the islands.

General Threats

Agricultural development

Norway has 180,000 agricultural properties and in connection with these, farm buildings present the largest number of cultural heritage items. Every year for the past 15 years, 2% of the total number of farms is closed down and partly abandoned. Outhouses are losing their function and are no longer maintained. Deep ploughing destroys archaeological sites and cultural layers.

Forestry

It is only in recent years that archaeologists have seriously started to show an interest in forest areas. During the last 20 years, archaeological digs and recordings in these areas have revealed a rich occurrence of cultural remains and several new types have been discovered or have been dated further back than previous remains. Mechanisation of forestry in Norway was a post-war phenomenon, and it was not until around 1960 that machinery began to replace the horse to a greater extent. This means that large areas still exist in which cultural monuments and cultural environments are nearly untouched by modern intervention. This places Norway in a unique position, also among the Nordic countries, and it imposes upon us a special responsibility to manage this heritage in a sustainable manner. A precondition for success, however, is the support of those who make their daily living from the forests.

Building of roads, heavy forestry machinery and gravel pits are threatening the unknown archaeological sites in the outer areas.

Training courses in cultural heritage in the forest have been organised for more than 12,000 forest owners and workers. Forest certification will probably help to diminish the loss of this cultural heritage.

A central principle in Norwegian environmental politics is that each sector is responsible for its own cultural sites. The Norwegian forestry sector has taken this responsibility seriously and has established (1998) a trial project whereby cultural heritage sites are recorded as a part of forestry planning. Through the project 'Environmental recording in forests' – sub-project 'cultural heritage' – the forestry sector is covering new ground by defining target groups, types of cultural heritage sites of value, establishing recording methodology and adopting a cross-disciplinary approach. The project is necessary because national cultural heritage databases have been found to be inadequate and unreliable for the Norwegian forests.

Communication

The development of road and railway networks, harbours and airports are claiming huge areas in Norway, posing great threats to all cultural landscapes and archaeological sites. Of the total loss, 1% can be traced back to communication and infrastructure projects.

Military

The military forces are in a process of reorganisation and rationalisation. Many old camps and some training fields are abandoned, but also new training fields are under planning. The largest interference in nature, an area of 226 square kilometres that includes a large number of archaeological sites, is now under planning in eastern Norway under the name of regional training fields for eastern Norway. During the last four years most of the area had been recorded and 2981 legally protected sites were found, dating back to the Stone Age, Iron Age and mediaeval times.

Hydro electric power

New hydro-dams are still under planning. The lakes so created will cover enormous areas that include many historical sites.

PALESTINE

Destruction in the West Bank, April 2002

This report is the first to be submitted by the Palestine National Committee of ICOMOS to the *ICOMOS World Report on Monuments and Sites in Danger* concerning Palestinian heritage sites at risk. The Committee was established in February 2002 and launched its first press release on 11 April 2002, to voice grave concern about the use of air and field artillery by Israeli forces in the historic old cities of Nablus and Bethlehem, in the West Bank, Palestine.

Old City of Nablus

The city of Nablus, with 113,000 Palestinian residents, suffered considerable damage and destruction during an 18-day air and ground bombardment by Israeli military forces, 3–21 April 2002. Most of the destruction occurred in the two-millennia-old historic core area in central Nablus, where 16,000 residents and hundreds of economically viable businesses are located. The large-scale attack on Nablus was part of an Israeli re-occupation of Palestinian territory in the West Bank that targeted major cities and villages. Since then, Israeli military forces have repeatedly re-entered the city causing more damage. Curfews on the city as well as movement restrictions between cities have complicated the task of making further damage assessment. (This report is based on the initial 'post-disaster' assessment made by the municipality: *'Post-Disaster Damage Assessment for the City of Nablus'* prepared by Nablus Municipality, 5 May 2002.)

Description

The Old City of Nablus is the historic core of the West Bank's largest city and a commercial hub for the agriculturally wealthy northern area. Founded in 2500–3000 BC by the Canaanites, it was rebuilt by the conquering Romans in the first century and called Flavia Neapolis, from which the name of Nablus is derived.

Prior to 3 April, the Old City was the most economically healthy of all old cities in Palestine, and one of the most beautiful. The very dense urban fabric was composed of the main commercial streets and six residential quarters formed of clustered courtyard houses and a traditional organisational pattern of winding alleys, attached residences and wider vaulted market places. Monuments include nine historic mosques (four built on Byzantine churches and five from the early Islamic period), an Ayyubid mausoleum, and a 17th-century church, but most buildings are Ottoman-era structures such as 2 major khans, 10 Turkish bath houses, 30 olive-oil soap factories (7 of which were functioning), 2850 historic houses and exceptional family palaces, 18 Islamic monuments and 17 *sabeel* (water fountains). Visible Roman ruins lie outside the Old City, and a few monuments within the Old City date back to the Byzantine era and Crusader period (*Riwaq Database*, Centre for Architectural Conservation). A Roman-era aqueduct system runs under the city, part of which had recently been preserved by the municipality and opened for visitors.

The city's economy has been built on traditional handicrafts and small-scale production of Arabic sweets, olive-oil soap, stone and woodcarving, hand-coloured floor tiling and traditional cafes that are mainly centred in the Old City. Nablus Old City is an

example of an authentic historic centre, with a viable economy and stable residency, and well integrated with the modern city.

Recent History

After the withdrawal of the British Mandate in 1947, followed by Jordanian administration thereafter, the city fell under Israeli military occupation in 1967, causing demographic changes in the city. The Israeli military constraints that were placed on local industry encouraged the commercial class to leave the Old City and to be replaced by poorer sectors and refugees from other areas, and indirectly caused the dilapidation of the housing stock.

Under recent Palestinian rule, the Nablus municipality, with the aid of a special architectural unit and several international donors, slowly began a programme of maintenance of the Old City to preserve its architectural features. It improved water and electricity infrastructure, laid flagstone paving and began treating sewage

Old City of Nablus





Old City of Nablus

problems. It also undertook a survey of historical buildings, in cooperation with al-Najah University, and embarked on restoring arches and the landmark Ottoman clock tower. Restoration of an Ottoman-era stables and adaptation for use as a children's cultural centre has been a showcase project of the municipality (*TURATH* Newsletter, Welfare Association, May 2002).

Cause of Destruction, 3–21 April 2002

The whole of Nablus, but particularly the Old City, was held under total curfew and subjected to 18 days of bombardment and targeted destruction from Israeli F-16s, Apache helicopter gunships, tanks and military bulldozers. The kind of military ordnance used ranged from heavy bombs and tank shells to strafing fire and remote-controlled explosives. The most pervasive damage was caused by military bulldozers that were used to batter the narrow alleyways of the Old City to widen streets to facilitate tank movement, in the process destroying façades and walls, and demolishing historic residential buildings. Israeli soldiers also used timed explosives to blow holes in walls and doors to create internal passageways through linked historic buildings, to facilitate the ground invasion. Tanks repeatedly re-entered the city in May and June, causing further damage.

Damage Assessment Method

A survey of the Old City, in addition to other areas of the city, was carried out by ten teams of four to five engineers, architects and municipal experts for five working days immediately after the first wave of destruction. The work was managed by a steering committee that consisted of the Nablus municipality and representatives of UNDP, al-Najah University, the Palestinian Engineers Association and the Palestinian Contractors Union. Damage assessment was prepared using evaluation categories adopted in the European Macro Seismic Scale of grade 1 (repair cost is 1–5% market value of building) to grade 5 (total collapse).

Conclusions

The loss of life, injury, loss of homes and livelihoods that resulted from the bombardment are incalculable in monetary terms. It was observed that all buildings in the Old City were effected to some

degree by the Israeli bombardment, ranging from light damage (broken windows) to total destruction. Municipal estimates of the cost of consolidation and repair and loss of structures in the Old City is US\$41.5 million as of early May.

Houses in the historic core are composed of multi- and split levels, small rooms, stairs and courtyards. It is extremely difficult to draw boundary lines between buildings; damage of any part of one house can affect other units of the attached, above or underneath.

- 64 buildings or groups of buildings suffered heavy structural damage or were totally destroyed (grades 4 and 5).
- 221 buildings or group of buildings suffered some structural damage and are unsafe. They need urgent repair and renovation. More may become unsafe during the winter when water will penetrate cracked walls.
- 60 families have been forced out of the Old City after their homes were demolished and many other families have evacuated unsafe homes for refuge in other areas of the city.
- As a result of the movement of heavy Israeli tanks, most of the newly tiled stone streets of the Old City, financed by donor countries, and original stone walkways have been severely damaged or destroyed, as well as the newly renovated water and sewage lines underneath.
- Restoration work such as consolidating structures, cleaning façades, erecting street coverings, repairing windows, doors and arches has been destroyed.
- The electrical network in the Old City has been severely damaged. Pylons and wiring have been felled.
- The streets were extensively damaged by tanks, including the sidewalks, curb stones, sign posts, utility poles, fences, landscaping, phone boxes and signs.
- More than 40% of the total number of built units inside the Old City are trade-based (Riwaq Database). Many of these businesses were structurally damaged, burnt or looted during the invasion.

Listed below are examples of damaged historical structures used as places of worship, residences, businesses and cultural heritage.

1. Al-Khadra Mosque

The oldest mosque in Nablus, Grade 4 damage. Originally a mosque that was converted into a church by Crusaders, it was converted back into a mosque in 1187. The mosque served the residential communities of Yameeni and Qaryoun quarters in the Old City. Its features were a Mamluk minaret, simple but rich layout, intricate stone detailing and handmade wooden doors. The squared minaret built by the Mamluks was located near the original building, one of only two such monumental minarets existing in Palestine. Large parts of the mosque, including the main prayer hall of 150 square metres, were destroyed by Israeli tank fire followed by

Al-Khadra Mosque



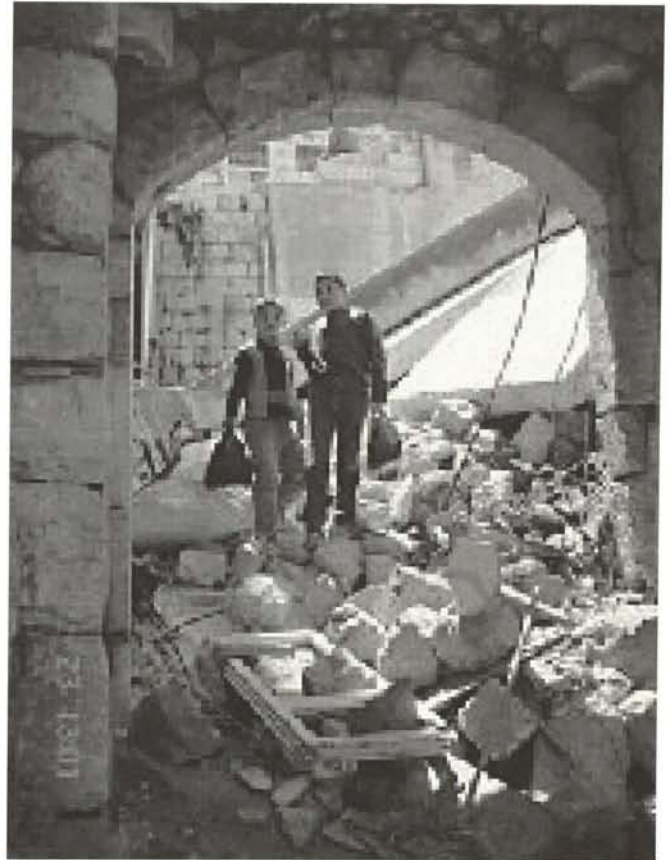
a bulldozer that demolished the main façade, two-metre thick walls and caused partial roof collapse at the western side, affecting the stability of the building and threatening the safety of nearby residential structures.

2. Hosh al-Shubi

Ottoman-era traditional extended family building, Grade 5 total damage. Located in the Qaryoun quarter, enclosing a rare public open space, the 300 square-metre building was inhabited by nine low-income families. Eight residents (three children, three women and two men) died when Israeli bulldozers tore down the buildings at night to gain access into the old city. Two elderly family members were rescued from the rubble one week later, after the curfew was lifted (*'Post-Disaster Damage'*, Nablus Municipality). The destruction of the house endangered the adjacent buildings and affected the structural stability of the entire block. Parts of the *hosh* are still standing, threatening the safety of people moving around the site.

3. Al-Kannan soap factory site

Ottoman-era building, Grade 5 total destruction. Located near the main western entry to the old city, the site contained two olive-oil soap factories (al-Kannan and al-Nabulsi) and a group of houses belonging to eight families. The Kannan factory was hit by helicopter 'smart' bombs and totally burnt. The destroyed factories were two of the city's 30 famous 18th-century soap factories. The destruction affected 3500 square metres of built-up area in adjacent buildings and affects the structural stability of the residential blocks around the site. Two other soap factories were partially demolished: the Abu Shamat family factory was hit by tank shells that damaged the external walls, and the free-standing Masri family factory (built in 1890) was totally burnt from tank shells. Explosives were also placed inside the buildings.



Hosh al-Shubi



Al-Kannan soap factory site



4. Al-Jadedeh (al-Shifa) Hammam

Ottoman-era Turkish bathhouse (built in 1720), Grade 3, partial damage. The structure, which is of historical and architectural value (built in 1790), was restored in 1992 and is one of only two baths that continues to function in the old city for social gatherings. Two helicopter 'smart' bombs hit the main hot bathing room of the hammam, creating large holes in the vaulted roof. The damage has seriously affected the stability of the historical structure and its unique architectural design.

Bethlehem Old City

A team of international and Palestinian experts assessed the cultural heritage damage in Bethlehem Old City, using a rapid technical survey of damages. Damage was classified according to four grades (superficial damage, slight structural damage, heavy structural damage and total collapse). A total of US\$1.4 million in damages was estimated, primarily grades 3 and 4, and loss in urban furniture. Direct damage to the Church of the Nativity complex from projectiles and fire was estimated to total about US\$77,000.

Damage Description

Most of the damage to the Old City was found in the market area and around the main street. The passage of heavy military vehicles in narrow alleys caused the following:



Al-Jadedeh (al-Shifa) Hammam

- stone pavement and urban furniture partially or totally destroyed;
- shop shutters crushed or shot at;
- corners of buildings and sidewalks crushed;
- numerous cars crushed and burnt, which caused damage to pavements and the façades of adjacent buildings;
- partial or total collapse of the internal structure from explosive devices placed inside buildings; many interiors were burnt, causing blackened façades, and damage to electrical systems;
- possible indirect structural problems on the buildings adjacent to damaged external walls.

Eight house-units were declared unsafe for residents (Centre for Cultural Heritage Preservation / Bethlehem 2000).

The Church of the Nativity complex, where Palestinians had sought refuge from the attacks, was damaged by bullets, fire and one missile, but was probably saved from more serious damage by the widespread interest and appeals made by the international community. Within the church itself, wall mosaics, the roof and the external upper façade of the central nave suffered bullet hits that caused holes of up to 3 x 10 centimetres in diameter. In the Franciscan convent within the complex, damage was confined to pavement, plaster, frames, doors, electrical system, lighting system and walls. The external stone façade was blackened by smoke. A marble statue in the Church of St. Catherine and St. Jerome's cloister courtyard was damaged by bullets.

In the Greek convent within the complex, a missile hit a double cross vaulted room, damaged window frames and the base of the arch in the cross vault, causing a 20-centimetre hole. On the upper floor, three rooms and a staircase were seriously damaged by fire; there was also fire damage to wooden doors, handrails, plaster, pavement, windows, and walls in the rest of the structure. In one room an ancient painting and furniture were damaged. Bullets gouged holes (10 x 5 centimetres) in the external southern and eastern façades of the tower.

ICOMOS Palestine

Bethlehem, the Church of the Nativity



PANAMA

Historic Summary of the Isthmus of Panama

The Isthmus of Panama makes its appearance in the world map for the first time when, in 1501, the Spanish explorer Rodrigo Galvan de Bastidas discovers its Atlantic coast, resulting in the first exploration of the land. The Spanish crown sent subsequent expeditions to the New Continent. The strategic location and the incomparable territorial narrowness of the isthmus was recognised when, in 1513, explorers crossed the isthmus and discovered the South Sea (Pacific Ocean). The city of Panama was founded in 1519, to be the first city founded on the Pacific coast of America.

Spanish Colonial Period (1501–1821)

The discovery and systematic conquest of South America followed the foundation of Panama. Almost immediately, the 'Royal Route' and the 'Route of Crosses' were created – the first routes via which the riches from the empires of America were transited to the coffers of the Spanish Crown. All of this generated the famous festivals of Portobelo, the programmed arrivals of fleets of galleons and the establishment of a Royal Audience in 1539.

The ambition and greed of other European powers of the time (e.g. England, France, Holland) were not slow to follow. Faced with this menace, a whole defensive system was designed and built at Panama, in the form of bulwarked fortifications (and subsequently platforms), the Portobelo examples being the most outstanding and the Castle of San Lorenzo (Atlantic Coast): both were declared World Heritage in 1980. As a consequence of a pirate attack led by the Englishman Sir Henry Morgan, the city of Panama was destroyed in 1671 and left in a state of majestic but impotent ruin. (This was declared a monumental historic ensemble in 1918.) In 1673, the new city of Panama was established at a different location: a walled site with an urban but military layout that was declared World Heritage in 1997, referred to as the 'Old centre'.

Colombian Period (1821–1903)

Following independence from Spain, Panama became a department of the New Grenada (Colombia). Between 1850 and 1855 and as a consequence of the golden lure of California (USA), a railway was built, becoming the second route through the Isthmus. This led to the creation of an incomparable Atlantic city, Colon, that was declared a historic monumental ensemble in 2002. Following the establishment of Colon, the French initiated the construction of a level canal (1885–1895), that was to be the third and last route through the Isthmus, but failed in this attempt.

Republican Period (1903–present)

Finally, the Isthmus separated from Colombia and became an authentic republic in 1903, accompanied by majestic buildings of neo-classical type. The Northern Americans bought the rights to the building works of the canal and converted it into a lock canal, which they finished in 1914, resulting in a majestic and unique engineering work, representing an important industrial legacy for

the rest of the world. All these historical and cultural steps have left a cultural mark and a rich and varied architectonic production in the urban ensembles of Colon, the Old Centre and the Canal Zone.

Cultural Heritage of Panama

World Heritage (declared by UNESCO)

- Castle of San Lorenzo Royal of Chagres (built between 1595 & 1779, declared in 1980)
- Fortifications of Portobelo (built between 1600 & 1800, declared in 1980)
- National Park of Darien (declared in 1981)
- International Park la Amistad (declared in 1990)
- Old Centre and Bolivar Hall (founded in 1673, declared in 1997)

National Heritage

Panama today possesses four Historic Monumental Ensembles (Historic Centres), various archaeological pre-Colombian sites and 35 Historic Monuments (buildings and individual structures). Currently, there is an ongoing process to identify, delimit and declare as Historic Monumental Ensembles, various villages of the central provinces that are characterised by an extensive vernacular heritage; there is also a process to do the same with the Panama Canal.

Factors of risk for the heritage of Panama

Important efforts are being undertaken to guarantee the preservation and the development of the CMH and MH. However, risk factors exist that are of natural, human, cultural or governmental management character, the last two being the most serious ones.

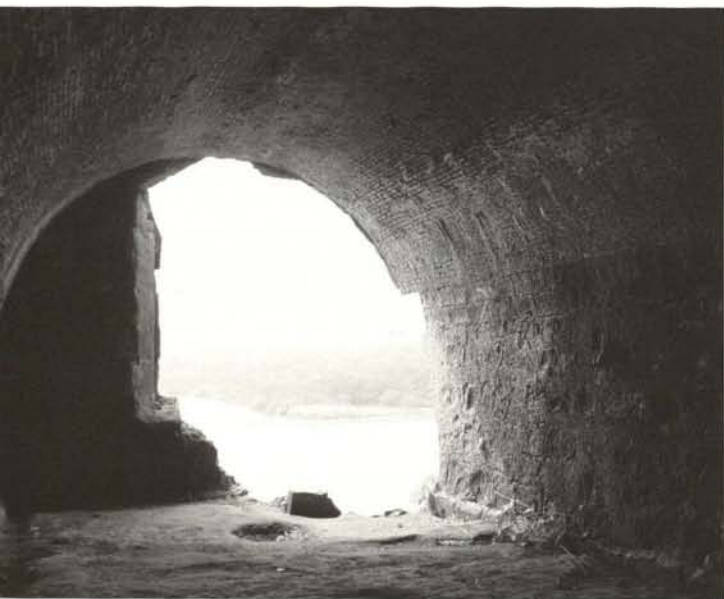
Governmental management and cultural factors

Deficiency in the inventory, monitoring, control and governmental management:

- a) The inventory and documentation works of the CMH are being undertaken but are still far from being finished. This is due to:
 1. insufficiency of inter-institutional co-ordination
 2. lack of economic resources and qualified personnel
 3. non-existence of a plan and a national commission that examines a programme and requires compliance
 4. lack of pressure from NGOs, private organisations and society in general.
- b) The monitoring, control and maintenance by the responsible entities and heritage officials (National Institute of Culture – INAC; Panama Institute of Tourism – IPAT; National Authority of Environment – ANAM) has improved, but it is still insufficient. This is due to:



Fort of San Geronimo, Portobelo. Uncontrolled, improvised settlement adjacent to the heritage features (Nov 2002).



Castle of San Lorenzo Royal (el Real) of Chagres. Partially demolished by State negligence (Nov 2002).

Ensemble of Old Panama. Vehicular road in the middle of the historic centre to be relocated (Nov 2002).



1. problems of accessibility of some CMH due to distance, and the failure of certain entities (institutions) to decentralise
2. the economic resources assigned by the State are minimal and ridiculous
3. lack of qualified and experienced personnel.

c) The State management is shaped in the following way:

CMH Portobelo and the Castle of San Lorenzo

In 2000 an 'Inter-institutional Commission' directed by ANAM was created, which, among others, is working on the process of territorial distribution and cadastral rezoning. Even if they have achieved certain goals, including actual studies of preservation (driven by the World Monument Fund), the following deficiencies are present:

1. ANAM is not the most ideal entity to be responsible to draw up management plans on the built heritage
2. the process is exceedingly long and bureaucratic
3. insufficient inter-institutional co-ordination
4. the consulting programme has not been totally opened to NGOs or private organisations.

CMH Old Panama

Together with the previous CMH, it is the historic centre that is doing the best in its total rehabilitation, thanks to an existing official policy that has achieved:

1. Law decree 'Number 9 of 1997' that establishes among others the fiscal and economic incentives that have promoted a large part of the private rehabilitation;
2. The 'high level commission', currently the 'Office of the Historic Centre' (OCA) that is working on:
 - a. inventory and classifying (cataloguing)
 - b. rules of intervention
 - c. works of sign-posting, advertising, illumination, access and vehicular traffic
 - d. management master plan.
3. The 'School workshop Panama' (sponsored by the Spanish Agency of Co-operation) that is working in training qualified labour according to the old customs of preservation, and restoration of the Obarrio Mansion.
4. Creation of a series of trusts and foundations that is good at raising funds (private and State) to manage concrete projects of restoration and renovation.

Apart from these undeniable achievements, the official management still shows the following deficiencies:

- the economic resources assigned by the state are minimal and ridiculous;
- monitoring and maintenance of the deficient structures that bring about deterioration by natural factors;
- lack of a clear system of demarcation, identification and heritage signs;
- Political instability. Lack of a clear, defined and stable policy in respect to heritage.
- Insufficient inter institutional co-ordination and a ridiculously long bureaucratic process;
- Vulnerable laws and administrative structures;
- Prevailing impunity when it is time for administering sanctions;
- Difficulty in the opening of the consulting to NGOs and private organisations;
- State interventions badly planned, designed and executed without the appropriate control and monitoring.

Cultural Problems

- lack of interest and apathy
- the word 'maintenance' is unknown
- lack of education and vision
- inclination of the imposed values of other predominant cultures
- culture of egoism and 'little importance'.

Human Factors

Territorial Invasions: Uncontrolled invasions and settlements over the CMH, threatening its physical integrity. One cannot count on peripheral zones of transition ('buffer zones') that should offer protection to the geographical limits of the CMH.

Environmental contamination: Contamination and structural deterioration caused by heavy uncontrolled vehicular traffic and the existence of roads that must be relocated.

Development and urban transformation: Developments and transformations as a consequence of lack of plans and effective regulation of zones, use of land, protection, development and density.

Private and State Negligence: Negligence when it is time to maintain and take care of heritage.

Tourism: Tourism has still not been properly planned and controlled, promoting the abuse and deterioration of heritage.

Natural Factors

Excessive humidity and rainy precipitation: The excessive and constant humidity, typical of the tropical region, is one of the most feared and common sources of deterioration, affecting the walls of calicanto and brick masonry, the patina of the stones, the structures of exposed wood, etc, favouring the proliferation of botanical attack. The rainy precipitation is exceedingly intense and aggressive, with a rainy season of nine months. The deficient canalisation of certain waters causes deterioration by floods; lines and pipes of obsolete drainage cause blocking, filtering, structural weakening, erosion, and so on.

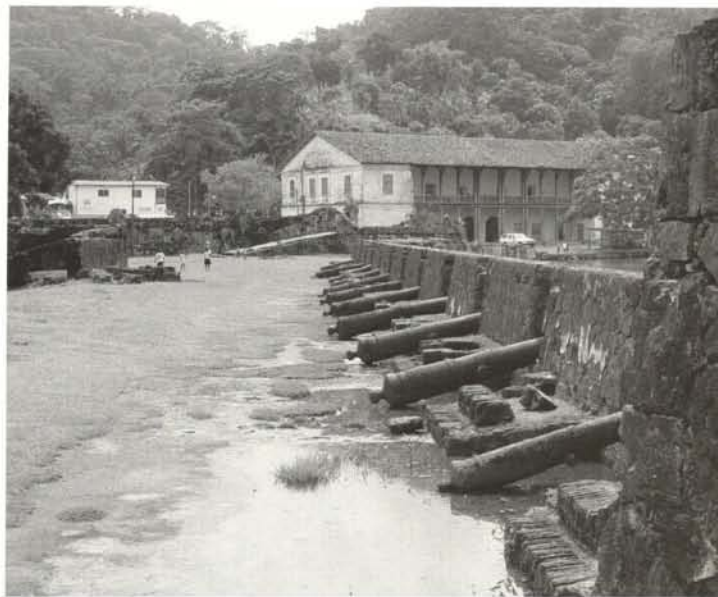
Excessive heat and change of temperature: The excessive heat and the sudden change in temperature are typical of the tropical region, producing expansions and contractions in the stonework with the consistent appearance of serious cracks. Because they are not being treated, these cracks can weaken the structures to the point of structural instability.

Salinity and wind erosion: Due to the fact that all the CMH are located in front of the sea, there is constant wearing from salinity and wind erosion. Over time and facing lack of maintenance, this erosion can consume several inches of material. This is one of the principal problems of the CMH in Old Panama.

Botanical and biological attack: The combination of humidity, rain and sun promote botanical attacks, typical in all the CMH, from almost every type of mushrooms, climbing plants, weeds and parasitic plants. This natural attack is one of the most common and



Castle of San Lorenzo Royal (el Real) of Chagres. World Heritage (main body, Nov 2002).



Fort of San Geronimo, Portobelo. World Heritage (lower platform and Aduana building, Nov. 2002).

Castle of San Lorenzo. World Heritage (section of the recently destroyed wall, Nov. 2002).



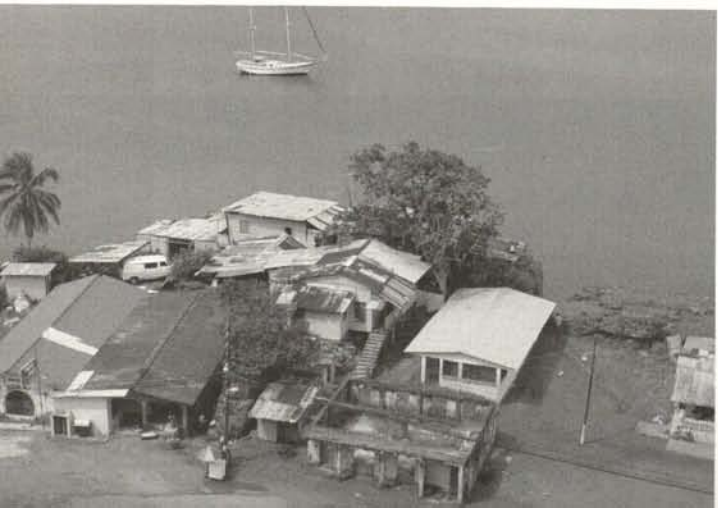


Castle of San Lorenzo. World Heritage (deterioration through lack of maintenance, Nov. 2002).



Restored houses, historic centre. World Heritage (successfully restored houses, Nov. 2002).

Fort of Santiago de la Gloria, Portobelo. World Heritage (uncontrolled invasive settlements, Nov. 2002).



aggressive. Not being treated appropriately, the roots of these organisms reach an unthinkable depth, provoking the collapse of the structure.

The tropical region is rich in all types of biological organisms that seriously affect wood. Inside the most common ones we have termites that can cause serious structural problems after their activity consumes a large part of the wood sections. This is a typical problem in the CMH of the Old Centre where one can find a great number of buildings with wood structures dating from the 19th and 20th centuries.

Recommendations

In our case, the risk factors of the cultural type and governmental management are the most serious. As a result, we propose the following alternative solutions:

- Exercise a more efficient and constant pressure mechanism, from the international community, so that the governments are forced to preserve, manage, promote and report regularly on the State of our heritage.
- Create of high level multidisciplinary commission, without any political ties, that brings together State representatives, NGOs and the private sector that draws up a national master plan of preservation, management and promotion of tourism heritage.
- Creation of multidisciplinary sub-commissions, without any political ties, which bring together state representatives, NGOs and the private sector to draw up concrete plans of preservation, management and promotion of tourism heritage of each CMH individually.
- Establish laws and legal mechanisms so that governments, without distinction for party tendencies, establish and maintain a clear, definitive and aggressive policy for preservation and development of heritage. Guarantee that these policies can be administered efficiently without political pressure nor bureaucratic delays.
- Arm work teams, of the State and private sector, who can as quickly as possible finish the inventory documentation, investigation, cataloguing and rules of intervention over heritage.
- Establish laws and administrative mechanisms that force and guarantee the inter-institutional co-ordination of all the sectors involved, avoiding the delayed bureaucratic process.
- Establish laws and administrative mechanisms that allow official heritage entities to fully exercise their monitoring, protection and sanction over interventions in the CMHs, without distinction on whether they are being undertaken by the private sector or by the State.
- Establish academic plans for degree, postgraduate and masters courses in the University of Panama for the training of qualified professionals.
- Establish materials and extracurricular plans in the primary and secondary schools that promote the values of respect, admiration and maintenance of heritage.

Arch. Daniel Young-Torquemada, Secretary
ICOMOS Panama

PANAMA

Reseña histórica del Istmo de Panamá

El Istmo de Panamá realiza su aparición en el mapa mundial por primera vez cuando, en 1501, el explorador español Rodrigo Galván de Bastidas descubre su costa atlántica, resultando en la primera exploración de Tierra Firme. Subsecuentes expediciones que la corona española enviase hacia el Nuevo Continente, hacen que la estratégica ubicación regional y la inigualable estrechez territorial del istmo sea reconocida cuando, en 1513, se cruza a través del mismo y se descubre el Mar del Sur (Océano Pacífico). Seguidamente, en 1519, se funda la Ciudad de Panamá (primera ciudad fundada en la costa pacífica de América).

Período Colonial Español (1501–1821)

Es gracias a Panamá que se materializa el descubrimiento y conquista sistemática de América del Sur. Inmediatamente, se crea el "Camino Real" y el "Camino de Cruces", primeras rutas transistmicas a través de las cuales habían de transitar todas las riquezas provenientes de los imperios de América, en su ruta hacia las arcas de la Corona. Todo esto genera la creación de las famosas ferias de Portobelo, los arribos programados de flotas de galeones y el establecimiento de una Real Audiencia en 1539.

La ambición y la codicia de los otros poderes europeos de la época (e.g.: Inglaterra, Francia, Holanda, etc.) no se hacen esperar. Ante tal amenaza, se diseña y construye todo un sistema defensivo, en la forma de fortificaciones abaluartadas (y posteriormente de plataformas), siendo las más destacadas las de Portobelo y el Castillo del San Lorenzo el Real de Chagres (costa atlántica), ambos declarados Patrimonio de la Humanidad en 1980. Como consecuencia de un ataque pirata dirigido por el británico Sir Henry Morgan, la ciudad de Panamá es destruida en 1671, quedando en un estado de conjunto ruinoso majestuoso e imponente, el cual ha sido declarado conjunto monumental histórico (CMH) en 1918. Luego, en 1673, se trasladaba y fundaba la nueva ciudad de Panamá, a un singular recinto amurallado de trazado urbano militar que ha sido de declarado Patrimonio de la Humanidad en 1997, con el nombre de Casco Antiguo.

Período Colombiano (1821–1903)

Una vez independiente de España, Panamá pasa a ser un departamento de la Nueva Granada (Colombia). Entre 1850 y 1855 y como consecuencia de la fiebre del oro de California (USA), se construye el ferrocarril transistmico, segunda ruta a través del istmo, favoreciendo la creación de una inigualable ciudad atlántica declarada CMH en el 2002 conocida como, Colón. Luego, los franceses inician la construcción de un canal a nivel (1885–1895), tercera y última ruta a través del istmo, pero fracasan en el intento.

Período Republicano (1903–presente)

Finalmente, el istmo se separa de Colombia y pasa a ser una auténtica república en 1903, acompañada de majestuosas edificaciones de tipo neoclásicas. Los Norteamericanos compran los derechos sobre las obras del canal y convirtiéndolo en un canal por exclusas, lo terminan en 1914, resultando en una obra de inge-

nería majestuosa y única la cual, por sí sola, representa un importante legado industrial para el resto del mundo. Todas éstas etapas histórico-culturales dejan una impronta cultural y una rica y variada producción arquitectónica en los conjuntos urbanos de Colón, el Casco Antiguo y la Zona del Canal.

Patrimonio cultural de Panamá

Patrimonio Mundial (declarado por la UNESCO)

- Castillo San Lorenzo el Real de Chagres (construido entre 1595 – 1779, declarado en 1980).
- Fortificaciones de Portobelo (construidas entre 1600 – 1800, declaradas en 1980).
- Parque Nacional del Darién (declarado en 1981).
- Parque Internacional la Amistad (declarado en 1990).
- Casco Antiguo y Salón Bolívar (fundado en 1673, declarado en 1997).

Patrimonio Nacional

A la fecha, Panamá posee 4 Conjuntos Monumentales Históricos (CMH, centros históricos), varios sitios arqueológicos precolombinos y 35 Monumentos Históricos (MH, edificios o estructuras individuales). Actualmente, se está en proceso de identificar, delimitar y declarar, como CMH, varios pueblos de las provincias centrales los cuales, cuentan con un extenso patrimonio vernacular, al igual que se pretende hacer lo mismo con el canal de Panamá.

Factores de riesgo para el patrimonio de Panamá

En Panamá se están realizando esfuerzos de importancia para garantizar la conservación y puesta en valor de los CMH y MH. Sin embargo, existen una serie de factores riesgo, que son de carácter natural, humano, cultural y de gestión gubernamental, siendo éstos dos últimos, los más graves.

Factores de gestión gubernamental y cultural

Deficiencia en el inventariado, monitoreo, control y gestión gubernamental:

- a) Los trabajos de inventario y documentación de los CMH se están realizando, pero aún distan mucho de terminar. Esto se debe a:
 1. Coordinación interinstitucional insuficiente.
 2. Falta de recursos económicos y personal calificado.
 3. Inexistencia de un plan o comisión nacional que contemple una programación y exija el cumplimiento de la misma.
 4. Falta de presión por parte de las ONG, los organismos privados y la sociedad en general.
- b) El monitoreo, control y mantenimiento por parte de las entidades oficiales responsables del patrimonio (Instituto Nacional

de Cultura – INAC; Instituto Panameño de Turismo – IPAT y Autoridad Nacional del Ambiente – ANAM) ha mejorado, pero aún es insuficiente. Esto se debe a:

1. Problemas de accesibilidad a ciertos CMH debido a la distancia y a que aún dichas entidades no se han descentralizado.
2. Los recursos económicos asignados por el estado son mínimos y ridículos.
3. Falta de personal calificado y experimentado.

c) La gestión estatal se perfila de la siguiente forma:

CMH Portobelo y Castillo San Lorenzo

En el 2000, se crea una "Comisión Interinstitucional" dirigida por la ANAM que, entre otros, está trabajando en el proceso de reordenamiento territorial y rezonificación catastral. Aunque se han logrado ciertas metas, incluyendo el actual estudio de conservación impulsado por el World Monument Fund, se presentan las siguientes deficiencias:

1. La ANAM no es la entidad más idónea para responsabilizarse de trazar planes de gestión sobre el patrimonio construido.
2. El proceso es sumamente dilatado y burocrático.
3. Coordinación interinstitucional insuficiente.
4. No se ha abierto del todo el compás de consultas a las ONG u organismos de la sociedad privada.

CMH Panamá Viejo

La temprana creación del Patronato de Panamá Viejo, se ha logrado lo siguiente:

1. Inventario y documentación (1970, 1994 y 1998).
2. Plan maestro de conservación, promoción, turismo cultural y desarrollo sostenible.
3. Trabajos de señalización, limpieza, demarcación, conservación y consolidación.
4. Preparación para la candidatura a la declaratoria de sitio patrimonio de la humanidad.

CMH Casco Antiguo

Junto con el CMH anterior, es el centro histórico mejor encaminado a su total rehabilitación, gracias a que existe una política oficial que ha logrado:

1. El efectivo decreto ley "No.9 de 1997", que establece, entre otros, los incentivos fiscales y económicos que han promovido gran parte de las rehabilitaciones privadas.
2. La "comisión de alto nivel", actualmente la "Oficina del Casco Antiguo" (OCA), que está trabajando en:
 - a. Inventario y catalogación.
 - b. Normativa de intervención.
 - c. Trabajos de señalización, publicidad, iluminación, acceso y tránsito vehicular.
 - d. Plan maestro de gestión.
3. La "Escuela Taller Panamá" (auspiciada por la Agencia de Cooperación Española), que está trabajando en: Formación de mano de obra calificada según las antiguas costumbres de la construcción. Restauración de la "Mansión Obarrio".
4. Creación de una serie patronatos y fundaciones encaminados a recaudar fondos (privados y estatales) para gestionar proyectos concretos de restauración y rehabilitación.

A pesar de estos indiscutibles logros, la gestión oficial aún presenta las siguientes deficiencias:

- Los recursos económicos asignados por el estado son mínimos y ridículos.
- Monitoreo y mantenimiento de las estructuras deficiente que propicia el deterioro por factores naturales.
- Falta de un sistema claro de delimitación, identificación y señalización patrimonial.
- Inestabilidad política. Carencia de una política clara, definida y estable respecto al patrimonio.
- Coordinación interinstitucional insuficiente y procesos burocráticos ridículamente dilatados.
- Leyes y estructuras administrativas vulnerables.
- Impunidad reinante a la hora de administrar sanciones.
- Dificultad en la apertura del compás de consultas a las ONG y otros organismos de la sociedad privada.
- Intervenciones estatales mal planificadas, diseñadas y ejecutadas sin el adecuado control y monitoreo.

Problemas culturales

- Desinterés y desidia.
- Desconocimiento de la palabra "mantenimiento".

Ruins, Old Panama. National Heritage (vehicular access causing vibration and contamination, Nov. 2002).



San Geronimo, Portobelo. World Heritage (powder house for the rain water, Nov. 2002).



- Falta de educación y visión.
- Inclínación hacia los valores impuestos por otras culturas predominantes.
- Cultura del egoísmo y del "poco importa".

Factores Humanos

Invasiones territoriales: Invasiones y asentamientos no controlados sobre los CMH, atentando contra su integridad física. No se cuenta con zonas periféricas de transición ("buffer zones") que deberían ofrecer protección a los límites geográficos de los CMH.

Contaminación ambiental: Contaminación y deterioro estructural causado por el tránsito vehicular pesado no controlado y por la existencia de vías que deben ser reubicadas.

Desarrollo y transformación urbana: Desarrollos y transformaciones como consecuencia de la falta de planes y reglamentaciones efectivas de zonificación, usos de suelo, protección, desarrollo y densidad.

Negligencia privada y estatal: Negligencia a la hora de mantener y cuidar el patrimonio.

Turismo: El turismo no ha sido aún debidamente planificado y controlado, promoviendo el abuso y deterioro del patrimonio.

Factores Naturales

Humedad excesiva y precipitación pluvial: la humedad excesiva y constante, típica de la región tropical, es una de las más temidas y usuales fuentes de deterioro, afectando a los muros de calicanto y mampostería de ladrillo, las pátinas de las piedras, las estructuras de madera expuesta, etc., propiciando la proliferación de ataque botánico.

Las precipitaciones pluviales son sumamente intensas y agresivas, con una estación lluviosa de 9 meses. La deficiente canalización de dichas aguas causa deterioro por inundaciones, líneas y cañerías de desagüe obsoletas u obstruidas, filtraciones, debilitamiento estructural, erosión, etc.

Calor excesivo y cambios de temperatura: El calor extremo y los cambios repentinos de temperatura son típicos de la región tropical, produciendo dilataciones y contracciones en las fábricas, con la consecuente aparición de grietas y rajaduras de consideración. De no ser tratadas, dichas rajaduras pueden debilitar las estructuras hasta el punto de alcanzar inestabilidad estructural.

Salinidad y erosión eólica: Debido a que todos los CMH están ubicados frente al mar, existe el constante desgaste de la salinidad y erosión por vientos que, con el tiempo y el poco mantenimiento, pueden llegar a consumir hasta varias pulgadas de material. Este es uno de los principales problemas del CMH de Panamá Viejo.

Ataque botánico y biológico: La combinación de humedad, lluvias y sol, promueven los ataques de tipo botánicos, muy típicos en todos los CMH, en la forma de casi todo tipo de hongos, enredaderas, maleza y plantas parásitas. Éste ataque natural es uno de los más comunes y agresivos ya que, de no ser tratado oportunamente, las raíces de dichos organismos llegan a profundidades impensables provocando el colapso de las estructuras.

La región tropical es rica en todo tipo de organismos biológicos que afectan seriamente la madera. Dentro de los más comunes tenemos las termitas y el comején de tierra, que llegan a causar serios problemas estructurales luego de que su actividad consume gran parte de las secciones de madera. Este es un problema típico en el CMH del Casco Antiguo donde se encuentran un gran número de edificaciones con estructuras de madera de los siglos XIX y XX.

Recomendaciones

Toda vez que en nuestro caso, los factores de riesgo de tipo cultural y de gestión gubernamental son los más graves, se proponen las siguientes alternativas de solución:

- Ejercer un mecanismo de presión más eficiente y constante, por parte de la comunidad internacional, para que los gobiernos de los países se vean forzados a conservar, gestionar, promover y reportar periódicamente sobre el estado de su patrimonio.
- Creación de una comisión de alto nivel multidisciplinaria, sin ningún vínculo político, que contemple representantes del estado, ONG's y del sector privado, que trace un plan maestro nacional de conservación, gestión y promoción turística del patrimonio.
- Creación de subcomisiones multidisciplinarias, sin ningún vínculo político, que contemple representantes del estado, ONG's y del sector privado, que tracen planes concretos de conservación, gestión y promoción turística de cada CMH individualmente.
- Establecer leyes y mecanismos legales para que los gobiernos, indistintamente de su tendencia partidista, establezcan y mantengan una política clara, definida y agresiva dirigida hacia la conservación y puesta en valor del patrimonio.
- Establecer leyes y mecanismos legales para que los gobiernos, indistintamente de su tendencia partidista, establezcan un presupuesto anual oficial dirigido hacia la conservación, gestión y promoción turística del patrimonio. Garantizar que dicho presupuesto pueda ser administrado efectivamente sin presiones políticas ni retrasos burocráticos.
- Armar equipos de trabajo, del sector estatal y privado, que lleven a cabo, lo antes posible, el inventario, documentación, investigación, catalogación y reglamentación de intervención sobre el patrimonio.
- Establecer leyes y mecanismos administrativos que obliguen y garanticen la coordinación interinstitucional de todos los sectores involucrados, evitando los procesos dilatados burocráticos.
- Establecer leyes y mecanismos administrativos que logren que las entidades oficiales del patrimonio, puedan ejercer plenamente su monitoreo, protección y sanción sobre las intervenciones en los CMH, indistintamente de si éstas son llevadas a cabo por el sector privado o por el propio estado.
- Establecer planes académicos de cursos de grado, postgrado y maestrías, en la Universidad de Panamá, para la formación de recurso humano calificado e idóneo.
- Establecer materias o planes extracurriculares en los colegios de educación primaria y secundaria, que promuevan los valores de respeto, admiración y mantenimiento del patrimonio.



Cathedral Tower, Old Panama. National Heritage (erosion by winds and saltness, Nov. 2002).

Mansion Obarrio, historic centre. World Heritage (aggressive biological attack on the structure, Nov. 2002).



PERU

Defence of Archaeological Monuments in the Northern Coast

The northern coast of Peru is the scene of an extensive and important cultural process. Its valleys and fields host testimonies to a past built by men with recognised technical and artistic abilities, which today provide a sample of the splendour of their culture. For the present, this has become the foundation of material and spiritual identity.

Over the years, throughout many countries of Latin America, properties that are part of the cultural heritage – whether they are of material or intangible character – have suffered an intensive and irreversible process of plundering and pillage. These properties are threatened by increasing international demand for catalogued objects such as ‘works of art’, supplying a market of dealers, wounding the monuments and sites and erasing important pages of their contexts. These pages obviously constitute the most important information for the reconstruction of history and for the reconciliation of the past and present.

The laws for protection of cultural heritage, enacted by governments in the short republican life of Peru, have not been sufficiently efficient for conservation, in some cases generating no protection and the establishment of a dangerous level of impunity.

For the past 10 years we have been working with an important archaeological museum on the northern coast of Peru. Apart from the responsibility for the valuable collection that it exhibits and houses, it has in the past years also faced the drama of looting and the depredation of archaeological monuments and sites. In 1993, during continuous reconnaissance in the valleys of Lambayeque, we identified organised groups of *huaqueroq* (destroyers of monuments) who destroyed sites in search of precious metals and ceramic objects that permitted them to survive and feed a chain and network of moveable goods.

In one of the many interventions that we have undertaken we discovered a mob of more than 200 people who had taken possession of archaeological complexes in order to loot them and obviously destroy them. Following this event, the members of the museum formulated a profound reflection on the responsibility that we have towards heritage and, above all, towards future generations who should not be deprived of the privilege to enjoy their past. Due to this reflection, we decided to face the serious problem with organised responses, directed towards concrete objectives, by constructing a structured framework for action to achieve identified goals. The account of each of these steps is described briefly below.

Imposing legality in the area of archaeological monuments in danger

One of the first tasks was the establishment of a working group that was familiar with the extent and accessibility of the impacted area. The group also needed to be able to integrate itself into a police group, with the support of a representative of the Public Ministry and the media, to participate in daily and sustained intervention actions to dissuade the looters from actively seeking out monuments. Simultaneously, another very small group, during long nights, undertook intelligence work that detected places where the looters collected and stored the stolen goods they were preparing to sell. For the first six months, these simultaneous actions resulted in a reduction of the looting and increased protection of the monuments; they also led to the recuperation of more than 3000 pieces that were being listed for sale. Most importantly, these actions fragmented the organised groups through the subse-

quent legal actions established under the relevant statutes. Of course, in none of these cases were excessive actions undertaken. There was no impact on the property of other people, nor was there a violation of individual integrity other than through the application of means established under the existing legislative regime.

This harsh action was necessary to achieve the clear objective of recuperating the monuments and, above all, to save the sites from depredation. Those of us who were involved in each instant of this process have the conviction that the path we embarked on was difficult but unavoidable.

Organisation of the civil population into groups for archaeological protection

With the first step accomplished and the ample diffusion of this theme by the press, the community at large was able to understand that destroying archaeological sites and monuments is not legal and will be punished under law. A few villages organised under sorts of co-operatives, rural patrols, and farming groups had all suffered for years the lack of a presence of law in their lands. Those who plundered the monuments also carried out criminal actions such as robbery of livestock, assault on homes and personal attacks. Hence, certain sectors saw with pleasure that at last, after many years, the authorities were doing something for them and for their homes. In this context we decided to get closer to them and try to work towards achieving a common goal through the protection of archaeological and historical monuments. During long days of work we met together in these houses to talk about heritage and about the possibilities of development, not only from an economic point of view but also through the elevation of dignity and strengthening of identity.

In 1996, at the end of June, we organised a ceremony of oath-taking in a locality called Ucupe, reuniting more than 300 people who voluntarily and in an organised manner offered their utmost efforts to defend the heritage. That morning was impressive, because for the first time the descendants of the Mochicas, Lambayeques and Chimus – who for years had resisted looking at their lives through the mirror of the past – swore on their honour to defend the heritage. These groups have worked well and, in exchange, they have received our support for some of their essential tasks, such as problems with their land, consultancy for the right use of water and integration of labour in the projects to investigate and defend the monuments. However, the First Step actions have not stopped: it is clear that the intensity has notably diminished, but the protection groups exercise a transparent control and retain ongoing communication with the Museum.

Search for more efficient norms and laws for the defence of cultural heritage

Over the years, the State has taken its attention away from National Culture and has also contributed to establishing a legal corpus that is extremely complicated. In practice, the current legislative regime does not permit the exercise of just mechanisms that guarantee the protection of cultural heritage.

Quirino Olivera
Carlos Wester
ICOMOS Peru

POLAND

Dangers to the Sacred Wooden Architecture in Poland

In its annual report for the year 2000, the Polish National Committee of ICOMOS pointed to the principle dangers regarding five types of heritage monuments in Poland. They are:

- fire hazards to heritage monuments built of wood
- dangers created as a consequence of modernisation as well as the transformation of the ownership of industrial heritage sites
- dangers to military cultural heritage sites
- deterioration of heritage sites due to the lack of use or insufficient funding
- danger of theft and smuggling.

In its 2001/2002 report the Committee pointed to problems concerning dangers to industrial monuments; in this 2002/2003 report we present dangers to our sacred wooden architecture, which is an important, often unique, contribution to the European heritage. It consists of wooden churches, built between the 14th and 19th centuries, mainly Catholic, but there are also other churches, including Protestant, Orthodox, Catholic-orthodox, Dukebor, Jewish and Mariavites churches, the last characteristic only of Poland. There are also a few wooden Menonite churches of the Dutch settlers.

Wooden religious architecture consists not only of churches, but also chapels, belfries and morgues.

Presently there are 2785 items of religious wooden architecture in Poland (1729 churches – including temples of other religions, 730 belfries, 315 chapels and morgues). Most of them are in central and south-eastern Poland in Mazowsze, Małopolska, Podlasie (within Mazowieckie, Małopolskie, Podkarpackie, Śląskie, Lubelskie and Podlaskie Wojewodes).

The oldest and most precious churches built in the Middle Ages are the evidence of the mastery of their builders, quite often decorated with paintings as in Małopolska. About 70 churches were built in the 15th century such as in Dębno, Łopuszna and Nowy Targ. Six of them (from the 15th and 16th centuries) were nominated to the World Heritage List.

Their good maintenance is the concern of industry, institutions, organisations, parishes and also individuals who want to save these treasures of Polish culture for the following generations. These efforts, unfortunately, do not always bring the planned

results, because these monuments are at risk during times of both peace and war.

Fire hazards are of particularly high danger, especially to the most precious monuments, because fire destroys the monuments down to the foundations.

Between 1999 and 2000, 50 churches burnt down. The most frequent cause of fire is not damage to electric installations, but fire lit deliberately. This is why many churches no longer exist in Łączna (near Gliwice), Międzyrzec Górny, Łękawica near Żywiec, and lately in Długa Kościelna and in Wola Justowska in Cracow. Fires are often set to cover other delinquencies such as break-ins and theft, because in many churches real masterpieces can be found.

Thieves are frequently encouraged by inferior mechanical or electronic alarm systems. Many of the monuments are carefully watched by vigilant individuals, but still a large number of churches located a considerable distance from houses or farms are left without any custody.

The number of delinquencies including arson, theft and vandalism against sacred monuments (there are no separate statistics for wooden churches) during each period of 10 years stays the same and reaches about 1500 cases every year. The General Conservator of the Monuments in the Centre of Public Monuments in Warsaw has initiated a list of 91 wooden heritage monuments that are to be preserved and protected within a complex programme (guarding against threats such as the setting of fires, theft and vandalism).

Another very serious danger is nature itself. The flood of 1997–1998 caused much damage, especially in Silesia. Numbers of historical interiors were destroyed, as well as the main construction features of the buildings.

Finally, a very serious problem is created by substituting old churches with new ones. After a new church is built, the old one is usually abandoned and it deteriorates gradually. This can be prevented by revitalisation.

Preventing all these dangers requires first of all finances, then monitoring of the objects, followed by dissemination of knowledge concerning their value.

ICOMOS Poland



Długa Kościelna, the wooden church built at the beginning of the 17th century (before fire). Burnt in 2001, the fire was probably set deliberately.



Pszczonów, 19th-century wooden chapel, burnt in 2001



Wiśniew, new brick church built very closely to the 19th-century church creates a sense of the abandon and deterioration of the older structure



Długa Kościelna after the fire

ROMANIA

The 2001 Report emphasised several threats to Romanian architectural heritage: abandonment and disuse; looting of vacant houses, manors, parks and gardens; insufficient and ineffective action and co-ordination on behalf of local and central authorities. The report spoke about the effects of such threats: mediaeval citadels, secular 18th- and 19th-century architecture, vernacular and industrial architecture in decay or victims of vandalism. A hope for a strategic response to such situations came in mid-2001 from the approval of the Law for the preservation of historic monuments (Law 422/2001).

During the 12 months since the last *Heritage at Risk* report, historic monuments in Romania have not faced a better situation. Some of the threats emphasised in the last reports, especially decay due to abandonment, were alleviated in certain cases. This is the case of the Bontida Castle (quoted in *Heritage at Risk 2001/2002*), Department of Cluj, taken under the custody of the Transilvania Trust Foundation, where a restoration campaign was started with a contribution from the Ministry of Culture and Cults, and the generous support of British charities. A programme of integrated conservation and sustainable local development is underway, due to the Mihai Eminescu Trust in Viscri (World Heritage site) and several other Saxon settlements in the south-east Transilvania Region, with the financial support of the World Bank Romania Cultural Heritage Project. Initiatives in raising interest in the wooden architecture of Maramures are in progress, with the support of the Council of Europe 'Wooden Trails' programme.

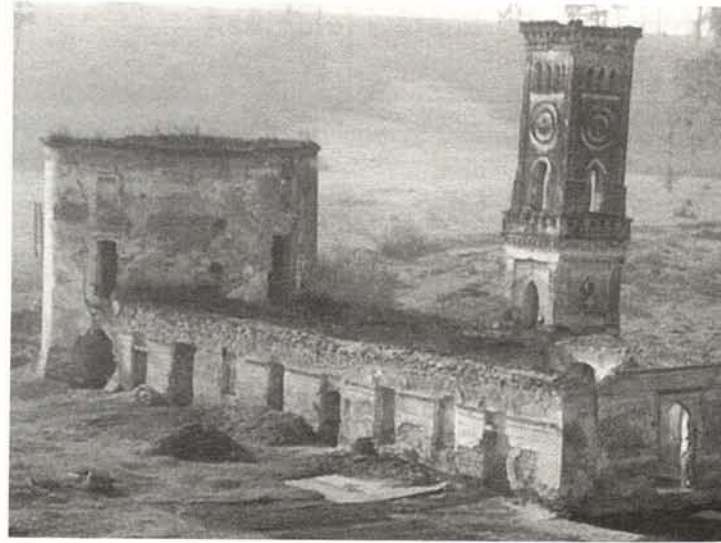
Such initiatives show a commitment to conservation of the ruined, derelict countryside historic architecture. The process of restitution of real-estate properties also makes a contribution to the process, as some of the former mansions were recuperated by the rightful owners. Nevertheless, we are far from solving the problem of preservation of rural vernacular architecture, as the villages are generally areas of severe poverty, and some of the examples given in the 2000 and 2001/2002 reports are still under threat. The situation is the same for industrial architecture, which still faces a severe lack of consideration, evaluation and effective listing and preservation, even though steps have been taken to raise consciousness of the value of this heritage (the second seminar on industrial architecture took place in September 2002, and several studies of the relics of the industrial revolution have been undertaken by enthusiasts).

In order to objectively assess the situation, the Romanian ICOS National Committee jointly organised a 'round table' with the Department for Architectural History, Theory and Conservation, and the University of Architecture and Urbanism 'Ion Mincu', Bucharest. The theme of the meeting was a discussion of the risks and threats to the architectural heritage in Romania. The round table was attended by 36 professionals in the field of conservation, who evaluated the state of the architectural and archaeological heritage. The results of the debates follow.

Risk Generators

There are many causes generating threats to the architectural heritage in Romania, but there is a shared opinion that the following are the most important:

- lack of interest, civic initiative and care on behalf of the local communities and lack of education and consciousness on



Bontida Castle before restoration (Transilvania Trust Foundation, Cluj-Napoca)



Bontida Castle after first campaign (Transilvania Trust Foundation, Cluj-Napoca)

Soil erosion at Ocnele Mari (arch. Daniela Enescu, MCC, Bucharest)



behalf of the individuals in respect to the heritage values and their preservation (17% of the causes identified);

- lack of political will and the mismanagement of preservation by the authorities – both central and local (14%);
- lack of a competitive inventory and research structures and programmes (12%);
- risks of natural disasters, earthquake (8%);
- lack of monitoring and control and/or insufficient legal provisions for these activities (7%);
- lack of sufficient conservation funds – budgetary and private (6%);
- vandalism and lack of maintenance (5%);
- lack of a strategic approach in historic preservation management, insufficient specialist training (4%).

One can see that issues directly related to the activities of public bodies in the field of public education, management of preservation actions and inventories are responsible for the majority of the identified contemporary threats to the heritage (47%).

The socio-economic processes of the transition to a market economy are also having specific and negative impacts: the depopulation of rural and small urban settlements due to economic recession; careless exploitation of soil, forests and fields; speculative development.

Threats

A broad image of Romanian architectural heritage shows several threats of rapid, concentrated, short lasting and severe destructive actions:

- natural disasters – floods, earthquake, soil erosion (the Parliament issued a law concerning areas of natural risk – earthquake, floods, erosion – L 575/2001, pinpointing the position of such phenomena);
- human actions – uncontrolled speculative development or disrespectful interventions;
- vandalism and theft.

In addition, there are long term, insidious and continuously destructive actions:

- lack of maintenance or even conscious abandonment
- discontinuous financing of conservation sites
- commercialisation and unsympathetic developments in the vicinity of historic monuments.

As well as the aforementioned earthquake, all factors were active in 2001–2002.

Monuments Under Threat

Several categories of monuments are particularly endangered by these threats:

- industrial heritage, facing economic bankruptcy of the former socialist enterprises and being frequently considered as ‘scrap’ and treated as such;
- rural vernacular architectural heritage and cultural landscapes, confronted with depopulation, lack of interest and capacity for maintenance by the local community, spoiled by kitsch, unsympathetic new developments or activities;
- former mansions, with their gardens and sometimes their parks,

threatened with vandalism as a result of local and central institutional abandonment;

- lack of interest in the artistic and historic values of old churches sometimes leads to situations in which communities deploy important energy and financial means to erect new churches, while the old ones – the really valuable pieces of religious architecture – are collapsing.

Some of these types of threat are endemic to historic and cultural regions in Romania, such as the Renaissance manors and castles in Transylvania, the 18th-century painted parish churches of Oltenia, or the manors and fortified dwellings (cula) in Oltenia (proposed in the tentative UNESCO World Heritage list), the wooden architecture from Maramures. Their destruction will deeply affect the cultural profile of the area, with severe consequences for the capacity to maintain a sustainable educational and cultural tourism in the region.

City of Sighisoara: ‘Dracula Park’ Project

In March 2002, ICOMOS Romania prepared a report in response to the threat of the construction of a theme park (Dracula Park) in the vicinity of the World Heritage listed City of Sighisoara, as a part of the Special Tourist Development Programme of the Sighisoara Area (STDPSA) initiated by the Romanian Government. The park creation was seen as a complementary action to the prime objective of the STDPSA, of the ‘rehabilitation and revitalisation of the City of Sighisoara, a World Heritage Site, and the establishment in that area of an exclusive tourist and cultural area’ (Section 1, Annex to the GEO #3/2001). The ICOMOS report focused exclusively on the means of securing the preservation and enhancement of the architectural heritage of the Sighisoara Municipality, as a World Heritage City, proposed by the Romanian Government and listed by the World Heritage Committee in December 1999. A great deal of concern was expressed as no legal provision concerning the protection of the architectural heritage was respected in the implementation of the STDPSA, even though it involved a World Heritage Site (WHS). Overall there was seen to be a disregard for:

- the mandatory set-up of a Special Protection and Management Programme (SPMP) concerning the WHS
- the mandatory set-up of a Monitoring Programme of the WHS
- the compulsory update of the planning provisions with respect to the responsibilities of preservation of the WHS
- the mandatory consultancy with the National Commission of Historic Monuments (NCHM) in respect to the issuing of the planning approval in protected historic areas by the Ministry of Culture and Religious Affairs
- the mandatory advice of the NCHM requested with respect to interventions on historic monuments or in their protection areas (Section 4 of GEO #3/2001: the erection of a cable car to link the park to the citadel)
- the mandatory consultancy with the Ministry of Culture and Religious Affairs with respect to the modifications to be made to planning documents in protected areas
- the submission to the WHC of the special and impact studies issued by par. 68 of UNESCO Guidelines with respect to the WH Convention, for any development which might affect a WHS.

All are proof of disrespect for the legal provisions that were set-up to secure the architectural heritage, particularly the outstanding

WH listed heritage, against nuisances generated by anarchic or excessive developments. What is required is a scientific approach concerning the way a theme park might be set-up in the vicinity of the City of Sighisoara, and a broad and in-depth consultancy on behalf of the experts in architectural heritage conservation and management, before irreversible harm is done to the capacity for preservation and enhancement of the City of Sighisoara. Following the UNESCO evaluation of the development, the World Heritage Committee has rejected the proposal and as a consequence the Romanian Ministry for Tourism has commissioned Waterhouse Coopers to prepare a final assessment of the project. The outcome of this is yet to be known, but it is hoped that it will lead to a substantial revision, and even the cancellation, of the project at its Sighisoara location.

Case Study: Ocnele Mari Mining Disaster*

A particular situation arose at Ocnele Mari that requires urgent measures to save an interesting example of 17th-century religious architecture. For decades the soil of Ocnele Mari was drilled to extract salt by means of injecting water under pressure into the salt deposits; as a result, huge caves developed under the ground. These caves are now collapsing and threatening the buildings on top with imminent destruction.

This case is extremely important in showing that ill-thought decisions may have dramatic consequences decades later. Sometimes economic decisions, apparently having nothing in common with cultural issues, prove to be intimately linked to heritage and environment issues. This is certainly the case of Ocnele Mari. Today the government has allocated funds for the transfer of the population from the impacted area to safer zones. No effective measures have been taken to save the churches of Teica and Titireciu, or the church of Ocnele Mari, from collapse into the abysses generated by the salt exploitation.

The town of Ocnele Mari is situated in the sub-Carpathian region of Oltenia, 12 kilometres north of Ramnicu Valcea city, residence of the Valcea county. It is composed of several localities: the residence town of Gura Suhasului, on the banks of the Salt Brook, surrounded by seven villages that are spread across the slopes of several afforested hills: Ocnita, Lunca, Slatioarele, Teica, Cosota, Buda and Facai.

A former borough, with documentary reference for the first time in 1405, the town of Ocnele Mari has been famous for centuries for the exploitation and commercialisation of salt. The national importance of the town is found not only in the industrial and tourist potential of its natural richness – the salt, the forests, or

the salt waters – but also in its cultural landscape and its historical built heritage. In fact, the town is protected by Law No. 5/2000 as ‘The reservation Ocnele Mari, monument of nature’, for its natural values: Lacul Doamnei, Dealul Evantailui, Rapa Corbului. It is also protected as an ‘Area with great concentration of built heritage with cultural value of national interest’. A total of 21 buildings and sites are also inscribed in the official list of historical monuments, protected by the 422/2001 law.

Each locality has at least one parish or former monastic orthodox church of Byzantine type, dated from the 16th to the 18th centuries, with beautiful wall paintings ‘a fresco’, built by Vallachian Princes, local landowners or simple priests and rural communities. The area is rich in archaeological monuments and sites, like the Dacic Buridava fortress, 1st–2nd century BC, on the Cosota Hill. The charm of the town is found in its vernacular character of the 18th to 19th century, mixed with town feature architecture of homes and public buildings. In the 19th century, salt lakes formed at several old flooded mine sites and led to the development of two important, fashionable resorts at Ocnita and Gura Suhasului. These resorts were characterised by specific architecture: neglected in the socialist years, they were almost destroyed after 1990.

The entire town, and its cultural heritage, is now in great danger of disappearing. The traditional ‘dry exploitation’ of the solid salt in the mines over centuries was replaced after 1960 by the ‘wet method’ of intensive extraction. The result was the introduction of water into the mines, which dissolved the salt, and the formation of a large number of wells by the resulting saturated brine. Consequently great caverns were created under Ocnita, Teica and Lunca villages.

On 12 September 2001, the ceiling of a cavern under the Teica village collapsed and a lake of 100–150 metres in diameter appeared. Several houses were destroyed and the old church ‘Saints George and Dimitrie of Teica’, built in 1726 by logofat Mihalcea, with its paintings from 1782, is now in great danger – perched on the edge of the precipice created in the collapse.

Government efforts were directed to the removal of the 22 families living on top of the cavern. Several research programmes, with international help, were started in order to limit the extent of the disaster. The conclusions of the studies to now is that the situation is very difficult. A large-scale collapse could start at any time. The soil can sink and the brine will flood into the valley, destroying all the built heritage and the cultural landscape. Immediate solutions for the salvation of Teica and Titireciu churches must be found. The importance of the cultural heritage of Ocnele Mari and the economic and tourist potential of the area demand and deserve immediate attention and intervention.

(* Arch. Daniela Enescu, State Inspector, Ministry of Culture and Cults)

Dr. Sergiu Nistor
CNR ICOMOS, Romania

19th-century urban mansion in Iasi (arch. Ioan Sasu, Iasi)



Cantacuzino Pascanu Mansion in department Iasi (arch. Ioan Sasu, Iasi)





Ruined church – Ocnele Mari (arch. Daniela Enescu, MCC, Bucharest)



Ruined church – Ocnele Mari, interior (arch. Daniela Enescu, MCC, Bucharest)

Heritage at Risk in Rosia Montana ICOMOS Resolution 20 on Rosia Montana (Madrid, 5 December 2002)

The remains of the largest Roman gold mine in the world lie in Rosia Montana in Romania. This site is in danger of being totally

destroyed by a modern private mining project. Already international donors have decided not to contribute to this project because of the serious threats it puts on the natural and cultural heritage of the region.

ICOMOS strongly urges all interested parties in this project, as well as UNESCO and the international community involved in

Romania, to do all they can to prevent the destruction of this important archaeological site. It also calls on the national decision makers to ensure that the international, regional and national protection laws, regulations and resolutions are applied to the site and to other proposals, such as Dracula Park, adversely affecting the cultural heritage of Romania.

Statement to the Romanian Minister of Culture

The Central Massive of Transylvania is one of the richest gold mining places in Europe. Its richness was discovered in the Bronze Age, giving power and authority to the late Bronze Age cultures of the region, but it was exploited on a much higher level by the Dacians. The gold treasure of king Decebalus may well have been one of the richest of his time, so that after his victory over the Dacians in 106 AD Trajan could start huge building programmes from it, including the construction of his forum in Rome. Some hidden parts of Decebalus' treasure remained underground until some 340 kg of gold coins of Lysimachos were rediscovered in the bed of the Strigy rivulet not far from Sarmizegethusa Regia in the middle of the 16th century.

The gold mines were in use in the Bronze and Iron Ages, but most intensively in the Roman era. The centre of this activity was Ampelum, probably a municipium, and one of the most important places of the region was Alburnus Maior. Its archaeological remains are of greatest importance, and the latest excavations have proved the presence of important buildings, sanctuaries and built tombs, apart from miles of galleries and caves of the mines. In these galleries not only remains and traces of Roman mining

activity can be found, but also instruments and hidden treasures. The most famous finds are the written wax tablets, contracts, agreements and other unique inscriptions of the 2nd century AD.

Gold mining was practised in the Middle Ages as well. A couple of Hungarian place names with their first part 'Aranyos-' (gold-) prove that gold mining and gold washing took place there, and this activity has continued up to the present day.

This short survey gives evidence that this area is of outstanding cultural value, representing the mining and winning of gold during the last three millennia. The entire area with its covered and uncovered archaeological monuments, the whole region as an outstanding cultural landscape, the preserved archaeological structures, some open to visitors, the museum with its archaeological and epigraphic material, and finally the lively village represent a unique place in Europe which needs to be preserved and maintained according to its archaeological value and its cultural qualities.

Alburnus Maior and the region of this cultural landscape must not be destroyed by the greed of today's capitalism. All aspects speak against such devastation: science, archaeological heritage management, cultural tourism, local, national and international legislation for culture and the environment.

Pécs, 9 November 2002

Prof. Dr. Zsolt Visy
President of the Commission for Archaeological Sites of the
ICOMOS Hungarian National Committee
Member of the International Committee
on Archaeological Heritage Management of ICOMOS



Church Titireciu Ex Voto. (arch.
Daniela Enescu, MCC, Bucharest)

RUSSIA

20th-Century Heritage

Protection and conservation of the 20th-century heritage in Russia is one of the most complicated and contradictory problems faced by the architectural community. The lack of time 'distance', discord between 'recent' heritage and the traditional idea of a monument, diversity and polarity of opinions regarding restoration (or reconstruction?) treatments, lack of understanding in society – all lead to sometimes insoluble professional dilemmas. However, as in most other countries, 'new monuments' have been identified and were officially listed in the 1980s. Commemorative plaques have been installed, and special services and inspections established. But in many cases reality denies these positive steps.

'Russian Constructivism' with its iconic, world-renowned images is collapsing. Moscow, the centre of Soviet avant-garde architecture of the late 1920s–30s, represents a sad chain of degrading structures. Oblivion, neglect, crude repair, attack of new constructions, legal violation, and mechanical destruction – are not even the full list of factors leading to a hastened demise of a precious layer in the history of 20th-century architecture.

The last decade, with all its complexities of a 'new life' in Russia, marked by its entry to a market economy, brought new realities for recent heritage. The questions of legal status, ownership, territories, new functions and investments have sharpened the situation to its extremity. With a background of intensive new construction, and wide-spread reproduction of previously destroyed monuments and historical structures happening now in the Russian capital, the gradual destruction of Soviet avant-garde is acutely obvious.

The following case examples outline the current condition of several important structures currently at risk, which demand urgent public and professional attention and concern.



Narkomfin housing building. Image of original design

Narkomfin housing building, Moscow

M. Ginzburg, I. Milinis (1928–1930). State listed monument (1987), DOCOMOMO registered.

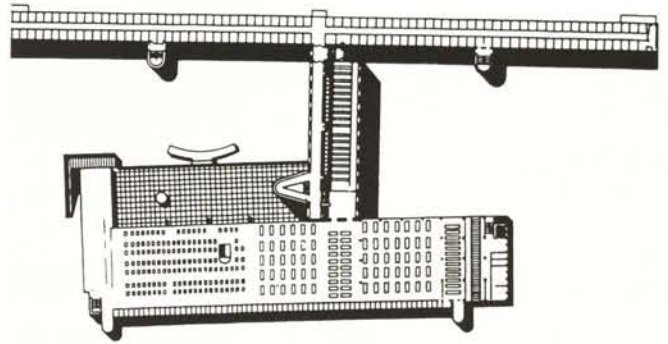
This is one of the most important structures of European Constructivism, belonging to the social and architectural experiments of the late 1920s. The building never changed its function during the last century, and at the present time is practically abandoned. The ground floor is closed, original dining and recreation facilities are much altered. The metal railings of horizontally banded windows are in a non-workable state. Built in economical concrete framing with hollow-pot floors and partly from short-lived building materials, badly maintained during the last decades, it is now in a terribly dilapidated state. Several projects for its renovation

were worked out (some of them on an international basis), but the works never started. Today there is a threat of mechanical destruction of the Narkomfin building, or its rebuilding in new materials. The proximity of the site to the territory of the recently built US Embassy is also complicating the situation.

Communal House for students of the Textile Institute, Moscow

I. Nikolaev (1929–1930). State listed monument (1987), DOCOMOMO registered.

The Communal House is another important structure of Constructivism, which never changed its function through decades, though some of the original ideas of inner space were disfigured. At the time of its registration as a monument, the building was considerably run down, with lost original texture of the surfaces and finishing, especially of the interiors. Currently the house is half abandoned and partly closed for redevelopment by practising architects who are not in the heritage restoration field.



Communal House for the students of the Textile Institute. Original plan and photo from the early 1930s





Club of the Kauchuk factory. Photo from the 1930s.



Club of the Kauchuk factory. New details on the façade of the monument.
(Photo N. Dushkina)

Workers' Clubs, Moscow

K. Melnikov, (1927–1929). Rusakov Club, Club of the Burevestnik Shoe factory, Club of the Kauchuk factory. All are State listed monuments (1987), DOCOMOMO registered.

The Workers' Clubs are perhaps the most famous structures built by K. Melnikov. To a differing extent, all are now in degraded states. The external and inner repairs undertaken from time to time are carried out without conservation control. The Club buildings have numerous alien alterations. The Rusakov Club has been 'donated' to a famous theatre director and is currently closed. Its 1200-seat auditorium and other inner spaces are in a totally dilapidated condition, though the main stage is used for theatre performances. The process of protracted reconstruction is threatening the authenticity of this monument. Burevestnik Club has totally lost its inner space and is being remodelled for the centre of oriental (Japanese) wrestling. 'European repair' ('evroremont'), as it is called in Russia, has been applied on all the external and inner walls: wooden frames and doors are changed for plastic, clear glass has been substituted by reflecting mirror planes, original ceramics are lost, as well as the texture of all surfaces. Kauchuk Club has been recently transformed into the 'Art centre' with prominent Chinese restaurant facilities and entertainment. Pseudo-oriental, small-scale additions adjacent to the main façade distort the original design and form of this structure, and destroy its image and proportions. The elements of 'evroremont' with the inevitable mirror glass and newly applied finishings are seen on the walls. There is a threat that this building will be sold to Chinese businessmen. This action could bring further and faster destruction of the authentic qualities of this monument.



Rusakov Club. Iconic view of a still structurally strong building. The interiors are in the process of redevelopment.
(Photo: N. Dushkina)

K. Melnikov's House-studio, Moscow

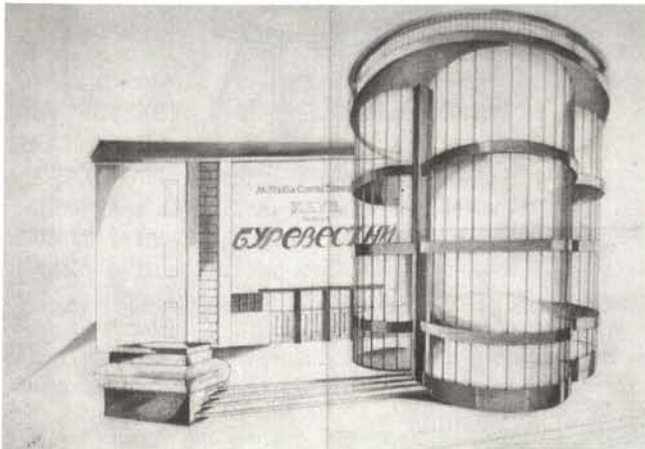
K. Melnikov (1927–1929). State listed monument (1987), DOCOMOMO registered.

In private ownership, the building has belonged to the architect's family throughout its history. It is one of the best authentically preserved structures and the only one of that period; it has recently been restored (during the 1990s with a climax period in 1997–1998). However, the restoration work was defective, and the flawed work quickly impacted the state of the monument (leaking floors, cracks in the walls, etc.). New construction around the building is threatening not only the famous visual image of Melnikov's House and its inner space conception, but also destroying the drainage system and, accordingly, the basement. It is planned to open a museum in this building, but unsolved legal questions between the State party and the architect's family are impeding this process.



K. Melnikov's House-studio. Photo before the renovation

New construction threatening K. Melnikov's own House-studio (Photo: N. Dushkina)



K. Melnikov's House-studio. Image of the original design



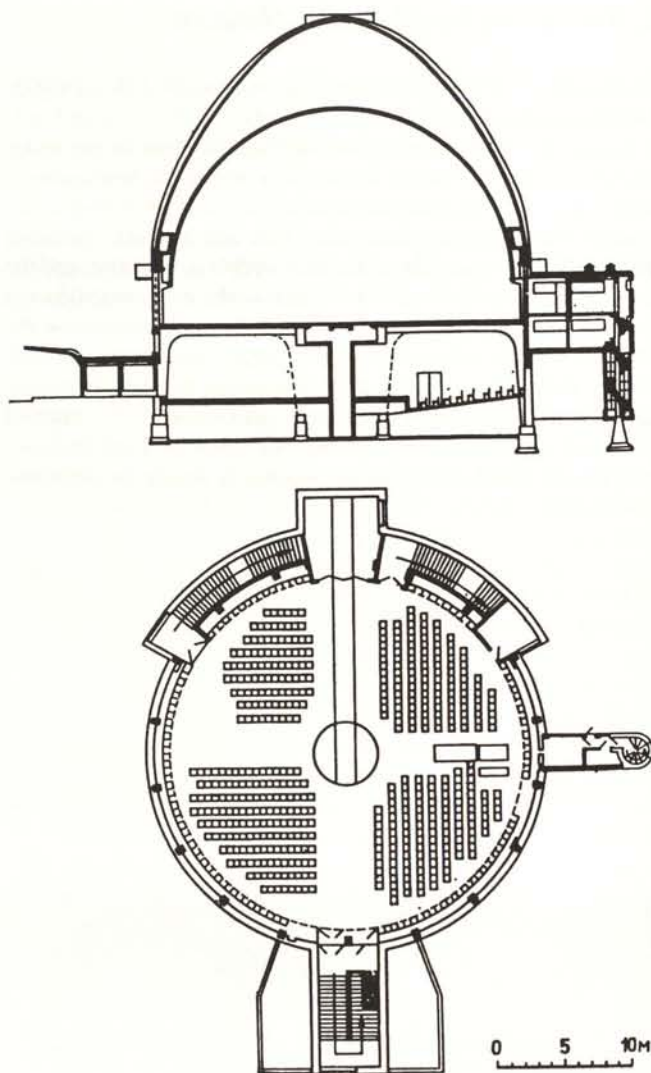
Bakhmet'evsky Bus Garage, Moscow

K. Melnikov, eng. B. Shukhov (1926–1927). State listed monument (1990).

The Bus Garage is the first in the series of garage buildings by Melnikov and one of the best examples of Moscow industrial architecture (54 x 167 metres). Despite a national and international campaign for its salvation, launched in 2000, the building was half destroyed in 2001–2002. Its roof and part of the metal trusses were dismantled. The Moscow authorities are allotting this site for the new construction of a public sporting and cultural centre.



Bakhmet'evsky Bus Garage, Moscow, photos taken from the central newspaper 'Izvestiya', December 2001, calling for salvation of the Garage.

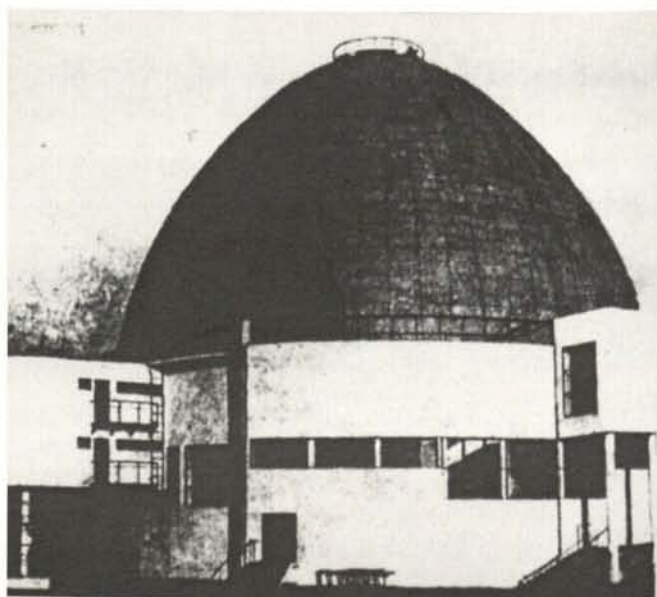


Moscow Planetarium. Images of original design and photo from the 1930s

Moscow Planetarium

M. Barsch, M. Sinyavsky (1927–1929). State listed monument (1987), DOCOMOMO registered.

This was the first Planetarium built in the Soviet Union and is a pioneering work in constructivist architecture, both aesthetically and technically. It has partly lost the original qualities of design and finishing, and the cantilevered concrete entrance canopy has been replaced. It has never changed its function, though during the last decade it has been used for entertainment. Now this quickly degrading structure is closed to visitors. A leading Moscow practising architect has recently worked out a project for redevelopment – the heritage qualities of the Planetarium and its site are ignored in the project. It is planned to dismantle this monument and reposition it on the top of a three-storeyed building, which will be used as a multi-functional complex.





Historical view of the Mayakovskaya Metro Station.

Mayakovskaya Metro Station, Moscow

A. Dushkin (1937–1938). State listed monument (1987).

The station is one of the best metro stations of the late 1930s, belonging to the early period of so called 'Stalinist architecture', though its architectonics and structural system demonstrate the last bright splash of Russian avant-garde. This is one of the deepest (52 metres) underground stations, which was used intensively until today without proper maintenance. The last investigation of its hidden construction (1996) revealed practically total destruction of

the ventilation and drainage systems (both of vital importance for underground structures) leading to a strong erosion of the metal skeleton. Currently the station is in a 'breakdown' condition, but still heavily exploited. Urgent intervention is necessary to prevent the destruction. However, the existing project for its reconstruction, including the cut-off of a new entrance, does not solve the cardinal structural problems and threats to the authenticity of this monument.

N. Dushkina
on behalf of the Russian ICOMOS Committee

SLOVAKIA

There have been several smaller earthquakes and local inundations in Slovakia in the last years, but these have not been a decisive danger to heritage. The last damage caused to the cathedral in Košice by a flood and an earthquake took place in the middle of the 19th century. However, there has been considerable damage arising from a number of different causes:

- By the end of the World War II there were 255 castles and manor houses, 20 castle ruins, 308 Roman Catholic churches, 137 evangelical and 80 Greek Catholic churches damaged or demolished and the furnishing of over 450 castles and manor houses were stolen or demolished. Many of these residential buildings belonged to members of historic Hungarian aristocratic families, who were treated as 'enemies of the new establishment' following the formation of the new state (Czechoslovakia 1918).
- Very soon after World War II, the elections were won by the communists, leading in 1948 to the 'building of socialism' – private property was abolished.
- The strengthening of the new government required a lot of changes – one of the most outrageous ones was completed in 1950: the monastic and friar (both male and female) orders were cancelled, their possessions became the property of the country and the church was secularised and subordinated to the government.
- In 1951 the Heritage Institute of Slovakia was founded: a new era of heritage renewals began. Chosen monuments were carefully (or less carefully) adapted, reconstructed, restored, conserved on the basis of serious research and planning – to show the capitalist world what an important function cultural heritage had in this progressive sort of society (town halls, churches, town fortifications, theatre buildings and so on).
- Many historic sites, however, lost their centres, or only a small square surrounded by a curtain created by renewed and restored historic façades was saved. In the area of the inner house-yards, new multi-storey unified prefab blocks were built. In addition, enlargement or reconstruction of roads and highways were planned in such a way that historic way-side crosses and chapels could be demolished during the realisation.
- The large size of common fields destroyed the structure of the landscape, created for centuries by a network of lanes and narrow strips of cultivated fields, varied by creeks and small forest areas, and bordered by fruit trees according to the agricultural character of the place. The crosses and chapels were destroyed, the typical field-strips vanished under the collective ploughing, and the historic landscape was completely changed.
- After 40 years of socialistic economy (everything belonged to 'everybody', meaning that no personal individual had responsibility for anything) the changed government in 1989 tried as soon as possible to continue the progress interrupted in 1948. However, traditions, continuity in any field of human activity, local patriotism and a sense of identity – as well as responsibility for common things – were unknown phenomena. This was (and remains) the serious and real danger for our heritage, followed by the ignorance of the *nouveau riche* 'sharks' – a flood that destroys much more of the historic substance of our heritage buildings than was decimated in the last decades of the 20th century.

Types of heritage in danger today

- Castles and manor houses: without use (too many museums and galleries for such a small country!) or with misuse (storage for agriculture, low standard homes for disabled people), in special cases a site of a rich owner, adapted according to personal taste, ignoring heritage values and the authenticity of materials.
- Monasteries, friaries, and churches: lacking maintenance in the past, there are now demands for enlargement, and adaptation for the new (opposite) facing altar in Roman Catholic churches: the flood of new pavements and stairs flowing from the presbytery into the nave.
- Ancient public buildings in towns (including town halls, markets, libraries, galleries, palaces, museums, theatres, banks, hotels): changes of the original function require too many adaptations to the authentic substance.
- Town houses in historic centres: housing or flats for centuries, now adapted for high-technology requirements.
- Vernacular architecture: farmers' housing including barns and stalls. The younger generation does not want to work in agriculture, preferring to live far from such sites, so the vernacular agricultural buildings are losing their usage and are very slowly deteriorating into ruins.
- Industrial heritage buildings (including workshops, factories, mines, railway buildings) are adapted for new technologies, or abandoned without future prospects.

What of the Future?

The future urgently requires a massive programme of public awareness, a re-evaluation of the list of protected cultural heritage of Slovakia, more attention by the government and society, and increased funding for the protection of our heritage (including support to owners and tax advantages). Since 1 April 2002, we have a new law for heritage protection, and the Heritage Institute has been renamed the 'Heritage Board' with more legislative power. However, no governmental board is really able to protect any monument against its owner if there is a lack of interest.

Case Study: the Cathedral of St. Elisabeth in Kosice, East-Slovakia

This monumental church is a former parish church of the town, built in place of a previous sacral structure in the period between 1380 and 1470. It was reconstructed in the spirit of the purist neo-Gothic style in 1876–1896. This renewal belonged to the most important heritage restoration period of the Hungarian Kingdom at the end of the 19th century.

The church has a basilical layout with a special disposition: on both sides of the nave are two aisles finished in the eastern end

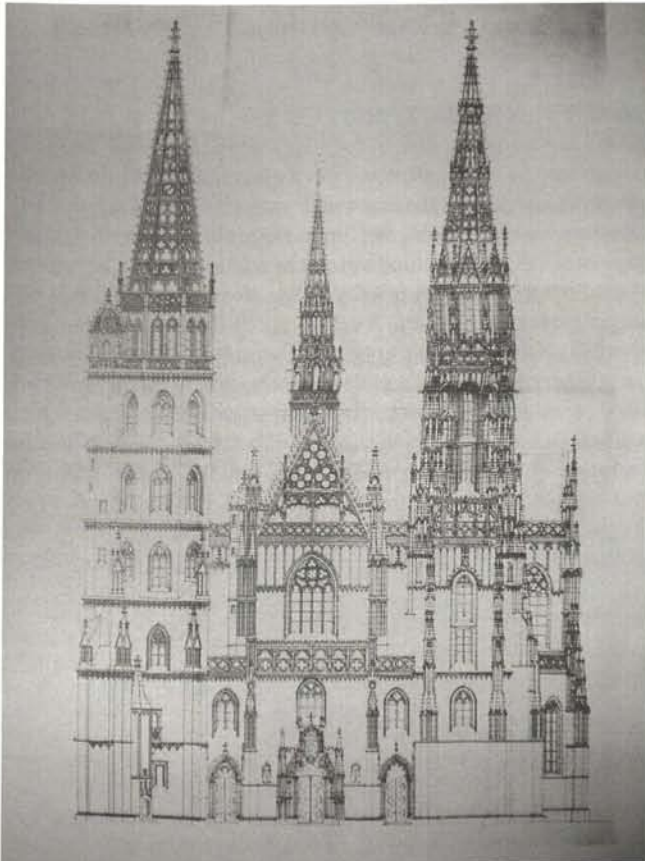
with polygonal apses, the transept is located in the middle of the nave, so a space of a central architecture is created in the centre of the church. The western façade is accented by two towers: the northern one reaches a height of over 60 metres, but the southern one has been left unfinished because the building of the parish church in the Middle Ages was broken by the progress of the Ottoman forces interrupting the long distance trade – the main income of citizens of mediaeval Kosice.

The architect of the purist renewal in the 19th century, Imre Steindl, prepared projects for the church-towers as well: he wanted to demolish the Baroque helmet of the northern tower and the small roofing of the southern one, and finish them both in the same height (over 70 metres) with a marvellous neo-Gothic polygonal openwork construction from sandstone. The Heritage Commission in Budapest did not allow these changes and rebuilding – it defined them as inconvenient and groundless.

But now, as realisations of sacral buildings are not forbidden any more, there is an effort by the owner, the Roman Catholic parish of St. Elisabeth in Kosice, to return to the idea of the final completion of the towers of the cathedral. (The church became a cathedral in 1804, and since 1995 Kosice has been the site of an archbishopric as well.) The plan was at least to begin with the unfinished southern tower.

The regional heritage board refused the proposal, and the parish applied for the support of the General Monuments Board in Bratislava. The decision was made after discussing the idea with a large group of experts (art history, architecture, history, heritage care, town planning) and the completion of the unfinished southern tower was defined as destruction of a part of the heritage val-

Plan of Imre Steindl from the 19th century, kept in the archives of the Board of Cultural Heritage in Budapest, showing his design of the western façade. (Nr. K5000)



Western facade of the St. Elisabeth Cathedral in Kosice – present state

ues, irrespective of the point of view of church usage, and unacceptable to the theory and practice of heritage care at the beginning of the 21st century. An important fact to be confirmed is that the church is currently unable to manage the maintenance of the mediaeval substance of the cathedral, and the fine reliefs of the portals are progressively deteriorating, needing an urgent and ongoing conservation programme.

However, in spite of the above, there seems to be a danger that the church will continue in its efforts to 'make the cathedral more beautiful', and that rich sponsors will be found (with the hope of creating an eternal memorial for themselves by supporting the works) and there will always be a number of architects ambitious enough to give their skills to this unique challenge. Perhaps, in the future, you will receive a request to support the protests against these proposed works – as it was in the case of the Bamiyan Buddhas, and, of course, with the same result?

Kristina Markusova
ICOMOS Slovakia

SOUTH AFRICA

Railway Heritage at Risk

Dating back to the 1860s, South Africa's railway system is probably the largest and most sophisticated on the African continent. The few humble coastal lines that emerged in this decade rapidly began penetrating the interior during the 1870s and 1880s, sparked off by the discovery of the world's richest diamond and gold finds and the accompanying industrialisation and accelerated movement and urbanisation of people. When the various railway administrations and departments, a heritage of the times when the country was divided into British colonies and Boer republics, merged in 1910 into a single management system, the basic pattern of South Africa's railway map had been firmly established. During the ensuing decades, accelerated economic development and the peculiarities of the apartheid policy led to the construction of many more railway lines. The zenith was reached in the early 1980s. After that, railway transport began to decline due to various factors, elaborated elsewhere in this report. Today the tangible and also the intangible results of this process are all too clear: unused infrastructure in the form of dilapidated and often vandalised buildings and overgrown tracks, old rolling stock – much of which is no longer used – fewer goods trains, decrease in service standards, increase in accidents, and increased unemployment. In short: South Africa's railway heritage is at risk.

Significance

Like elsewhere in the world, railway development in South Africa was an essential part of European colonisation in the early days. However, when the country embarked on the road to independence in 1910, culminating in the establishment of a republic in 1961, this type of development did not end. Factors such as the discovery of more minerals, rapid industrialisation after 1910, followed by agricultural development after 1945, the influx of new settlers, urbanisation, the creation of Africa's largest energy-generating infrastructure (coal-based), tourism development and others, led to the expansion of the railway system. Unlike any other country, the apartheid policy of dividing and separating the population also facilitated railway development, intended to transport masses of people over great distances between their places of residence and their places of work.

Railway development in South Africa had to overcome and was shaped by a number of obstacles. The high elevation of the interior, the broken landscape of the eastern coastal regions, lack of water in arid regions and lack of coal in many parts of the country represented technical obstacles. This, in turn, implied that railway construction was expensive. Until South Africa became a single state in 1910, the division of the country into various political entities also presented political problems. Until agricultural development took off after 1945, railway transport was focused on centres of mining and manufacturing, so that the rural areas were relatively under-serviced with fewer railway lines.

Despite these difficulties, South Africa succeeded in establishing an impressive railway system, characterised by more than 1000 station complexes with station buildings, sheds, workshops and houses and villages for railway staff (including recreational facilities), very large centralised workshops, operating and training facilities, 20,000 kilometres of track with more than 3000 sidings, 10,000 bridges and viaducts and 150 tunnels (many lines are engineering monuments in their own right), some of the world's largest and most powerful steam engines, as well as many electric and

diesel-electric engines specially designed for local conditions, and finally some of the world's longest goods trains and most luxurious passenger trains. Most lines are built according to the 1065 mm 'Cape gauge' track width, which was accepted as a standard in 1873 and has been adopted in most other African countries.

Decline

The decline of the state of South Africa's railway heritage became evident during the last two decades of the 20th century. A number of uneconomical lines were closed down. The frequency of trains decreased. Staff were retrenched. The phasing out of steam traction resulted in the scrapping of many steam locomotives (a major tourist attraction), while others were bought by collectors and shipped to foreign destinations. A lot of rolling stock, much of it with heritage significance, was scrapped and left to decay.

Today only 10,000 kilometres of railway lines are fully utilised. Of the remaining 10,000 kilometres, 1250 kilometres carry no traffic, 5750 kilometres carry low traffic, and 3110 kilometres only carry light traffic. Many empty station and other buildings have been vandalised, and the tracks connecting these stations are now dilapidated and overgrown. Towns that formerly depended on the railways have lost their subsistence base.

Analysis of Threats

A number of factors can be held responsible for the physical deterioration of South Africa's railway heritage.

Development-related factors

The closure or realignment of railway lines made old lines obsolete or uneconomical, leading to the closure of stations, retrenchment or relocation of staff and the end of train movement. A major impetus to the decline of railway transport has been the emergence of road transport. Except in a few urban areas, there is limited passenger movement by train. The only goods that are still transported widely by rail are bulk goods. The closure of lines is not peculiar to the past two decades but also happened in earlier years, when more modern and better construction methods led to the replacement of old routes that incorporated many curves and other obstacles with straight shortcuts. In most cases farmers and other local people found a use for the redundant buildings. Bureaucracy and lack of clear policy today prevent the rapid transfer of redundant infrastructure from the railway owners to other parties. Where operating lines are concerned, lack of funds has prevented the regular maintenance and security of buildings and structures. Where stations have been decommissioned along operating lines, demolition by neglect is the case.

Social factors

Crime, and especially violent crime, is rampant in South Africa. Lack of respect for individual and private property is widespread.

Coupled to rising unemployment, much of the country's obsolete and redundant railway infrastructure has been systematically vandalised. In real terms this means the disappearance of woodwork, roof covers, floor tiles, fireplaces and anything else that can be stripped from structures. Nor have locomotives and rolling stock escaped vandalism, including professional vandalism by collectors of brass plates and other fittings. Another aspect linked to social factors is the urbanisation of the country's population and the decline in the rural economy and population, which has also impacted the railways.

Administrative factors

Railway transport in South Africa has been through a number of transformations, starting in the late 1980s when the then South African Railways was put on the road to privatisation and became the South African Transport Services (SATS). A new parastatal company, Transnet, replaced SATS in the 1990s, which had a number of subsidiaries for railway transportation, including Spoornet (main line transport), Metrorail (urban passenger transport), PX (container transport), Propnet (management and development of properties) and Intersite (management of urban stations). Transnet has also been through a process of restructuring, which has not necessarily led to improved service delivery. The situation regarding rail transportation is often confusing because there are many entities within Transnet that have a say. Coupled to the decline in management efficiency, this has had an overall negative impact on the railway heritage.

Weaknesses in the conservation safety net

The conservation of South Africa's railway heritage is fragmented. On the one hand there is the official Transnet conservation agency, the Transnet Heritage Foundation, that has an archive and documentation centre in Johannesburg, but operates the official Transnet Museum (composed of engines, rolling stock and other objects) in the coastal town of George, far from Johannesburg. On the other hand, there are a number of non-governmental companies and societies that collect, restore and operate vintage engines and rolling stock for tourism and education purposes. Mention must also be made of a few successful private railway companies that either run trains (such as Rovos Rail in Pretoria, which oper-

ates the most luxurious vintage tourist train in the world), or have taken over entire Spoornet lines and stations and operate them on a commercial and tourism basis (such as Sandstone Railway Company in the eastern Free State province). These non-Transnet conservation-oriented institutions are doing work of immense heritage value, but in recent years the Spoornet bureaucracy has hindered their efforts.



Pretoria's main railway station designed by Sir Herbert Baker and built in 1910–1912. This photograph was taken a few days after the destruction of the roof through fire on 19 February 2001. The fire was started by an angry mob of railway commuters who vented their frustration because of trains running late at evening rush hour. The building has since then been restored. (Photo: R.C. de Jong)

In terms of the *National Heritage Resources Act* (1999), all buildings older than 60 years are automatically protected. A number of station buildings and other railway structures are also formally protected in their own right. This legislation has not prevented vandalism and destruction, since South Africa's official heritage conservation agency is understaffed and under-sourced. Furthermore, the South African Police Services and other agencies (such as the Customs) are in most cases unaware of and uninterested in applying heritage conservation measures that take a low priority when compared to fraud, theft, murder and other crimes.

Regarding moveable railway heritage, many items, including steam locomotives, have been acquired by collectors and shipped to foreign countries. Local collectors are often unable to compete with the prices at which these items have been bought, with the result that many valuable items are no longer in the country. The aforementioned heritage legislation is also powerless to stop this type of export. In recent years, Spoornet has also begun asking exorbitant prices for scrapped items.

Disused railway bridge in South Africa's Mpumalanga Province, constructed in 1894 as part of the Pretoria-Maputo railway line with bridgeheads and pylons of local sandstone and steelwork imported from Germany. This bridge became redundant when the line was upgraded and a new, stronger concrete bridge was built. (Photo: R.C. de Jong)





Not only is South Africa's railway infrastructure (station buildings, goods sheds, bridges, houses etc.) at risk, but also its historic rolling stock, as illustrated by this derelict railway coach constructed in the Netherlands in the 1890s and used by the Netherlands South African Railway Company until the early 20th century. This coach is the only example of its kind today. (Photo: R.C. de Jong)

Mention must also be made of archives, publications and other media. Many valuable plans and other documents have been lost due to carelessness and lack of interest on the part of railway administrators. Fortunately the Transnet Heritage Foundation has managed to save the entire holdings of the former railway publicity department (including hundreds of films, videos, slides, negatives and photographs), but lack of funding prevents proper storage, documentation and access.

Countering the Threats

Over the past two or three decades there have been a number of noteworthy initiatives aimed at conserving South Africa's railway heritage. These include:

- the establishment of a Railway Museum in Johannesburg, moved to the town of George in the late 1990s;
- the establishment of the Transnet Heritage Foundation that manages this museum and also the documentation centre that remained in Johannesburg;
- the emergence of a number of private railway conservation organisations, notably the South African Railway and Steam Museum based at the town of Krugersdorp, west of Johannesburg, with a collection of engines and rolling stock that is larger than that of Transnet. Some of these organisations also use their own materials to operate trains for promotion, education, tourism and recreation purposes.
- the complete privatisation of some railway lines in the 1980s and 1990s that in turn benefited conservation;
- the emergence of private or semi-private companies that operate luxurious safari trains for tourists, notably Rovos Rail;
- the formal protection of a number of buildings, bridges and other materials;
- the introduction of better heritage conservation legislation in 1999;
- a number of special events that commemorated the construction of railway lines, notably the centenary of the Pretoria-Maputo line in 1995. These events have managed to focus public interest on conserving the heritage elements of such lines. In some cases vintage rolling stock that was on display for many years was restored and put back on the tracks.
- various videos and publications;

- successful discussions between Spoornet management and trade unions aimed at preventing more job losses and making better use of railway lines.

The most recent initiative is that of the Development Bank of Southern Africa (DBSA). Established in 1983, the DBSA invests in infrastructure development, finances environmentally friendly and sustainable development in partnership with the government and private sectors, and acts as a development facilitator. On 17 May 2002 the DBSA organised a large workshop with many interested parties, during which the use of railway infrastructure for rural redevelopment was discussed. This workshop could result in a much-needed catalyst for boosting the conservation of South Africa's railway heritage at risk.

Conclusion

The conservation of South Africa's railway heritage, and, for that matter, also all other heritage, can only succeed as a partnership between local communities with specific needs, government and private sector. Conservation will only succeed if it is government-driven, private-sector funded, labour conscious, community based and environmentally friendly. It is hoped that the DBSA initiative will succeed in combining all efforts aimed at heritage conservation and economic utilisation of the railways, and that this report will assist in creating the required greater international and national awareness of South Africa's railway 'heritage at risk' by bringing this matter to the attention of the authorities.

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Dr. Robert C. de Jong
Cultmatrix cc (Heritage Management Consultancy)
PO Box 12013, Queenswood, 0121 Pretoria, South Africa
Email: cultmat@iafrica.com

One of the many small stations along the Pretoria-Maputo railway line, which became redundant in the 1990s through the decline in passenger and goods transportation. The fact that this building is a national heritage site (proclaimed in 1988) has not prevented its deterioration. (Photo: R.C. de Jong)



SOUTH ASIA

Colonial architecture in Bombay and Karachi

Along with the end of World War II most colonial relations between the colonising and the colonised world ended as well. For the majority of former colonies the colonial heritage was considered as a burden, which, if avoidable, was not to be used anymore by the new sovereign states. All the more it must be praised that during the past decade decentralised activities by mostly private architects have taken place on the Indian subcontinent, aiming at the conservation of colonial cities and architecture. Especially in Bombay and Karachi individual architects and activity groups have started to document the colonial architecture which all over the sub-continent has been heavily neglected in the past 40 years. Only a few solitaires like the government centre in New Delhi with the Raj Path, the odd museum and some private prop-



Examples of colonial architecture in Bombay



Colonial architecture in Karachi

erties were taken care of during those years. Although even towns such as Galle in Sri Lanka are already on the World Heritage List, national legislations do not yet sufficiently protect this important part of cultural and social history.

At the end of February 2003 a workshop on the conservation of colonial architecture was held at the Max Mueller Bhavan, Bombay in which experts from Bangladesh, Sri Lanka, India, Germany, Australia and the Netherlands took part, including the chairman of the ICOMOS scientific committee on colonial architecture. It was observed that as an addition to the Charter of Washington a regional charter for the conservation of urban heritage in South Asia should be developed. The expert group has started working on it.

Michael Jansen
ICOMOS Germany

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SPAIN

The Burgos Cathedral

The methodology that I have used to realise this proposal is the result of a lengthy process of analysis of the evolution that the cathedral has experienced since the beginning of its restoration. We are especially concerned with the relationship between the cathedral and the city in which it is found, the involvement of the local population, and the wellbeing of the citizens and community life, ethical values, artistic values and the didactic potential to inculcate cultural values.

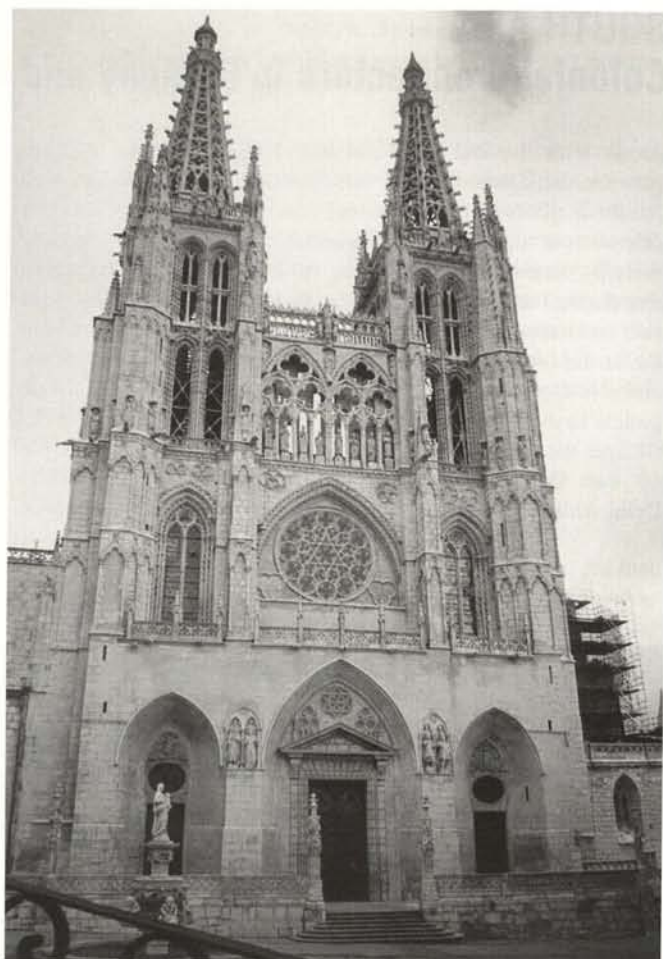
While monitoring the Cathedral, I had the opportunity to notice that the values that gave rise to the declaration of the Burgos Cathedral as World Heritage are not being respected. For this reason I make the connection between the indications that refer to the value of the property and the problems and changes derived from the completed interventions for its restoration.

Interventions in the monument

The interventions carried out in the Burgos Cathedral have proved to be aggressive and preoccupying: not only have they caused a loss of authenticity, but they have also provoked an irreparable loss of integrity. It has affected as much the interior as the exterior of the Cathedral. The interior has suffered modifications in the organisation of spaces, unions of chapels, the closure of passages, and opening of new communications or substitution of elements. The exterior has been subject to the cleaning of façades, reparations and substitutions of decorative elements and statues. These actions are focused towards turning the monument into a museum and a tourist attraction. The construction of a tunnel to make the tourist circuit possible is trying to be organised and is about to commence.

The Cathedral suffers problems that have not been attacked at the root or have otherwise been masked. These problems have led to very negative consequences: dirt caused by abandonment and humidity not controlled; vandalism by unconscious actions and lack of care; and crevasses provoked by the alteration of the subterranean water as the result of works realised in the surroundings (sewers, subterranean parking etc.). Crevasses that have been previously blocked are reappearing, while more continue to become evident. The dirt and the grey colour of the limestone have been attacked by very aggressive treatments and techniques: the pressure of sandblasting is a far more aggressive system than the atmospheric erosion. It eliminates the dirt but causes the irreversible loss of substance. Moreover, to counteract the white colour of the stone (the result of the sand blasting) they proceeded to compromise the chromatic intonation and water-resistance of the rock by imprudently using new materials and techniques that have not been sufficiently verified by specialists. The façades have been painted and tinted in pink colours, without any criteria and without a historic investigation. The colour, excessively reddish, and the thick black strokes that imitate a quartering ashlar in the bottom body of the principal façade, stand out negatively.

The interventions have led to the appearance of greasy stains, no doubt from the use of protective varnishes (acrylics) and the inadequate restoration of the mortar. This is possibly the result of excessive consolidation in a rock whose holes remain sealed, impeding the transpiration of water and humidity, and producing the explosion of the rock and transformation into sand, visible in the ashlar and the statues. The lack of criteria for action is verified



Main facade of Burgos Cathedral

on the Door of Coronation, from which physical components have been exhumed. The door appears to be a large window to allow the visitor to lean out – across an intrusive stainless steel rail.

Numerous reparations have been realised, such as the positioning of gutters by drilling holes in decorative elements. With such interventions, the function of the gargoyles is eliminated, now reduced to mere decoration. This action, far from resolving the problems of evacuation of rainwater, introduces and sets the humidity along the walls and at the base of the walls. All of this comes on top of the aesthetic imposition of zinc tubes that have been introduced into the decoration, destroying the design and harmony of the work of art.

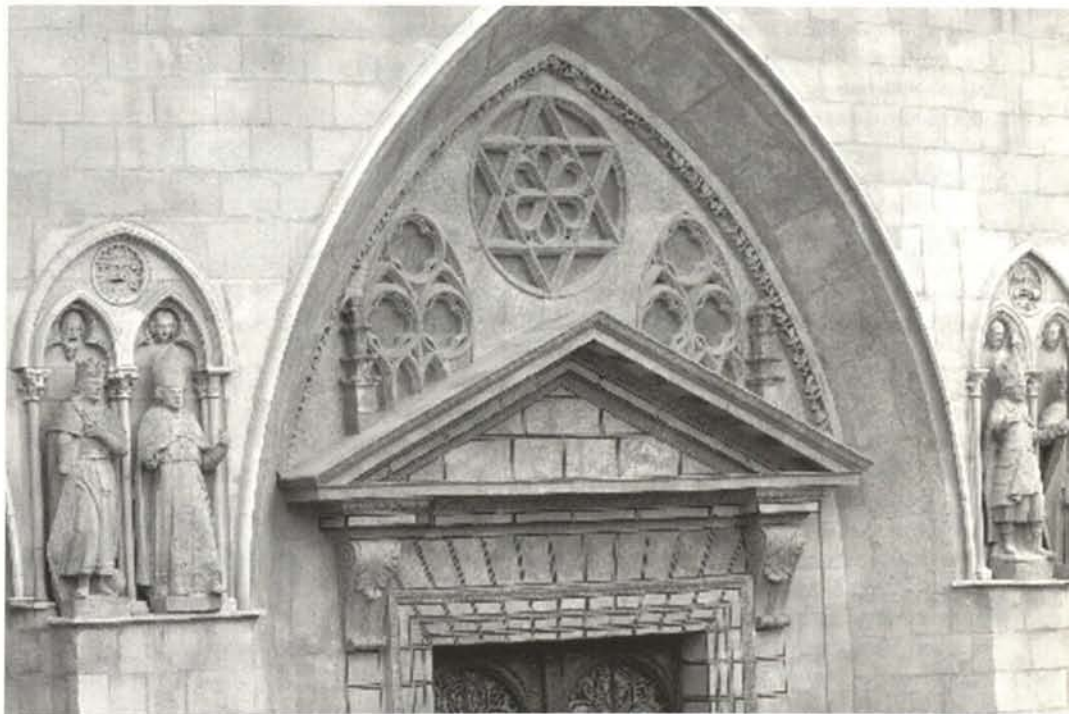
What is extremely serious is the substitution of the 15 statues of the Santa Maria façade with exact replicas of epoxy resin. This substitution was undertaken without the necessary prior studies to verify with precision the specific impacts that affected them, and may have justified the substitution as the only alternative for their conservation. The installation of replicas in resin, which are justified because they cannot be noticed, is a fraud. It manifests the abysmal distance between the elitist discrimination through which people are denied access to properties, and the conception of World Heritage as a cultural instrument, indispensable for the cultural identity of groups and individuals. The most serious consequence is the suspicion of an increasing tendency for falseness and manipulation, which provokes the impoverishment of the Cathedral and results in a loss of the heritage values of the protected property: cultural, aesthetic, social and economic losses. The value of historic architecture is in the architectonic elements and their configuration. It is also in being a system of material signals that

permits the integration of the constructive phases of the stonework, chronological definitions, the know how and the tradition that has developed throughout the years and that gives an identity to the villagers. For this reason, to eliminate these values is to steal the architectonic work, it is the worst kind of plundering that can take place, deprived of scientific and interpretative interest. It takes away its value as an inherited historic document and its value as a testimony of the past and by this its cultural interest.

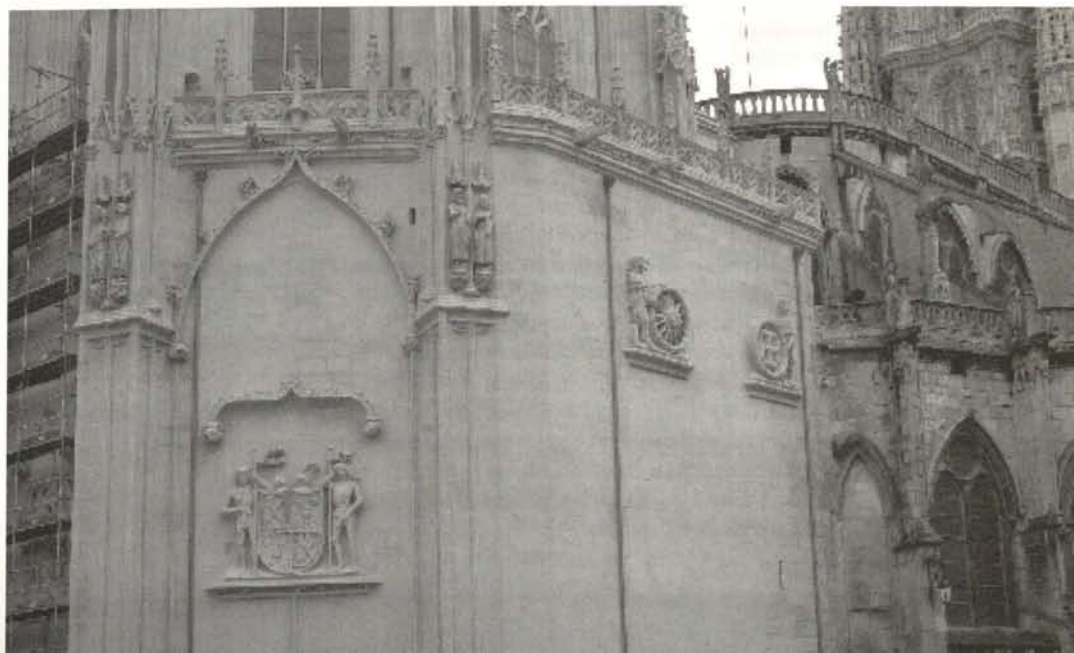
In the genesis of a work, the ideas are moulded on a material in agreement with the foreseen use. The shape and the material are very important, because together they acquire a significance. Material, shape and significance are the reasons for which historic buildings have some value. If falsification violates the mutual relationship between such concepts, if one of these breaks, it provokes a crisis and the value disappears. The making of industrial resin statues does not contain any relationship between material, shape and significance; it is a falsification. We reject that it possesses a cultural value. The replicas are not heritage. Of course these are

not art, as they are not the product of inspiration and the hands of man, and do not possess beauty, since beauty does not only reside in the shape, but in the material properly moulded. No one looks at them. The reproductions placed on the façade are identical to the shape and size of the originals and an attempt has been made to render them the same colour (without much success). These morphological aspects – shape, colour and size – can save the formal order and the balance of the composition of the façade, but it does not offer any information nor does it offer historical value. More importantly, the heritage value of all the statues that we wanted to save has also been lost: the symbolism of the inherited statues has been lost as in the museum they have no more significance. By being moved, instead of enduring in their original context, they have converted to mere fragments reducing the understanding of the significance of the cathedral.

Today one can find them in the lower cloister, without any order and mixed with other objects, lacking all symbolic value. It has broken the scene created for a determined composition of the



Polychromy resulting from the cleaning and painting of the Santa Maria facade



Gutters that were non-existent up to the 21st century are a functional substitute for the gargoyles

sculptural elements, responsible for the significance of the images that go beyond the simple characteristic of shape. This situation is especially degrading for the sculptural group of the Virgin, eliminated from the presiding place of honour on the façade of the Cathedral, dedicated to Saint Mary.

The concept of authenticity is an essential value and condition to heritage, synonymous with individuality and originality. It is what marks its identity as a historical product. As identity is associated with the material originality – the material documents the originality – changes to the material lead to a loss of authenticity.

Also, in the interior, significant substitutions of decorative elements have taken place, such as the 17 keys of the vault in the Los Condestables chapel by industrial reproductions in epoxy resin. In this case the substitution has not been made public. In this example, one is not dealing with stone pieces that are outdoors. One is dealing with wooden elements that were inside the chapel, protected from the atmospheric agents. Today the chapel of the Condestables exhibits exact replicas (therefore, falsifications) without knowing, until now, the whereabouts of the original and authentic pieces.

In both cases it is necessary to show that the replicas, even if they are exact, do not provide the superior knowledge of the monument that one is aspiring to conserve, it can only offer some superfluous dates of recognition and, of these, only of their shape.

Actions in the Cathedral's surrounding

The Town Hall of Burgos, apart from the Special Plan for the Historic Centre, tolerates and favours (for example with economic help) a degrading transformation of buildings in their environment that are modified through a process of *façadism*, and through alteration of both structure and materials. The massive substitutions of traditional wooden galleries by modern aluminium and PVC structures are especially degrading for the historic character. Equally aggressive is the management by the Town Hall of the public space in the historic ensemble that surrounds the Cathedral. In this space they did not consider historic values at the time of installing street lamps and benches. The intrusions are unsympathetic in size, material, colour, as are the messages – fundamentally advertising – to the urban mediaeval environment that surrounds the monument. Especially striking is the lack of care in the regulation of the hotel and catering trade services (bars and pubs). With the increased concentration of such industries in this sector there is a detrimental impact on the urban quality and the creation of a number of problems (such as a high level of traffic from delivery trucks and dirt) in an otherwise fragile environment.

Only irresponsibility can guide the banal reconstruction work of a castle into a historic ensemble in the trajectory of the Santiago route. It introduces a false history and generates an imbalance that is too strong and too absurd for two properties that are listed as World Heritage. This is in spite of the statement made at the 22nd Session of the World Committee of UNESCO on the state of conservation of the Burgos Cathedral: 'The Committee takes note of the confirmation of the Spanish observer that the project for the hill and the Burgos castle has been suspended and that no work will be undertaken.'

With this type of action, not only is the aesthetic disturbed but also the harmony of the ensemble. It attacks the landscape of the protected property: the Cathedral.

Changes in the use of the Cathedral

The Cathedral, with multiple values – historic, artistic, cultural, landscape, and pre-eminently with symbolic and religious value – has constituted the symbol, the fundamental landmark with which the population and the city of Burgos identify themselves. The Cathedral has been intimately connected to the life of Burgos citizens, for whom the Cathedral was the church, monument, place, site ... and on some occasions one had the opportunity to visit exhibitions and listen to concerts. Until 1997 one could access the monument for free (one only had to pay to visit the Treasure), but the chapels had direct and free access from the central nave of the Cathedral. From the time the restoration began, each one of the restored chapels has been gradually shut down. The major transformation of this property refers to the use of the Cathedral, which has clearly acquired a museum orientation with plans for tourist exploitation to obtain economic resources. It is worrying to see a lack of indication that one is dealing with a declared UNESCO World Heritage monument.

Presently a tunnel is opening under the stairs of the Sarmental Door (South) and tourist access to the monument will be from a visitor reception hall through the tunnel to the lower cloister. After the visitor follows the upper cloister, he/she will continue onto the rehabilitated chapels, already museum-like, and finally the groups of tourists will walk around the cathedral temple itself.

If one takes into account all these questions we can value the advantages that the conversion of this monument has for the population. I have focused on a series of needs, which according to the World Heritage Convention, should guide interventions that are carried out on a property inscribed on the List, especially in the maintenance of authenticity, of integrity and the correct use of heritage. For this reason I consider functional vigilance indispensable, that is to say, the maintenance of the historic uses of the Cathedral and the elimination of that which excludes the local population or whatever social group through the imposition of an entrance fee. We consider the essence of World Heritage to have an educational role, which requires the possibility of its enjoyment for cultural enrichment. It seems negative to us that there has been a significant change in the use of the Cathedral, which will remain closed as soon as the works for the tunnel are finished: it is being built in order to give access to the tourist visit.

The conception of historic heritage for the adequate development of the individual, prompts us to affirm that the conservation of a property cannot be reduced to formal conservation alone; there must also be an assurance of its functional and symbolic essence as a factor for the cultural development for the local and visiting population. It should be done as much for the possibility of enjoying the property as increasing the educational development of the population, and for the objective of improving the quality of life and the promotion of values of solidarity and co-operation.

The Cathedral was included as a cultural property in the World Heritage List for its authenticity, for its exceptional value and for having conserved its complex function throughout the centuries. But with the subsequent interventions it has undergone an impoverishment from a cultural point of view. For the above mentioned reasons I consider that presently the Burgos Cathedral is a Heritage at Risk, because cultural loss is the biggest plundering that one can do to heritage values. Therefore, I consider of vital importance the maintenance of the multi-functionality of the Cathedral, of a lively and open Cathedral, with special importance to the Jacobean pilgrims.

ESPAÑA

La Catedral de Burgos

La metodología que he empleado para realizar esta propuesta es el resultado de un largo proceso de análisis de la evolución que la Catedral ha experimentado desde que se inició su restauración. Nos preocupa especialmente la relación del monumento con la ciudad en la que se encuentra enclavado, el uso que puede hacer la población local, y lo que supone para el bienestar de los ciudadanos y la vida comunitaria, por los valores éticos, los valores artísticos y por el potencial didáctico para inculcar los valores culturales.

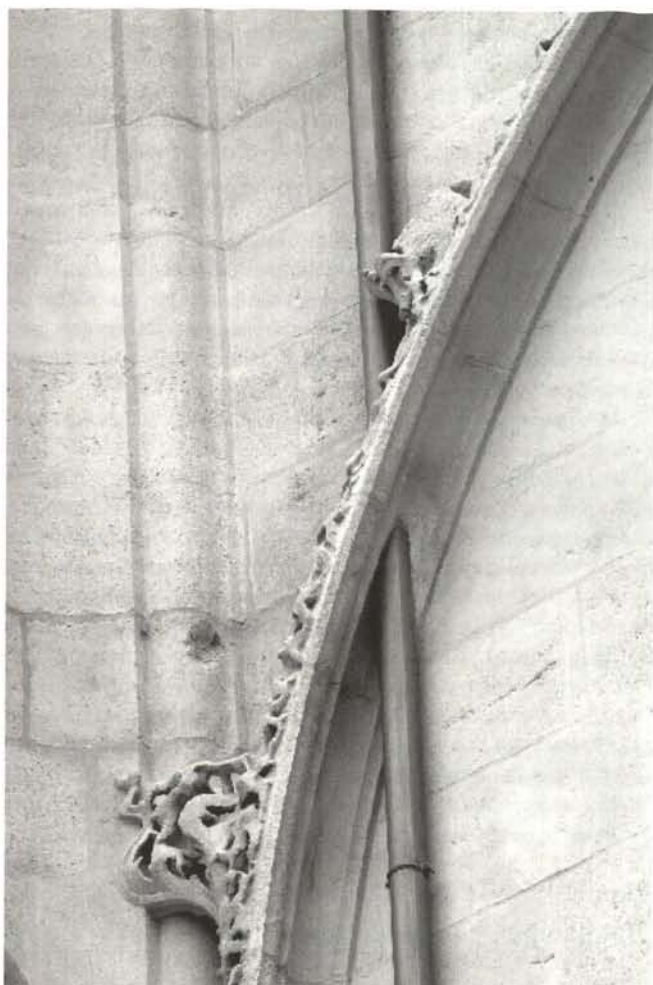
Al realizar el seguimiento de la Catedral he tenido la oportunidad de constatar que no se mantienen los valores que dieron lugar a la declaración de la Catedral de Burgos como Patrimonio Mundial. Por eso pongo en relación los índices que hacen referencia al valor del bien con los problemas y los cambios que se derivan de las intervenciones realizadas para su restauración.

Intervenciones en el monumento

Las intervenciones realizadas en la Catedral de Burgos resultan muy agresivas y preocupantes porque, además de pérdida de autenticidad, provocan una pérdida irreparable de integridad. Afectan tanto al interior -modificaciones en la organización de los espacios, uniones de capillas, cierre de pasajes y apertura de nuevas comunicaciones o sustitución de elementos- como al exterior del templo: limpieza de fachadas, reparaciones y sustituciones de elementos decorativos y estatuas. Estas actuaciones están dirigidas a la turistización y museización del monumento. En estos momentos se han comenzado las obras de un túnel que hará posible el circuito turístico que se pretende organizar.

La Catedral padecía problemas que no han sido atacados en su raíz sino enmascarados, con consecuencias muy negativas: *suciedad* por abandono y humedad no atajada; *vandalismo* por actuaciones inconscientes y desidia; o *grietas* provocadas por la alteración de los cursos de agua subterráneos por obras realizadas en el entorno (colector, aparcamiento subterráneo ...). Pero las grietas que han sido tapadas vuelven a salir y además aparecen otras. La suciedad y el color gris de la caliza han sido atacados con tratamientos y técnicas muy agresivas: chorro de arena a presión, sistema más agresivo que la erosión atmosférica. Se elimina la suciedad pero es una pérdida de sustancia irreversible. Además, para contrarrestar el color blanco de la piedra, resultado del raspado de la arena, se procede a una entonación cromática y a la hidrofugación de la roca, utilizando, imprudentemente, nuevos materiales y nuevas tecnologías que no han sido suficientemente contrastados con la experiencia. Las fachadas han sido pintadas y teñidas de *colores rosados*, sin criterio y sin una investigación histórica. El color, excesivamente rojizo, y los gruesos trazos negros que imitan un despiece de sillares en el cuerpo bajo de la fachada principal resalta negativamente.

Desde la intervención realizada, seguramente por la utilización de barnices protectores (acrílicos) y morteros de restauración inadecuados, han aparecido *manchas grasientas*. Posiblemente sean el resultado de la consolidación excesiva en una roca cuyos poros quedan sellados, impidiendo la transpiración del agua y la humedad, y produciendo un *estallamiento* y *arenización* de la roca, visible en sillares y estatuas. La falta de criterio con que se actúa se evidencia en la Puerta de la Coronería, en la que se han exhumado partes enterradas, con lo que la puerta parece un ven-



Zinc gutter cutting through the delicate Gothic carving of an arch, exterior of the Chapel of Constables



tanal al que el visitante se asoma desde una ridícula barandilla de acero inoxidable.

Se han realizado burdas reparaciones como la colocación de canalones taladrando elementos decorativos de los paramentos. Con ello se elimina la función de las gárgolas, reducidas ahora a pura decoración. Esta actuación, lejos de resolver los problemas de evacuación de las aguas pluviales, introduce y fija humedad a lo largo de las paredes y en la base de los muros. Todo ello viene a sumarse al atentado estético que los tubos de zinc introducen en la decoración que rompe diseño y la armonía de la obra de arte.

Especialmente grave es la sustitución de 15 estatuas de la fachada de Santa María por réplicas exactas de resina epoxídica, sustitución realizada sin la existencia del necesario estudio previo que constatará con precisión las alteraciones específicas que les afectaban, y justificara su sustitución como única alternativa para su conservación. La instalación de réplicas en resina, que se justifica porque no se va a notar, es un fraude que manifiesta la distancia abismal entre la discriminación elitista, con que se encierran los bienes, y la concepción del Patrimonio Histórico como instrumento de cultura, imprescindible para el adecuado desarrollo del individuo. La consecuencia más grave es la desconfianza ante la creciente tendencia a la falsedad y manipulación, lo que provoca el empobrecimiento de la Catedral y desemboca en una pérdida de valores patrimoniales del bien protegido: pérdida cultural, estética y pérdida social y económica. El valor de la arquitectura histórica está en los elementos arquitectónicos y su configuración, y también en ser un sistema de señales materiales que permite integrar las fases constructivas de la fábrica, definición de cronologías, el saber hacer y la tradición que se ha sucedido a lo largo de la historia y que otorga identidad a los pueblos. Por eso, eliminar estos valores es hurtar la obra arquitectónica, es el peor de los *expolios* que se puede realizar, puesto que se la despoja del interés científico e interpretativo. Se le quita el interés como documento histórico heredado. Se anula su valor como testimonio del pasado y por ello su interés cultural.

En la génesis de una obra, las ideas se plasman sobre una materia de acuerdo con el uso previsto. La forma y la materia son muy importantes porque juntas adquieren un significado. Materia, forma y significación es la razón por la que los edificios históricos tienen valor. Si la falsificación viola esta relación mutua entre tales conceptos, si se rompe alguno de ellos se provoca la crisis y el valor desaparece. La realización industrial de estatuas de resina no contiene ninguna relación entre materia-forma y significación, son una mera falsificación. Descartamos que posean un valor cultural. Las réplicas no son patrimonio. Por su puesto no son arte, al no ser producto de la inspiración y la mano del hombre, y no poseen belleza, puesto que ésta no reside sólo en la forma, sino en la materia debidamente modelada. Nadie las mira. Las reproducciones colocadas en la fachada son exactamente iguales a las originales en forma, en tamaño y se ha intentado que sean de igual color (sin conseguirlo). Estos aspectos morfológicos -forma, color, tamaño- pueden también salvaguardar el orden formal y el equilibrio de la composición de la fachada, pero no ofrecen ninguna información ni valor histórico. Más grave es que también se ha perdido el valor patrimonial del conjunto de las estatuas que se quería salvaguardar, ya que se ha perdido el simbolismo de las estatuas heredadas, que en el museo no significan nada. Al ser desplazadas, a cambio de una pretendida perdurabilidad, se han convertido en fragmentos cuya yuxtaposición espacial no puede ayudar a la comprensión del significado de las catedrales, son meros objetos sin el valor que tenían como representaciones metafóricas en la fachada principal.

Hoy las originales se encuentran en la claustro baja sin ningún orden y mezcladas con otros objetos, desprovistas de todo valor

simbólico. Se ha roto la escena creada por una determinada composición de los elementos escultóricos responsable de la significación de las imágenes que no son pura forma. Esta situación es especialmente degradante para el conjunto escultórico de la Virgen, eliminado del lugar de honor desde el que presidía la fachada del templo, dedicado a Santa María.

El concepto de autenticidad es un valor esencial y una condición a la vez inherente al patrimonio, sinónimo de individualidad, de originalidad, referida a lo que un bien tiene de singular. Es lo que marca su identidad por ser un producto histórico. Como la identidad se asocia a originalidad material -pues la materia permite documentar la originalidad- cualquier cambio en la materia hace perder la autenticidad.

También en el interior han tenido lugar sustituciones significativas de elementos decorativos históricos (como las 17 claves de la bóveda de la capilla de los Condestables) por reproducciones industriales de resina epoxídica. En este caso la sustitución no se ha hecho pública. En este caso no se trata de piezas de piedra y no están a la intemperie. Se trata de elementos de madera que estaban en el interior de la capilla, es decir, protegidos de los agentes atmosféricos. Hoy la capilla de los Condestables luce réplicas exactas (y por tanto, falsificaciones) sin que hasta el momento se conozca el paradero de las piezas originales o auténticas.

En ambos casos es preciso señalar que las réplicas, aunque sean exactas, no proporcionan un conocimiento superior del monumento que se pretende conservar, sino que como mucho sólo pueden ofrecer unos datos superfluos de reconocimiento y ello únicamente de la forma.

Actuaciones en el entorno de la Catedral

El Ayuntamiento de Burgos, a pesar del Plan Especial del Centro Histórico, tolera y propicia, incluso con ayudas económicas, una transformación degradante de los inmuebles del entorno, que son modificados por procesos de fachadismo y de alteración de estructura en cubiertas y vanos, y alteración de materiales. Especialmente degradante para el medio ambiente histórico son las sustituciones masiva de las tradicionales galerías de madera por modernas estructuras de aluminio y PVC. Igualmente agresivo resulta el tratamiento que el propio Ayuntamiento hace del espacio público en el conjunto histórico que rodea a la Catedral. En este espacio no se han considerado los valores históricos a la hora de instalar un mobiliario urbano que no se adecua ni por el tamaño, ni por los materiales, ni por los colores, ni por los mensajes -fundamentalmente publicitarios- al ambiente urbano medieval que rodea al monumento. Es especialmente llamativo el descuido en la regulación de los servicios de hostelería (bares, cervecerías, pubs,...) que con su elevada concentración en este sector, priva de calidad urbana y provoca no pocos problemas (alto nivel de tráfico de camiones de reparto, suciedad, etc.) a una zona de alta fragilidad ambiental.

Sólo la inconsciencia puede guiar las obras de reconstrucción banal de un castillo en un conjunto histórico que es recorrido por el Camino de Santiago, con lo que se introduce un falso histórico y se genera un desequilibrio demasiado fuerte y demasiado absurdo para dos bienes que se encuentran en la Lista del Patrimonio de la Humanidad. Ello a pesar del pronunciamiento realizado por el Comité Mundial de la UNESCO en su XXII Sesión (Kyoto, 30 nov-5 dic 1998) sobre el estado de conservación de la Catedral de Burgos: "El Comité toma nota de la confirmación del observador de España de que el proyecto para el cerro y castillo de Burgos ha sido suspendido y que no se emprenderá obra alguna".

Con actuaciones de este tipo no sólo se rompe la estética y la armonía del conjunto, sino que se agrede paisajísticamente el bien protegible: la Catedral.

Los cambios de uso de la Catedral

La Catedral con múltiples valores -histórico, artístico, cultural, paisajístico y, sobre todo, con un valor simbólico y religioso- ha constituido el símbolo, el hito fundamental con el que se identifica la población y la ciudad de Burgos. La Catedral ha estado íntimamente ligada a la vida de los ciudadanos burgaleses, para quienes la Catedral era iglesia, monumento, lugar, sitio,... y en algunas ocasiones oportunidad para visitar exposiciones o escuchar conciertos. Hasta 1997 se podía acceder al monumento libremente y únicamente había que pagar para visitar el Tesoro, pero las capillas tenían un acceso directo y libre desde la nave central del templo. En el momento en que comenzaron las obras de restauración se ha ido produciendo el cierre de cada una de las capillas restauradas. La mayor transformación de este bien, por tanto, está haciendo referencia a los cambios de uso de la Catedral, que ha adquirido una clara orientación museística y una planificada explotación turística, como fuente de obtención de recursos económicos. Es preocupante, no obstante, el que no haya indicaciones de que se trata de un monumento declarado por la UNESCO Patrimonio de la Humanidad.

En la actualidad se está abriendo un túnel por debajo de la escalera de la Puerta del Sarmetal (sur), con lo que el acceso de los turistas al monumento se efectuará desde una sala de recepción de visitantes a través del túnel hacia el claustro bajo. Luego la visita sigue al claustro alto, sigue por las capillas habilitadas ya como museos y finalmente, los grupos de turistas recorrerán el propio templo catedralicio al tiempo que abandonan el complejo expositivo.

Si se tienen en cuenta todas estas cuestiones podemos valorar las ventajas que tiene la conservación de este monumento para la

población. Yo me he fijado en una serie de necesidades que, según la Convención del Patrimonio Mundial, han de guiar las intervenciones que se realicen en los bienes inscritos en la Lista: en especial en el mantenimiento de la autenticidad, de la integridad y del buen uso del patrimonio.

Por eso considero imprescindible la vigencia funcional, es decir, el mantenimiento de los usos históricos de la Catedral y eliminar cualquier planteamiento que excluya a la población local o a cualquier grupo social mediante la supresión del pago de entrada (son admisibles los donativos voluntarios), puesto que consideramos que la esencia del Patrimonio Mundial es su papel educativo en valores, lo que exige la posibilidad de su disfrute para que sea posible el enriquecimiento cultural. Por eso nos parece negativo el hecho de que se esté realizando un cambio significativo de uso de la Catedral, que quedará cerrada en el momento en que se acaben las obras del túnel que se construye para dar acceso a la visita turística.

La concepción del Patrimonio histórico para el adecuado desarrollo del individuo nos lleva a afirmar que la conservación de un Bien no puede ser reducida a la conservación formal sino que debe de asegurar su esencia funcional y simbólica y su importancia como factor de desarrollo cultural de la población local y visitante, tanto por la posibilidad de disfrutar el Bien como de aumentar del desarrollo educativo de la población, con el fin de lograr la mejora de la calidad de vida y la educación en valores de solidaridad y cooperación.

La Catedral fue incluida en la Lista del Patrimonio Mundial, como bien cultural, por su autenticidad, por su valor excepcional y por haber conservado su compleja función a lo largo de los siglos. Pero por las intervenciones realizadas ha experimentado un empobrecimiento desde el punto de vista cultural.

Por ello considero que en la actualidad la Catedral de Burgos es un Bien en Peligro, porque la pérdida cultural es el mayor de los expolios que se puede hacer del patrimonio. Por eso considero de vital importancia el mantenimiento de la multifuncionalidad de la Catedral, una Catedral viva y abierta, con especial atención a los peregrinos jacobeos.

Begoña Bernal
ICOMOS España

TURKEY

Recent publications about Heritage at Risk in Turkey

In early 2002, TAÇ, the Turkish Foundation for the Promotion and the Preservation of Heritage- Monuments, Environment and Tourism Values, published a book (Sezgin 2001) that incorporates 40 articles about Natural and Cultural Heritage at Risk in Turkey. As this publication clearly shows, many archaeological, urban and rural sites, as well as monuments in Turkey are under pressure of illegal development, neglect, poor use and unauthorised restoration.

The extent of the damage threatening archaeological sites all over Turkey has been surveyed and a report has been published by TAY (Turkish Archaeological Association). New roads, dams and other development projects are presenting serious risks to the cultural strata of Turkey. There are 335 dams under construction, 47 being planned and all are in some way changing the landscape and inundating natural and cultural assets. A one-day symposium was held on 14 June 2002 in Istanbul by the Dams and Cultural Heritage group (of which ICOMOS Turkey is a member) to discuss the problems of dam construction in Turkey, and to attract the attention of the public to the extent of the damage to the natural and cultural heritage in the name of modern development.

Archaeological Sites at Risk

Archaeological sites are also suffering from tourism. Encroachment of tourist facilities and holiday villages near or on archaeological sites is a pressing issue on the western and southern coasts of Turkey. The visual pollution created by extensive building on archaeological sites such as Side obscures the significance of the ancient sites.

The re-use of some of the ancient theatres for performances exerts a lot of pressure on these structures. There are also political pressures from municipalities, governors or MPs to rebuild the damaged or lost parts of ancient theatres, in order to make it possible to use them for concerts and plays. The cases of the theatres in Ephesus and Side are striking examples. The installation of modern stage facilities and lighting equipment, as well as great numbers of spectators, impose serious risks for sensitive old structures.

Timber architecture at risk

Timber is the traditional material for houses in many parts of Turkey. If they are not maintained properly, timber structures become very fragile. Many are suffering from neglect and misuse. Several fires – some intentional, some due to old and badly maintained electrical installations – ruin historic timber houses. Recently a 19th-century Bosphorus mansion that was being used as a primary school burned due to badly maintained electrical installation. The improvement of old electrical systems is essential for old timber buildings.

Within historic Istanbul, which is registered as a World Heritage Site, Süleymaniye and Zeyrek are two important residential quarters with timber houses. Unfortunately these two sites are severely threatened by neglect and fires. Due to a lack of opera-

tional rules, fires are eating up the old timber houses. The number of big gaps, devoid of their attractive houses, is increasing. The ruined or burned houses are not rebuilt properly; some are reconstructed as cheap replicas, some of the lots are used for car parking, which seems to be more financially rewarding for the owners.

Deserted buildings in historic centres are a great problem for public safety. Municipalities want to demolish these vacant and leaning buildings. In fact, when the houses are not maintained, the roofs start to leak and floors become very weak. After heavy snowfall or rain, old buildings collapse – and often this causes death or injury to people. During the winter of 2002, several old houses fell down and caused loss to life.

Recent earthquakes in Turkey have damaged half-timbered structures that were not well maintained. Old houses near Afyon were damaged and will never be the same again. Traditional practice in building with timber is being forgotten. Timber houses are seldom restored properly using traditional techniques and crafts. There are many examples of bad restorations that change the form and material of the original structure.

A timber house from the Zeyrek, one of the significant historic quarters of Istanbul. The structure, the survival of which has to be assured, is in an increasing state of dilapidation; the western wall is out of plumb and one of the main floor beams is near collapse.



Restoration of earthquake-damaged masonry buildings

Engineers graduating from modern schools are rarely educated in the restoration of historic buildings. They learn about constructing modern structures, but in order to restore a cracked masonry building one needs to know more than modern engineering techniques. Usually engineers in Turkey try to apply modern standards and codes to old structures, making them very stiff with a lot of strengthening. If funds are entrusted into the hands of professionals not sensitive to historic structures, the money may be used to transform and abuse historic buildings. Feyzullah Efendi Medrese is one such case. After being damaged in 1999 by an earthquake, the early 18th-century library and college was evacuated due to cracks on its walls and domes. Instead of repairing the building with masonry-sympathetic techniques, steel beams were inserted into the masonry. This has damaged the original construction and might be a big risk for the structure in future earthquakes. It is unfortunate that the Monuments Council could not intervene on time to prevent the destructive interventions.

Several towers and wall sections of the Theodosian Wall in Istanbul were damaged during the 1999 earthquake. The restoration of Tower 89, which was taken up by the Municipality of Istanbul, is another example of bad restoration practice. The problems of authenticity and preservation of historic evidence need to be discussed, because the tower was reconstructed to its full height with a completely new façade.

Natural and cultural assets of the Bosphorus at risk

The construction of a third bridge over the Bosphorus, spanning the strait between Asia and Europe at Arnavutköy continues. The inhabitants of Arnavutköy are very much concerned for their historic village, organising several meetings and demonstrations, and travelling to Ankara to meet the Minister of Constructions to explain to him the damage the new bridge would inflict on the urban and natural assets of the Bosphorus. A press conference was held at Arnavutköy in June 2002 with the participation of several politicians, journalists, the Chamber of Architects and ICOMOS Turkey to discuss the legal situation and convey the opinions of the inhabitants to the public.

During their passage through the Bosphorus, ships or oil tankers run out of control and collide with the shore. Such accidents cause severe damage to the historic buildings and to the people living in them. Many people have died and several houses have been damaged or destroyed by such accidents. This is a great risk: recently a tanker stopped 3 metres short of going into a water-front house at Scutari. Occasionally ships sink or burn on the Bosphorus, causing considerable pollution and environmental damage. For the safety of the inhabitants of Istanbul it is essential to limit the passage of tankers through the Bosphorus. In June 2002, there was a demonstration against the increase in the number of oil tankers passing the Bosphorus. Many NGOs sailed in boats on the Bosphorus carrying signs protesting the use of the Bosphorus as a passage for oil transfer.

Theft and vandalism

Looting and vandalism are serious threats to monuments with valuable details like icons, mosaic floors, statues and glazed tiles.



Late 19th-century timber palace on the Bosphorus, Istanbul, devastated by fire. Electrical installations in historic buildings are often the cause of such losses. Used as a public school, the building was suffering from lack of funds for its maintenance.



Tower 89 of the Theodosian Wall had suffered from the earthquake in 1999 (see *Heritage at Risk* 2000 for a photo of the damaged state). The vestiges were not enough for a proper reconstruction. A new tower has been recreated, reducing the significance and legibility of the ancient remains.

The mosque of Murat II in Edirne is a 15th-century monument, famous for the beautiful glazed tiles on its walls. The artistic impact of the mosque had been greatly damaged by the looting of its beautiful tiles. (Photo: Dr. Yegan Kashya)





Vlora Han is a beautiful Art Nouveau office building at Sirkeci, within the commercial centre of historic Istanbul. The crowd of advertisements on the façades and alterations to the shopfronts make it difficult to appreciate the beauty of the building.

Thieves make their way into museums or monuments – churches, mosques or tombs – to steal their valuable elements. They do a lot of harm to the monuments by cutting the iron bars of the windows and by destroying original elements and surfaces.

Unsuitable re-use projects

Assigning suitable functions to ancient buildings is essential to guarantee their future. Cultural property is an unrenewable resource; to give ancient buildings functions that demand modern installations and additions is criminal. The choice for the new use for the Cistern of Binbirdirek is scandalous. The ancient building is one of the most important underground cisterns in Istanbul. Originally it had only access from the top; now it has been turned into a restaurant and a commercial mall. To provide easy access, a new vaulted entrance has been cut into its ancient, 5-metre thick wall. Modern installations required to ventilate and light a space used for commercial purposes cannot be acceptable within a 6th-century structure. Bad use and bad restorations ruin interior spaces, insulting the monumentality of the structure.

Damage to 20th-century heritage

Twentieth-century heritage is only partially under legislative protection in Turkey. Many 20th-century buildings are being repaired or renovated by their present occupants, without paying due attention to their historic and architectural significance. In Ankara, early Republican Period public buildings of the 20th century are suffering from being painted with incoherent colour schemes. Some 20th-century buildings are being pulled down without notice. The owners of mid-20th-century houses even react to their houses being listed.

Drastic changes are made to the street fronts of 20th-century buildings, widening the shop-fronts or inserting new shops on the street-level walls of residential buildings. Additional floors and interior alterations, loss of original furniture also result in losses to the understanding of the original design.

Due to lack of control and absence of a general principle for the protection of the recent times, immediate action is necessary to record and survey the heritage of the last century.

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Zeynep Ahunbay
ICOMOS Turkey

Early Christian and Byzantine Sites in coastal South Western Anatolia at Risk

Introduction

The early Christian and Byzantine monuments and sites of coastal South-Western Anatolia are in a poor, scanty and most endangered condition. The state of preservation of the ruins is low and nothing has been done for their conservation and restoration until now. Additionally these sites are in danger of complete destruction, because of recent building activities and plans to erect holiday resorts and villages, mostly at the very romantic abandoned bays, where many of these settlements with their monuments are located. In addition, uncontrolled tourist activities including 'boat trips' and 'jeep safaris' are endangering the monuments: wall paintings of churches are destroyed and the ruins are mis-used for climbing. It is striking that most of the monuments are not known at all – many still have to be recorded and because of this the loss of monuments is difficult to recognise. The following presents four different sites that are all suffering from the circumstances described, and which need immediate support to solve these problems. There are many more sites at risk, but the following give a representative impression of the regretful situation at the moment. Two settlements are situated in abandoned bays on the coasts of the historical landscapes of Karia and Lykia. First, the site of Ala Kilise (probably the late ancient harbour city foundation Anastasioupolis) in coastal Karia, then the site of Kalabatia (Sancaklı Limanı). The third example is the site of Kaunos (near the small-town of Dalyan near Dalaman) – which in the late ancient and Byzantine ecclesiastical administration also belonged to the province of Lykia. The last building mentioned is situated on the Karian Peninsula of Stadia (Datça) and represents the middle-Byzantine area.

The site of Ala Kilise – a late ancient city foundation (Anastasioupolis?)

About 30 kilometres east of Bodrum at the bay of the coloured church (Ala Kilise Bay), a late antique city foundation with two large churches has recently been discovered. The ruins found behind the shore and at the bay can be divided into two important areas: the area at the sea-side and that of the fortified 'Acropolis-hill'. While the ruins covering the 'Acropolis-hill' can possibly be dated to a very early age because of their masonry technique and defence character, the other remains at the shore belong to the late antique era. Recent investigations show that the ruins of the settlement behind the shores of Ala Kilise Bükü consist of extensive ruins of late ancient housing and commercial areas. Furthermore, on the spot we find the ruins of two Byzantine baths (a small bath and a big one at the western part of the bay), and a ship mole at the eastern part of the bay.

The most important monuments of Ala Kilise Bükü are in fact the ruins of two large churches that show a basilical plan. The city's impressive main church (Ala Kilise I) lies in the centre of the bay directly behind the shore, while the second one is located at the eastern part (Ala Kilise II). The main church possesses an octagonal baptistery with a tetra-conch plan. This building once had an upper storey and the central room was originally covered

with a dome. Baptisteries related to this type can be found at many places in the Mediterranean and are particularly documented in the Balkans and at the church of St. Mary at Ephesos. The architectural features suggest that the building and its church belong to the 6th or the late 5th century, a unique construction with no direct equivalent. The main church had three aisles closing eastward with a large, outside polygonal apse and two smaller ones appearing circular outside. The aisles of the church were divided by two lines of columns made out of marble (small fragments can still be found in situ). The church was connected with the baptistery through a door and had a narthex. At a later date, a more eastward orientated funeral chapel has been added instead of its south-east small apse, closing the south aisle eastward (perhaps a middle-Byzantine addition). The baptistery and the main church had once been completely covered with wall paintings (frescoes of which important remains still can be found in situ, e.g. many shapes of saints and red crosses decorated with 'blood drops' in the niches of the building).

The ruins of the second big church of the city are situated in the eastern part of the bay, also directly behind the shore. The building must also once have been a three-aisled basilica – appearing outside with a polygonal apse – in the west it still possesses a tiny annexed building with a square plan, which is still covered by its original dome and a fragmentary cover of frescoed wall paintings of the late 5th or the 6th century. Here we find remains of a circle of saints, and at other parts of the walls we find the fragmented paintings of Jesus and the apostles, Emperor Constantine's mother Helena and others. Apart from the baptistery of Gököy (north of Bodrum), this small building is one of the earliest early Christian domed buildings preserved and known in this part of Anatolia. It was probably used as a funeral chapel. However, on the near island of Kös we find exactly this small building type, which here was often used as a baptistery. Eastward of the church a group of small, barrel-vaulted tombs can be found. At the much smaller neighbourhood bay of Şeytan Bükü, some kilometres to the east, a small monastery basilica, a tomb and another bath ruin can be found, belonging to the same period of construction. The whole site is in great danger of being built-over as a holiday resort village by a European hotel group. Additionally uncontrolled tourist activities are causing destruction of the masonry of the buildings and the late ancient wall-paintings still preserved in the churches and their annexed buildings of this site. Also, a hotel

Ala Kilise II, basilica – polygonal apse, view from the east



construction is planned for the extensive nearby Byzantine settlement of Torba (on the northern peninsula of Bodrum).

Kalabatia – late antique settlement and church ruin with painted apse decoration

Kalabatia (or Kalabantia) was once the harbour settlement of the Greek polis, Sidyma, which is situated on the Western Lykian Coast in an abandoned bay called Sancaklı Lima-nı. In late antiquity a settlement was founded here and a two-aisled church constructed of quarry stones has been erected on a terrace just some metres above the level of the sea-shore in the south-east part of the bay. The church can be compared with the recently excavated and investigated nearby churches of Gemiler Adası at Ölüdeniz, a bay near Fethiye. While most parts of the main church collapsed, the apse of the church is completely preserved and is showing its iconographical programme with nine schemes of saints visible. The lower part of the apse was colourfully decorated with a painted marble imitation. Additionally frescoed medallions of saints and a colourful ornamental decoration are visible in the arch of the apse. The arch of the apse and the apse vaulting are cracked and in danger of a total collapse.

Kaunos (Hagia) – domed basilica (6th century)

The new main church of Kaunos (in the Byzantine era also called Hagia) was erected, probably in the 6th century, on a terrace between the most important public buildings: the Roman theatre and the Roman baths. The building, partly excavated by the author, was constructed of cubic cut stones and had two later-added annexed chapels and a narthex. The three aisled structure once possessed a central dome, which collapsed at an unknown date. The two narrow aisles were covered with barrel vaults of which parts in the southern aisle are still preserved, but in absolute danger of collapse. Additionally the massive lintels of the west and eastern doors of this aisle are broken and also in great danger of collapse. The building is outstanding because most of the monuments of that era in this region were built with more easily obtainable material: spolia and collected quarry stones. The church is also remarkable, because it is one of the only known buildings showing this architectural plan in an Anatolian province of the Byzantine empire. It was constructed following the plan of Hagia Eirene (1st phase) at Constantinople – which is one of the most important churches of Byzantine architectural history. Furthermore, at the site a Middle-Age Byzantine castle-like structure (Kastron) is preserved at the greater acropolis hill. It was erected out of quarry stones and possesses a small church. These ruins are in a scanty state and poorly preserved.

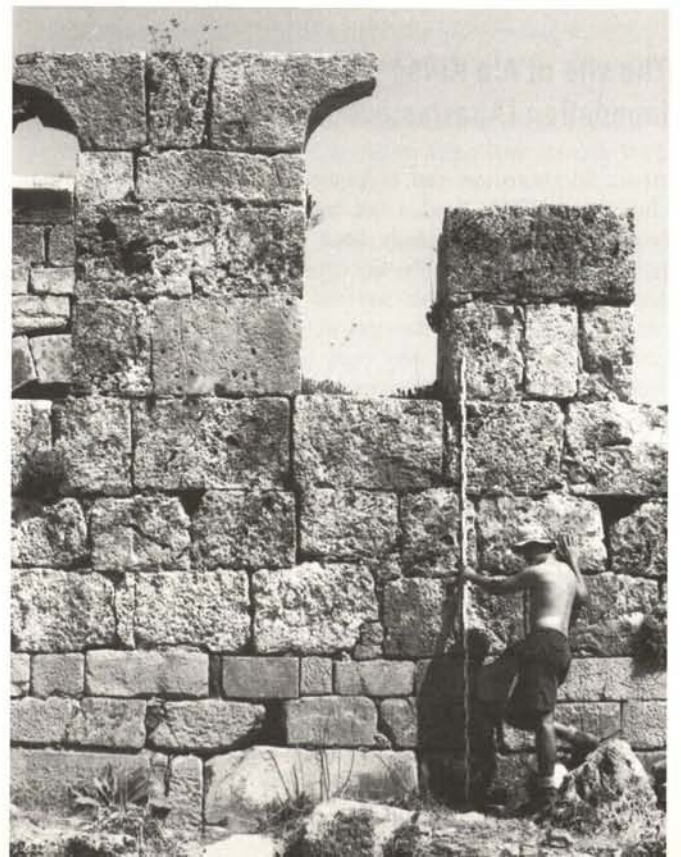
Territory of Knidos (Değirmen Bükü) – Middle Age church and Roman bath

A Middle Age Byzantine church ruin is found at Değirmen Bükü, located on the far western peninsula of Stadia (Datça) in the territory of the polis of Knidos, at the harbour of the village of Yazı Köyü. The church was most probably erected in the 11th or 12th century, and is preserved at the western part of the bay on a narrow hill behind the shore. It is still partly closed with cloister-vaults,



Kaunos (Hagia), domed basilica, southern aisle, eastern door – cracked lintel

Kaunos (Hagia), domed basilica, southern facade, windows



which are in great danger of collapsing. In addition, a large Byzantine barrel-vaulted building is situated westward of the church, which may have belonged to a contemporary settlement. The site is dominated by the ruin of a large Roman bath, which was erected in the direct neighbourhood of the site of the ancient harbour city Knidos.

Conclusions

The sites of the abandoned bays should all be accepted as archaeological sites of primary importance, a status only existent for Kaunos at the moment – because it has recently been a place of Turkish and German archaeological excavations. In addition, a programme has to be set up to direct the preservation of the buildings and their subsequent presentation to the public.

Dr. Alexander Zäh

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Değirmen Bükü, middle Byzantine settlement with church ruin – view towards the east

UGANDA

Cultural Implications of the HIV/AIDS Epidemic and the Need to Preserve our Oral Traditions*

HIV/AIDS is the most serious health problem in Uganda today and the leading cause of death for adults. About 1.5 million people are estimated to be infected with the HIV virus (Uganda AIDS Commission Secretariat, Uganda National Operational Plan for HIV/AIDS/STD Prevention, Care and Support 1994–1998). Nearly 80% of those infected are between the ages of 15 and 45. Statistics reveal that sixteen African countries south of the Sahara have more than one-tenth of the adult population aged 15–49 infected with HIV.

Oral traditions refer to that knowledge which is transmitted orally over several generations in a given society. They may be in the form of riddles, songs, proverbs, legends, folktales and recitations, which constitute the intangible heritage. These traditions are a means of teaching societal values and beliefs, and are, therefore, integral to the culture of a particular society.

Clearly, culture is transmitted from generation to generation. In the case of Uganda, it is not so much the generation that possesses oral traditions that is endangered. Rather it is the generation onto whom the elderly would pass the information that is at risk. With this endangered generation (15–45 year olds), a generation gap is created that poses a future threat. In other words, this endangered generation is getting wiped out and this causes a discontinuity in the transmission of their societies' traditions to later generations.

Cultural implications

The consequences of the HIV/AIDS epidemic have touched every facet of the Ugandan culture. Cultural problems directly related to the virus include:

- the loss of oral traditions and indigenous histories;
- decline in customs and socially accepted practices, such as wife sharing, widow inheritance, polygamy and circumcision rituals;
- the breakdown of traditional and kinship structures;
- fragmentation of societal values that included an ideological belief in the fecundity of life;
- the loss of many of Uganda's storytellers, traditional healers, scholars, artists, musicians and dancers has had an immediate impact on the cultural life of the country;
- in a family, loss of one or both parents can lead to loss of income and disruption of family and social support systems;
- it is the elderly who now bury the young.

AIDS is generating orphans so quickly that family structures can no longer cope. Typically, half of the people with HIV become infected before they turn 25. They acquire AIDS and die by the time they turn 35, thus leaving behind a generation of children to be raised by their grandparents. Parents die leaving behind the responsibility of enculturation of their children to elderly grandparents who are quite fragile and have to raise many orphans. Capacity and resources are stretched to breaking point, and those providing the care in most cases are already impoverished. Often the elderly might themselves have depended financially and physically on the support of the very sons or daughters who have died.

Once parents die, children often find themselves taking the role of mother or father or both, hence the result is child-headed households. They have to do the housework, look after siblings and even

care for the dying parent(s). The children are plunged into economic crises and insecurity by their parents' death and struggle without services or support systems in impoverished communities. Such children are even stigmatised by society through association with HIV/AIDS and they experience distress and social isolation after the death of their parents.

Decline in cultural practices: specific examples from Uganda

The AIDS epidemic in Uganda has caused a decline in the importance of rites of passage/rituals, which are very significant aspects of the cultural practice.

Among some communities, such as the Bagisu and the Sebei, circumcision is an initiation rite during which much cultural information was passed onto the initiates. The instructions that initiates received during circumcision normally emphasised societal norms. For the Sebei, immediately after circumcision, the initiates drank milk from one gourd as a ritual expression of unity and brotherhood that promoted cultural identity. Circumcision was also a ritual, marking the transition from one stage to another. However, because of the fear of contracting HIV during the circumcision process, most parents now prefer to take their children to hospital.

In Buganda, the last funeral rites ritual (*lumbe*) was, and still is, done to chase away the spirits of the dead and to get an heir. This was a very significant social ritual with the function of passing on clan history and social norms. However, with the AIDS scourge, most people are becoming reluctant about sending their families to such functions, which involve staying overnight in small grass thatched huts (*Busisira*) and are associated with loose sexual behaviour.

The Banyankole practised blood brotherhood (*omukago*) to extend social ties beyond biological relations. Incisions were made on the stomachs of two friends (neither biological nor clan brothers) who would then rub their blood on coffee berries. Thereafter, each one ate the coffee berry rubbed with the friend's blood and by this ritual the two became 'brothers'. This ensured that brother relations extended beyond mere biological relations across the entire Nkore society, which promoted harmony. In the present times of the AIDS epidemic, it is very unlikely that this ritual is performed.

In addition, family ties in Ankole were enhanced by brothers having sexual intercourse with their brothers' wives; even fathers with daughters in-law. All these behaviours were intended to strengthen social ties. Another cultural practice was the inheritance of widows (sisters-in-law and stepmothers). With the threat of AIDS some of these practices have vanished.

Another ritual among the Banyankole was that of the separation of twins, where part of the function involved all family members to drink certain herbs from the same cup. Many people are now against this practice of sharing from one cup, which makes the whole function lose meaning.

In most societies, traditional marriage rituals initially took place at night and involved elders and peer groups. For some societies, a bride-to-be had to go into a seclusion period during which she was counselled by her aunts (*senga*). Her peers would also

come to bid her farewell and, in the process, they would also learn a lot about marriage. These were also occasions for learning, but now some of these practices are discouraged.

As a final example, most societies used burials as occasions for reciting clan histories. The history of the deceased was the history of the clan and therefore the history of the entire ethnic group. Whereas the Baganda had the last funeral rites, the Banyankole and the Bakiiga had long mourning periods, which lasted for several days during which the clan histories were recited. However, with frequent deaths as a result of AIDS, there is less time for mourning with hardly any time provided for some of these recitations.

Conclusion

These changes in attitude have affected collective memories, which were passed on at social functions such as those illustrated above. Usually, the rituals brought about visual learning and so their decline means loss of knowledge.

In non-literate societies, traditions and history were passed on in the form of oral traditions and rituals because there were no writ-

ten records. These traditions embodied ideals and values of a culture and, therefore, losing them means missing our culture. African societies passed on cultural practices through social ceremonies, which are gradually disappearing. The debilitating effect of HIV/AIDS poses a real threat to the maintenance of our cultural traditions. Indeed I do agree with Amadou Hampate Ba in his observation that *In Africa, when an old man dies, a library disappears* (*Our Creative Diversity: Report of the World Commission on Culture and Development*, Summary Version, July 1996, Paris, p. 34). However, I would like to add to this and say that, in Africa, when an old man or woman dies, a library disappears and this calls for an urgent need to preserve our oral traditions.

While we preserve the tangible heritage, it is essential to understand the values and aspirations that drove its makers, without which an object is torn from its context and cannot be given its proper meaning. Our cultural practices are fated to disappear, but before that happens, texts and recordings should be prepared so that the future generations find the 'old man/woman (library)' in the museum or the archive.

* (*This paper is based on a presentation at the World Bank Consultative Workshop on Culture in Africa, Kimberley, South Africa, 27–29 November 2001*)

Pamela Khanakwa
ICOMOS Uganda

UNITED KINGDOM

20th-Century Heritage at Risk

This year ICOMOS-UK is focusing on 20th-century heritage to reflect the Montreal Action Plan and the growing interest in 20th-century heritage in the UK. This interest was fuelled by a very successful seminar on 20th-century heritage run by ICOMOS-UK, the Royal Institute of British Architects and the 20th Century Society to celebrate International Sites and Monuments Day on 18 April 2002.

This report aims to contribute to the debate on how we define what is of value and significance from the 20th century within the UK. Recent losses of key buildings, and the continued erosion of more commonplace 20th-century buildings, highlight the need for more public debate on how we sustain our 20th-century heritage. This chapter looks at risk buildings within certain themes of 20th-century heritage:

- key 20th-century buildings
- social housing
- cinemas
- Welsh chapels.

Key 20th-Century Buildings

Brynmawr Rubber factory, Brynmawr, Gwent

The vulnerability of key 20th-century buildings has been highlighted by the recent tragic demolition of the 1951 Brynmawr Rubber factory, Brynmawr, Gwent, designed by Ove Arup & Partners 1946–51, and the first major post-war building listed in Wales in 1982. This spectacular building of thin concrete domes, built to generate economic development at the head of a remote Welsh valley, was lost last year in spite of enormous local efforts to find a

new use for it and even though it was 'protected' by Grade II* listing. Its demolition has highlighted the need to debate what should be valued at a national level and thus protected while a new use can be found.

De La Warr Pavilion, Bexhill, East Sussex

Recent rising interest in 20th-century buildings is beginning to have an effect and there is now hope for this building on the south coast of England, which has been at risk for many years. Built in 1935 to the designs of Erich Mendelsohn and Serge Chermayeff, this dramatic, chalk-white, modern movement seaside cafe, bar, theatre and exhibition space, with views from the first floor cafe out to sea, was built by Bexhill Town Council to cater for the hugely popular seaside visiting in the 1930s.

The Town Council was persuaded by its socialist mayor and principal landowner, the Earl De La Warr, to develop the site of a former coastguard station in order to enhance the town's reputation as a holiday resort. The public competition was won by Mendelsohn and Chermayeff, with their truly modern scheme of an all-welded steel frame. Mendelsohn and Samuely were among the first German architects/engineers to find refuge in Britain; their collaborator Chermayeff, was a naturalised Englishman of Russian/Chechen origin who produced much of the theatre interior. The result was the first building in the International Style in Britain.

Changes in holiday fashions over the past 40 years have contributed to the run-down of many sea-side resorts, leaving their buildings under-funded and neglected and vulnerable to inappropriate change in use. Four years ago, problems of falling revenues and rising costs led the Council to think of selling the building as a



De La Warr Pavilion, Bexhill, East Sussex, 1935. The impressive exterior of the building.

super-pub. General opposition to this conversion forced a change of mind.

The pavilion is now to be rescued and restored at a cost of £7 million for a similar purpose to that for which it was built, providing bars, cafes, performing arts spaces and galleries. Money raised includes grants totalling £6 million from the Arts Council and the Heritage Lottery Fund and from a new trust to which ownership will be transferred.

St. Peter's College, Seminary, Kilmahew, Gardross, Scotland

The college was designed by I. Metzstein, J. Cowell and McMillan of Gillespie, Kidd and Coia in 1966. The Seminary buildings within it have become at risk as the need for which the college was built – to train priests for the Catholic Church in a remote setting – has all but disappeared. The Seminary, a modular concrete structure, is a very good example of collegiate buildings from the 1960s. It is now unused and in a ruinous state. So far no purchaser has been found, nor has a scheme been put forward that could give it a new use. One suggestion is that it should perhaps become the first stabilised and protected 20th-century ruin.

The Lion Chambers, 170–172 Hope Street, Glasgow, Scotland

This is an example of a building at risk, not because of changes of use or lack of use, but because of the innovative method of construction used, which now makes it difficult to repair the building without damaging its character.

These Glasgow chambers, designed by James Salmon Jun (Salmon Son and Gillespie) in 1905, and built in an Art Nouveau style, are eight storeys in height and display a pioneering use of Hennebique experimental, reinforced concrete, slender construction. Methods of repair are being investigated, but in the meantime the building is continuing to deteriorate and the cost of repair continuing to rise.

Social Housing

1. Garden Cities & Suburbs

The great, designed, social housing schemes, built initially in response to changing social and industrial pressures from the growth of the industrial cities of the UK at the turn of the 19th/20th century, are now beginning to attract much interest as a UK phenomenon. At the same time, their overall designs are becoming vulnerable to fragmentation as individual choices work against the significance of their whole concepts.

The garden-city concept was developed by Ebenezer Howard in 1898, detailed in a book titled *'Garden Cities of Tomorrow'*. Howard was concerned with deteriorating social conditions in the towns, but also with the depopulation of the countryside. He saw Garden Cities as being an answer to both. Letchworth Garden City was the first garden city built in Hertfordshire, by Parker and Unwin and dating from 1903.

By degrees, the Garden City concept, which involved designs for the spatial organisation of people as well as for individual commercial and domestic buildings, evolved into Garden Suburbs, where housing predominated and the design concepts were centred on the layout of roads, houses and open spaces.



Westerton Garden Suburb, Bearsden, Glasgow, 1912–15. Typical houses in North View.



Cumbernauld, Lanarkshire, 1963–8. An aerial view of housing near the town centre.

The risks that particularly affect garden cities and suburbs come not from demolition or lack of use, but rather from the slow but persistent erosion of the overall coherence that typified their initial designs. These creeping threats result from the impact of new economic developments, from inadequate planning controls to stop changes to details and from application of such elements as traffic calming measures – which generate a mass of signs and other devices that often do not respect the special character of an area. Conservation areas have been designated in some garden suburbs, but the majority remain vulnerable to fragmentation and loss of identity.

Rosyth Garden City, Fife

This garden city, at the end of the Forth Bridge, was designed by A.M. Mottram and built in 1916 by the Admiralty for workers at the Rosyth Docks. It illustrates the top end of a fragmentation process, with many houses being sold to private individuals and with no conservation area to maintain the consistency of character of the houses. The result is a sad loss of coherence and character.

The Westerton Garden Suburb, Bearsden, Glasgow

By contrast, the Westerton Garden Suburb – built by John A.W. Grant, architect and Raymond Unwin, consultant, between 1912–15 – shows the benefits of designation. Through the encouragement of Historic Scotland, it has been designated as a conservation area and this has produced a positive, protective effect.

2. New Towns

The *New Towns Act* of 1946 was a major part of the UK Government's response to post World War II reconstruction and resulted in greatly increased and improved housing for the urban population. The aim of the Act was to relieve pressure on the dense and decaying inner city housing and create new, more spacious, well-serviced and orderly domestic environments. The idea was rooted in the same concept as Garden Suburbs, to recreate the space and greenery of the countryside within towns, through planning houses with gardens and interspersing them with well-designed, communal open spaces. In the ten years from 1950, new towns were created in England at Stevenage, Crawley, Harlow, Welwyn, Hatfield, Basildon, Newton Aycliffe, Bracknell, Peterlee and Hemel Hempstead.

Many of these new post-war landscapes are undervalued and at risk from the same creeping erosion as garden cities and suburbs, with individual houses being changed by owners who have exercised their 'right to buy'. As well as these risks, the towns are succumbing to redevelopment, large scale change and most of all to general neglect as budgets for maintenance and repair are reduced by Town Councils. As with garden cities and suburbs, most of these new towns were built to an overall architectural pattern and when individual houses are changed or neglected, or open spaces neglected or destroyed, this affects the value of the entire unit.

Harlow New Town

Harlow was one of the first post-war new towns, designed by Sir Frederick Gibberd in the late 1940s and early 1950s. Gibberd managed to conserve much countryside within the town, building around established landscape trees, and created many more areas

with a rural feel through extensive tree planting. He also designed formal open spaces within the town, notably his Water Garden now listed grade II*.

Despite this planning designation, the gardens recently became at risk through a proposal to relocate them in order to re-develop the town centre. English Heritage strongly objected to this, arguing that to do so would 'damage the overall design and concept to such a degree that the proposals could be seen as amounting to demolition'. Nevertheless, in spite of this strong objection, the proposals are going ahead.

Byker Estate, Newcastle upon Tyne

The Byker estate was built for the City Council in 1970–81 to the designs of architect Ralph Erskine's Arkitektkontor, on a neglected area of Newcastle. Residents were asked for their comments on the architect's 'Pilot Scheme' in 1970–1971, a significant and innovative level of public consultation in its day.

Perhaps the most striking element of the town is the long spinal block that shields the estate from the main road and metro line. Thus, the north elevation is almost blind, whereas the south side, by contrast, is full of life, with balconies, windows and bright colours.

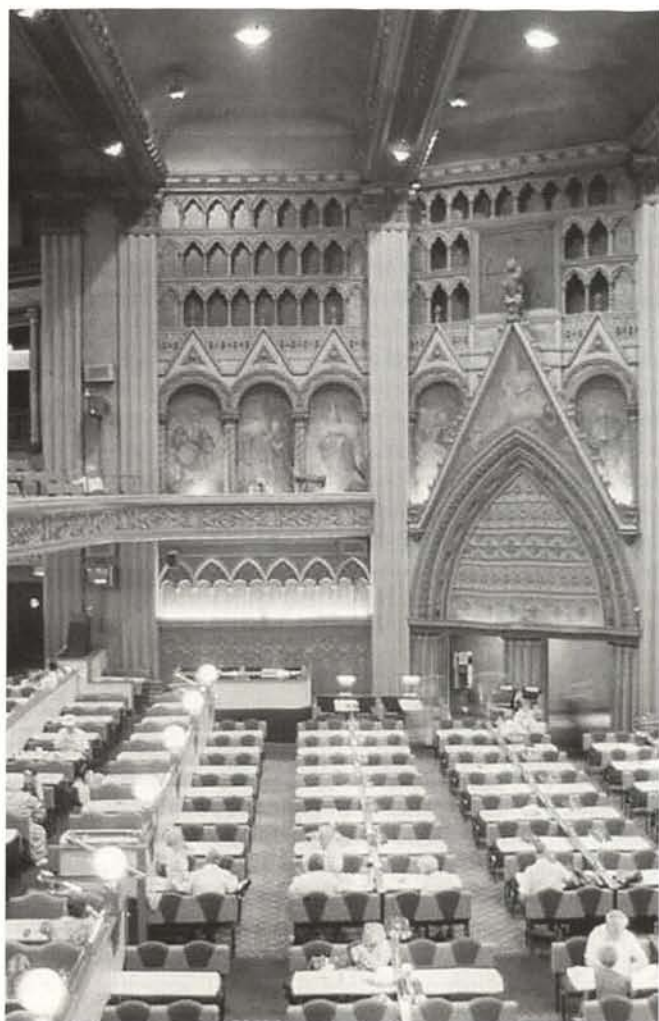
In response to what are seen as major threats to this key development, which has been identified by ICOMOS-UK as one of the top-twenty and key pieces of 20th-century heritage, the town has been proposed for listing as grade II*. At the same time, a Conservation Plan is being developed with the City Council. Time will tell whether these measures can sustain the integrity of this important example of town planning.

Cumbernauld New Town, Lanarkshire

Phase 1 of this new town was designed by Geoffrey Copcutt, and built in 1963–1968. The later phases continued into the 1970s. In the 1960s the innovative nature of the town's planning brought Cumbernauld to the attention of planners and academics throughout Europe. The planning features incorporated large communal open spaces, houses designed to be within 10-minutes walk of the town centre and central amenities providing not just shops but also theatres, libraries and local government offices. The site is now at



Byker Estate, Newcastle upon Tyne, 1970–81. A section of the main spine 'wall'.



Granada, Tooting, 1932. The exotic Venetian Gothic interior of this Grade 1 listed cinema.



The Granada Cinema, Kingston upon Thames, Surrey, 1939. All that remains of the cinema is the lobby area: the rest has been converted into a nightclub.

serious risk, with the Seafar housing section scheduled for demolition and the designed landscape lacking attention as a result of declining resources. The housing and landscape remain without even the protection of a Conservation Area, although the key buildings have been listed.

Cinemas

The building of cinemas in almost every town and suburb within the UK between the late 1920s and the 1940s was an extraordinary, popular, social and architectural phenomenon. Cinemas gave small towns contact with the outside world and it is 'to be doubted if any other institution ...brought more comfort to more people at a time when it was more desperately needed'. Between 1932 and 1937, 890 cinemas were built in England and by 1939 there were a total of around 5000, of which 900 were owned by Oscar Deutsch, a Birmingham scrap merchant who founded the Odeon Cinema chain in 1932.

The emergence of television in the late 1950s heralded the demise of many cinemas and the current resurgence of interest in films is now being satisfied, not by the remaining earlier cinemas, but by large, new, out of town multi-screen buildings. Of the 5000 cinemas existing in the 1930s, only 551 were recorded in 1999

and, of those, it is now estimated that only 200 are being used for showing films. Of all categories of 20th-century buildings, cinemas are probably the most vulnerable.

The first cinemas were listed by English Heritage in 1972. A recent study of cinemas by English Heritage has recommended that 30 more cinemas needed listing, in addition to the 123 already listed. In spite of listing and surveys, there have been notable casualties, such as Ernő Goldfinger's Elephant and Castle Odeon in South London, which was destroyed in 1988.

The interiors of many cinemas were wonderful baroque fantasies, often bearing little resemblance to their exterior designs. Interestingly, Bingo has been a salvation for many cinemas, leaving original interior features intact. One example is the grade 1 listed cinema, the Granada in Tooting, which retains its exotic Venetian gothic-style decoration with gold-painted arcading and folk art murals.

The greatest threat to cinemas is inappropriate use, which compromises the decoration and space of the interior. Nightclubs or health clubs can bring very unsympathetic forms of intervention.

The Granada Cinema in Harrow, London

The Granada Cinema in Harrow, built in 1937 and grade II listed, is an example of a cinema at threat from health-club use. The

Granada cinemas were a small, independent chain developed by Sidney Bernstein, who believed that cinema audiences preferred traditional style. He employed long-established theatre architects such as Cecil Masey. The Harrow cinema was built in a classical style and the interior was designed by Theodore Komisarjevsky, a Russian-born theatre designer and producer. Health-club use will compromise the wonderful interior.

The Granada Cinema, Kingston upon Thames, Surrey

This cinema, built in 1939 is grade II* listed; it was also designed by Komisarjevsky, in an Italian Renaissance style with richly decorated grille-work on the side walls and a huge chandelier suspended from the centre of a large roundel on the flat ceiling. It is currently in use as a nightclub and the interior has been subdivided. It is now threatened with further alterations.

Liberty Cinema, Southall

The Liberty Cinema is a success story. The cinema is grade II* listed, built in 1929, with a sumptuous Chinese Style interior fused with Art Deco. After successive changes of ownership in the 1970s, the cinema was closed for business and the building was placed on the English Heritage's Building at Risk Register. The future of the Liberty now looks bright. Its purchase in 1998 by a local businessman, who intends to restore the cinema to show both Bollywood and Western films, has brought strong support from the local Asian community.

Welsh Chapels and other Religious Buildings

Another category of 20th-century buildings at severe risk are Welsh Chapels. The 20th century saw a mass of chapel building in Wales, especially after the strong evangelical revival, which started in 1904–5 and continued until the start of World War I. Many were designed by notable Welsh architects who produced custom-

designed chapels. The result is a major legacy of 20th-century non-conformist church buildings in the industrial settlements of Wales.

Many of these chapels are now at serious risk as the heavy industries – such as coal-mining, slate-quarrying, tin-plate and steel-making – upon which the industrial settlements depended have declined since World War II, as have the congregation numbers.

Possibly the majority of chapels have been closed and lie unused. New uses are difficult to achieve without damaging the external appearance of the buildings and dividing up valuable interiors. In order to safeguard these chapels a Welsh Chapels Trust has been formed that aims to protect the most important redundant chapels.

Before World War II, the strength of the Welsh Chapel was so large that it outnumbered Anglican Churches by three or four to one. The chapel is still important to many Welsh communities, particularly towns, where it is often the dominant building. The loss of this group of buildings would be an irreplaceable one, to both the nation's religious culture and to its architectural and historic heritage.

Tabor Chapel, Maesteg, Glamorgan

The redundant, grade II listed Tabor Chapel in Maesteg is a typical example of a chapel at risk. The chapel was designed by the well-known architect W. Beddoe Rees of Cardiff, who wrote a design guide for chapels. It was built in 1907–8 by Lewis Williams, contractor, to replace an earlier chapel of the Calvinist Methodist community, which was built on the same site in 1840. The site is known locally as the place where the Welsh National Anthem was first sung in the vestry of the Chapel.

Acknowledgements

This chapter has been compiled with help from English Heritage, CADW (Welsh Historic Monuments), Historic Scotland, The 20th Century Society, The Cinema Theatre Association and SAVE Britain's Heritage.

Susan Denyer & Emma Cresswell
ICOMOS United Kingdom

UNITED STATES OF AMERICA

National Trust for Historic Preservation – 11 Most Endangered Historic Places

As with last year, ICOMOS USA highlights the valuable role played by the '11 Most Endangered Historic Places' list prepared annually by the National Trust for Historic Preservation. While listing does not ensure protection of a site or guarantee funding, the designation has been a powerful tool for raising awareness and rallying resources to save threatened sites in every region of the country.

The list identifies parts of American history that are threatened by neglect, insufficient funds, inappropriate development or insensitive public policy. As in past years, the choices for 2002 range across the country, from Native American sacred sites in California and along the Missouri River to historic African American schools throughout the South. Their subjects vary just as widely, from the homes that make up our historic neighborhoods to a landmark industrial site.

Kw'st'an Sacred Sites at Indian Pass, Imperial County, California

Filled with panoramic vistas, ancient trails, extensive archaeological sites and petroglyphs, this landscape could soon be defiled by a massive cyanide heap leach gold mine.

The Indian Pass site with its chips of black volcanic basalt and white quartz has been described as a giant prehistoric chessboard. The Quechan and other Colorado River tribes have continuously used the site for thousands of years for spiritual teaching and religious pilgrimages. The land is managed by the Federal Bureau of Land Management.

Glamis Gold, a corporation with mining operations in Nevada, California, Mexico and Honduras, wants to dig a 1600-acre gold mine at Indian Pass. The mine would have three huge open pits up to 880 feet deep and a cyanide heap leach pile as high as 300 feet. The ore is of such low grade that only one ounce of gold would be mined for every 422 tons of waste rock removed. During the Clinton Administration, former Interior Secretary Babbitt refused to issue a permit for the mine because it would irreparably harm the

Kw'st'an Sacred Sites at Indian Pass, Imperial County, California (Photo: Quechan Indian Tribe)



environment of the Quechan lands and the traditional values of the tribe. Now, however, the Bush Administration has reversed the ruling. Interior Secretary Norton has the authority to deny permission for the mine.

St. Elizabeths Hospital, Washington, D.C.

It may be the most famous mental hospital in America, but now St. Elizabeths Hospital, a sprawling 300-acre complex that dates back to the 1850s and has housed such illustrious residents as John Hinckley and the poet Ezra Pound, is also one of the most endangered. This National Historic Landmark, which at one time included a railroad, bakery, greenhouse and an impressive collection of Victorian and Colonial Revival buildings, is crumbling, and a shrinking patient population has left many historically significant structures vacant.

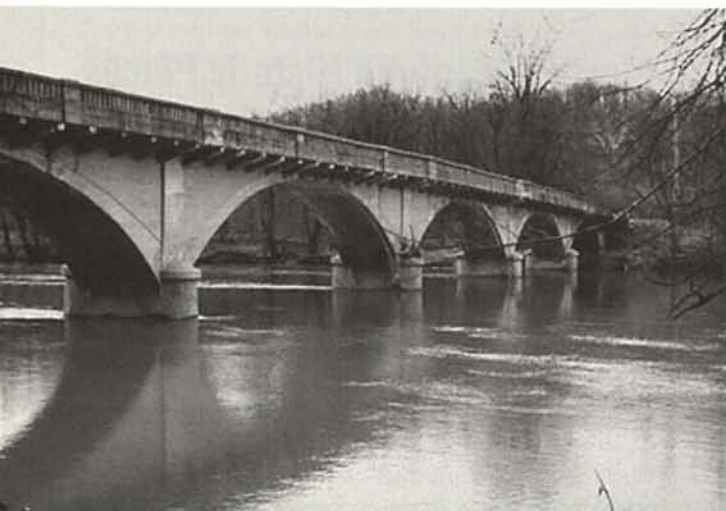
Situated on a promontory where the Potomac and Anacostia rivers meet, the hospital has a storied past. It was used as an infirmary for wounded Civil War soldiers and played a critical role in the development of modern psychotherapy techniques. For more than a century, St. Elizabeths has been a symbol of hope and healing for people in need. It was the model for other mental facilities across the nation. With adequate funding and a comprehensive preservation plan, it can restore the health of one of Washington's most important historic neighborhoods.

The Center Building, the oldest building on the St. Elizabeths campus, was designed in the 1850s by Thomas U. Walter, the architect of the U.S. Capitol dome. In the 1870s and 1880s red brick Victorian buildings, a gatehouse, a common dining hall and housing for African-American patients were added. Approximately 20 years ago, the administration of the hospital was transferred to the D.C. Government. The trend toward mainstreaming later caused the in-patient population to fall to approximately 500, down from the nearly 6000 of the 1950s.

Many of the buildings are now vacant, with insufficient funds to support basic maintenance. Additionally, there is pressure to

St. Elizabeths Hospital, Washington, D.C., Holly Building (Photo: D.C. Preservation League)





Historic Bridges of Indiana—Carroll County (Photo: Historic Landmarks Foundation of Indiana)



Chesapeake Bay Skipjack Fleet, Maryland (Photo: David W. Harp)

Guthrie Theater, Minneapolis, Minnesota (Photo: www.SavetheGuthrie.org)



develop the property and no plan for the adaptive re-use of the buildings. The Center Building has suffered serious water damage and brick erosion, and several Victorian buildings are in need of roofing and brick repairs.

An Urban Land Institute panel sponsored by the District of Columbia and the General Services Administration was recently convened to begin planning for St. Elizabeths. In addition, a creative, public-private partnership can help mitigate the threat to the hospital and potentially save the property through adaptive re-use. The former Pennsylvania Avenue Development Corporation, which rebuilt Pennsylvania Avenue, is a model that could be followed.

Historic Bridges of Indiana

From 1987 to 1999, poor planning and conflicting interests led to the loss of 62% of Indiana's metal bridges built between 1860 and 1930. While communities appreciate the historic value of their bridges, planners often recommend demolition before seeking local input. The end result: historic bridges are being torn down even though rehabilitation is generally cheaper than new construction.

Indiana contains hundreds of old bridges that are a testament to America's engineering and industrial past. More than 80 of Indiana's historic bridges are listed either in the Indiana State Register of Historic Places or the National Register. While appreciation for Indiana's covered bridges has increased, the destruction of other types of historic bridges has escalated at an alarming rate.

Most of the historic bridges are threatened by the drive by county governments to replace them with modern structures at the recommendation of consulting engineers. Replacement of historic bridges with new ones typically costs taxpayers much more than restoration, and it destroys landmarks that are an integral part of local communities throughout the State.

Indiana needs a bridge preservation plan that takes a comprehensive look at these endangered resources and sets clear priorities for preservation, with funding to allow for rehabilitation. Preservation advocates must be consulted as individual bridge projects are considered, to ensure that preservation and rehabilitation alternatives are fully explored.

Chesapeake Bay Skipjack Fleet, Maryland

Every fall for more than a century, the towns of Maryland's Chesapeake Bay have come alive as captains readied their skipjacks – wooden sailing vessels that appear to skip across the water – for a long winter of oyster dredging. Once numbering nearly 1000, today there are only about a dozen skipjacks remaining in commercial use.

Constructed between 1886 and 1956, wooden skipjacks with their brightly decorated trailboards represent a time when the natural resources of the Chesapeake Bay contributed greatly to the economy of not only Maryland but the whole Mid-Atlantic region. However, as the bay's oyster population plummeted, so did the skipjacks. Additionally, the high cost of maintaining a wooden boat has caused the fleet to disappear one by one.

The remaining fleet is severely deteriorated and threatened by the elements, deferred maintenance and the difficulty and expense of obtaining appropriate materials for repair and restoration. In 1988, 35 vessels remained; today, there are only about a dozen. At this rate, in just a few years, there will be none.

In 1999, as part of Save Maryland's Treasures millennium program, State Comptroller William Donald Schaefer chaired a task force that addressed hurdles to preservation of the State's historic resources. For the skipjacks, the group recommended financial assistance for maintenance, affordable liability and hull insurance, alternative but compatible uses for the commercial vessels, and greater access to oysters by encouraging the State Department of Natural Resources to allow the vessels to dredge with power on certain days. The task force also considered establishing an educational program that would encourage and teach traditional Bay-craft trades, as well as a program in which skipjacks are linked to State tourism.

Guthrie Theater, Minneapolis

A theater that was about to take its final curtain call has received a temporary reprieve. Minneapolis' Guthrie Theater, a landmark of the recent past that played a pivotal role in the creation of the American regional theater movement, was scheduled for demolition until Minnesota Governor Jesse Ventura made a surprise move. Ventura vetoed the \$24 million in State funds that the Guthrie Theater Company had expected to receive in order to build a new \$125 million three-stage complex along the riverfront in downtown Minneapolis. The Guthrie Theater, though, is still not out of the woods; an aggressive fundraising campaign by the company has already netted \$60 million for the new theater, almost half of the final goal.

The Guthrie is the creation of a visionary impresario, Tyrone Guthrie, who sought to escape the pressures of Broadway by establishing a professional repertory theater in the American heartland. Sleek and innovative and far ahead of its time, the Guthrie Theater has been the focal point of Minneapolis' cultural life for more than four decades. The theater, which opened in 1963, was designed by prominent Minnesota architect Ralph Rapson, a leading contributor to architecture's modern movement. The theater's innovative thrust stage and asymmetrical orientation literally set the stage for future theater design. For nearly 40 years, the Guthrie has been the home of the celebrated Guthrie Theater Company and has played host to a 'who's who' of visiting concert performers.

The Walker Art Center, which owns the Guthrie, intends to demolish the theater and replace it with a sculpture garden, if they can raise the required funds. Even in the face of Governor Ventura's recent veto, the Guthrie Theater Company is already well on its way to achieving their financial goals. In November 2001, the Minneapolis City Council approved a building permit that would allow the Guthrie to be razed.

In their bid to save the Guthrie, renowned architects, performers and local citizens have joined together to find alternatives to demolition. Because of the auditorium's superb acoustics and unequalled performer intimacy, supporters contend that the site could be adaptively re-used as a multi-use performing arts center and/or a recording studio/production space.

Pompey's Pillar, Yellowstone County, Montana

On the south bank of the Yellowstone River in Montana, Pompey's Pillar, a sandstone butte that is approximately 100 feet tall, bears the only physical evidence of the remarkable 8000-mile expedition of Lewis and Clark. Here, William Clark ascended a rock, surveyed a limitless view and carved his name and the date: 25 July 1806.

At the request of President Thomas Jefferson, Meriwether Lewis and William Clark set out on a journey to explore the unknown territory of the West and find a route to the Pacific. The pillar where William Clark carved his signature in sandstone sits on 473 acres owned by the Bureau of Land Management and is surrounded by farmland and pastures that have changed little in 200 years. The pillar also bears prehistoric inscriptions by Native Americans and holds great spiritual significance for many local tribes.

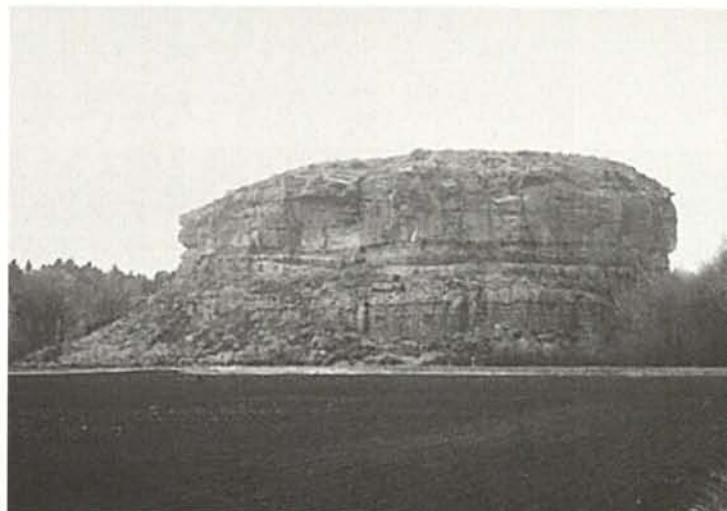
Soon, though, the landscape of this pristine and isolated National Historic Landmark may change forever. In the shadow of Pompey's Pillar, United Harvest Corporation, a grain exporting conglomerate, is planning to erect a 100-acre grain-loading trucking and railroad terminal with four looming 150-foot-tall grain elevators. Putting this massive industrial facility next to Pompey's Pillar would be like building a 15-storey factory complex next to the Grand Canyon. The visual impact of having these grain elevators immediately adjacent to the national Monument will alter the scenic vista. Dust, noise, and heavy traffic are all guaranteed to have a major detrimental impact on the serenity and historic character of the National Monument. Additionally, United Harvest began construction without securing the proper State permit or conducting a study to determine the impact of the grain facility on the surrounding areas. Visitors will no longer be able to experience the pillar as William Clark did almost 200 years ago.

The only way to mitigate serious impact to the integrity of Pompey's Pillar National Historic Landmark is to relocate the grain facility to another location. Local preservationists have proposed three alternative sites to United Harvest, but so far, negotiations regarding an alternative are at a stalemate.

Missouri River Valley Cultural and Sacred Sites, Montana, North Dakota and South Dakota

Crossing both Dakotas and Montana, the upper Missouri River basin has been called home by Native American tribes since the last ice age, 12,500 years ago. Filled with important archaeological sites and cultural resources, the 1515 square mile area includes ancestral villages, sacred sites, old homesteads and structures from the fur trading era. However, this land of great historic and spiritu-

Pompey's Pillar, Yellowstone County, Montana (Photo: Montana Preservation Alliance)





Missouri River Cultural and Sacred Sites (Photo: John Mitterholzer, National Trust)

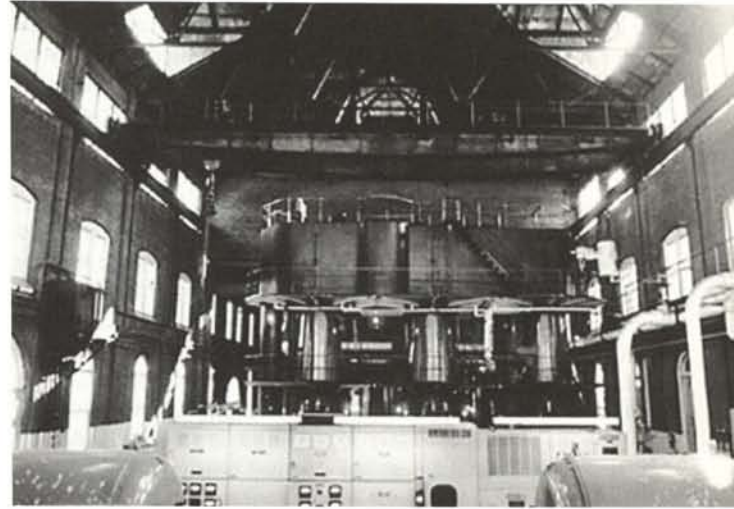


Gold Dome Bank, Oklahoma City, Oklahoma
(Photo: www.JosephMills.com)

al significance is being destroyed by federal government reservoir and dam projects, which have altered water levels on the river, eroded the land and exposed the remains of tribal ancestors.

The area's cultural resources and sacred sites are routinely raided and looted. The fluctuating water levels of the lakes created by the Missouri River's six reservoir and dam projects constantly erode the shoreline, causing the loss of scores of archaeological sites, and even human remains, every year. Although the Army Corps of Engineers is responsible for overall management of the dams and reservoir, there is no comprehensive and co-ordinated management for the entire river basin.

The US Army Corps of Engineers continues to ignore federal laws that require the Corps to take responsibility for protecting these resources from damage. The tribes of the Missouri River Valley are asking the federal government to obey the law. The plan that governs management of the river, the Missouri River Master Water Control Plan, does not adequately address environmental and cultural resources. The plan must be expanded or supplemented by additional guidelines that would mandate compliance with all federal laws.



Hackensack Water Works, Hackensack, New Jersey (Photo: Water Works Conservancy)

Hackensack Water Works, Oradell, New Jersey

The Hackensack Water Works, a time capsule of 19th- and 20th-century technology that faithfully served the burgeoning population of Northern New Jersey for nearly a century, is threatened by a county proposal to demolish virtually all of this intact industrial complex in order to create an artificial 'ruin.'

Built on a man-made island in the Hackensack River, the water works began in 1882 as a pumping station supplying a safe, clean water supply to much of Northern New Jersey. The machinery, intact and spanning a period over 100 years, documents key developments of the Industrial Revolution, particularly the evolution from steam to electricity. The plant is listed in the National Register of Historic Places, the New Jersey Register of Historic Places, and is a National Trust's Save America's Treasures project.

The Hackensack Water Company closed the site in 1990, and it soon became the property of Bergen County. Following years of vacancy and minimal maintenance, in 2001 Bergen County requested permission from the State to demolish the vast majority of the Water Works complex, and to convert a few remaining fragments of the buildings into a proposed 'ruin.'

A State and national coalition of organizations has formed to advocate on behalf of the Water Works and to retain the complex with an appropriate adaptive re-use. A non-profit group, the Water Works Conservancy, has developed a preservation and restoration proposal that includes plans for a museum, education center, environmental center, Hackensack River research center and cultural wing. The future of this extraordinary site currently lies in the hands of the State of New Jersey, specifically the Department of Environmental Protection, which has the final authority to choose between a vision of this site as a ruin or as a living legacy to American technology ingenuity for future generations.

Gold Dome Bank, Oklahoma City, Oklahoma

For more than 40 years, Oklahoma City's Gold Dome Bank has been a shimmering vision of the future. Today, however, it is showing serious signs of neglect and lack of maintenance. One of the most recognizable sites in Oklahoma City, the 150-foot-dia-



Rosenwald Schools, Columbia, Texas

Teardowns in Historic Neighborhoods, Bergen County, New Jersey (Photo: Adrian Scott Fine, National Trust)



ter dome was constructed in 1958, an early example of the geodesic dome patented by the futurist Buckminster Fuller. With its complex web of hexagons, the structure was designed to usher in a new age. Designed by a local architectural firm and located at a prominent intersection on historic Route 66 near the central business district, the building has always been used as a banking facility; since 1997 it has served as a branch office of Bank One.

Bank One, the current owner, has requested a permit to demolish the dome and replace it with a nondescript box-style building typical of suburban strip malls. The bank has stated that the dome needs \$1.7 million in repairs to bring it up to local building code standards. Supporters agree that the structure needs repairs, but claim that the damage is the result of deferred maintenance. The 'Citizens for the Golden Dome' group continues to stage weekly protests on site, raise funds for preservation, sponsors a website (www.savethedome.net) and has obtained nearly 4000 signatures on a save-the-dome petition.

The immediate threat can be eliminated if Bank One and local preservationists work with potential buyers to ensure that sensitive adaptive use plans are considered. If the Gold Dome Bank is to survive it will need an owner who understands its unique value and commits the funds necessary to restore this illustrious structure.

Rosenwald Schools, Southern US

In 1913, a millionaire Jewish high-school dropout named Julius Rosenwald teamed with Booker T. Washington, the country's pre-eminent African American educator, on an innovative program to improve education for blacks in the south. Over the next 20 years, the Rosenwald Fund used a pioneering system of matching grants to help construct more than 5300 school buildings in 15 Southern and South-western states. Today, these modest schools, all but forgotten, are disappearing fast.

Using state-of-the-art architectural plans initially drawn by professors at Washington's Tuskegee Institute in Alabama, Rosenwald schools ranged from one to many rooms. Traditionally, the buildings held a special place in the community because schools and churches were the only places where blacks could meet in the rural South before desegregation.

The schoolhouses were originally owned by the individual school systems, but when schools were integrated, those constructed under the Rosenwald Fund were often closed. Many of the Rosenwald schools were destroyed, while others were simply abandoned. Most of the remaining schools are now 75 to 85 years old and are often located in rural areas with insufficient funds for upkeep. Although there are historic records regarding the schools, there is limited information about their current status and a network to save them.

As a first step, the Rosenwald schools surveys need to be inventoried. In addition, examples of adaptive use of the schools should be shared with communities and stronger activist networks created.

Teardowns in Historic Neighborhoods, Nationwide

Across the nation, a teardown epidemic is wiping out historic neighborhoods one house at a time. As older homes are demolished and replaced with dramatically larger, out-of-scale new structures, the historic character of the existing neighborhood is

lost. Neighborhood liveability is diminished as trees are removed, backyards are eliminated, and sunlight is blocked by towering new structures built up to the property lines. Community economic and social diversity is reduced as new mansions replace affordable homes. House by house, neighborhoods are losing a part of their historic fabric and much of their character.

The teardown trend is spreading like wildfire through historic urban and close-in suburban neighborhoods across the nation. Attractive, convenient and stable historic neighborhoods are in great demand, but the availability of large homes in these areas is sometimes limited. As a result, many homebuyers are purchasing smaller houses and replacing them with much larger structures that are not compatible with the historic character of the neighborhood. The challenge is to manage new investment so that it respects the character and distinctiveness that made these neighborhoods so desirable in the first place.

The National Trust has documented more than 100 communities in 20 States that are experiencing significant numbers of tear-downs, and that number is climbing fast. From 1995 to 2000, the number of demolitions increased 45% in Bergen County, NJ. Just outside of downtown Dallas, Texas, more than 1000 historic early 20th-century houses have been purchased, bulldozed and sent to the dump. In Denver, Colorado, some 200 houses were demolished last year. In Ocean City, NJ, entire neighborhood blocks have been lost as the result of more than 300 recent demolitions. In the Chicago suburb of Winnetka, a rare pre-Civil War house was levelled. In Rancho Mirage, California, a museum-quality, 5000 square-foot home designed in 1962 by famed architect Richard Neutra was demolished without warning. Even the work of Frank Lloyd Wright is at risk. In the close-in Chicago suburb of Bannockburn, a spacious house designed by Wright in 1956 was purchased last year by an owner who planned to demolish it, but due to public outcry sold it to a preservation-minded buyer.

Neighborhood groups are clamoring for protection as homes are demolished in record numbers. First and most importantly, residents must develop a vision for the future – including where and how to accommodate growth and change – and then put in place mechanisms to ensure that their vision is not compromised. Communities can use a variety of planning and preservation tools to implement their vision and tame teardowns. Several of these tools aim to protect existing structures, in part by requiring the review of proposed demolitions and by limiting the scale of new construction. Other tools are designed to guide sensitive additions to existing homes and to ensure that new construction fits in with a neighborhood's historic character, rather than damaging it.

In neighborhoods where teardowns have already reached a crisis point, it may be necessary to provide a 'cooling-off' period, through a temporary moratorium on demolition, which can prevent the loss of significant structures and allow time to develop alternatives. Communities can also manage teardowns through designating historic districts, establishing conservation districts, and zoning overlays, in addition to negotiating voluntary easements to ensure that the architectural character is permanently protected. Education and historic real-estate programs can be a way to inform realtors and new residents about the history of older neighborhoods and provide guidance in rehabilitating historic houses and building compatible additions. Financial incentives and technical assistance, such as tax abatements and low-interest loans and referrals to qualified contractors, help residents acquire and rehabilitate historic houses.

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During the past year the expected advances in conservation of the built heritage have not been achieved due to the complicated political, economic and social situation in the country. Legal protection is still insufficient, even if work to reform the law on protection and defence of the cultural heritage (1993) is still in progress. There still has not been a definitive proposal. However, it is important to point out that the Cultural Heritage Institute, despite the economic crisis, has received double the number of requests on a national scale. One can conclude that the community is extremely concerned and that the government body is not taking care of its heritage correctly.

Review of past reports

From a practical point of view, progress has been scarce in the historical centres. This is because discussions on municipal organisation and distribution plans were suspended due to reforms initiated in the Venezuelan legal system since 1999. Nevertheless, the Cultural Heritage Institute has taken important steps in the identification of historical centres and in the elaboration of management plans. Between the years 2000 and 2001, 319 centres with urban, architectural and environmental values were identified, and the development of the management plan for the World Heritage site of the cities Coro and La Vela was initiated with finance from the National Council for Housing. An agreement was signed with the same institute so that all projects and works of the 'Rehabilitation Programme of Historical Centres' will be undertaken under the guidelines of the Cultural Heritage Institute. For the rest, the preparation of periodic reports for the World Heritage Committee has energised conversation around this theme – the management of Historical Centres. It has involved all those with relevant responsibilities in the cities of Coro and La Vela.

La Guaira

The historical city of La Guaira was one of the cases raised in the *Heritage at Risk Report 2000*, due to the landslides in 1999. To deal with the problems caused by the natural disaster, the State has created various administrative bodies that have succeeded each other through time. The first body co-ordinated with other institutions involved with urgent action, and the second found solutions of greater reach. Even though they have elaborated studies on various areas, they still have not executed an integral plan that addresses the problems of the heritage preservation of the Historic Centre and other sites of cultural interest. It is also necessary to take emergency actions to control the progressive deterioration and the 'improvised' interventions that the neighbours undertake to repair the damage.

The Cultural Heritage Institute is undertaking several initiatives, among which are the 'Pilot Project: Education in Heritage and Environmental Values for the State of Vargas' (for which help from UNESCO was recently received), and the elaboration of the Urban Land Registry of the city and of a Geographic Information System. At the same time, the Institute is co-ordinating efforts with local and regional bodies to realise the 'Managing, Rehabilitation and Place of Worth Plan'. To facilitate this project, as well as counting on considerable economic resources, there is a need to

create a management vehicle and to plan actions that actively involve the population in socio-economic development, through planned and productive activities that produce a positive result for heritage preservation and the development of cultural tourism.

Urumaco fossils

With respect to the palaeontological heritage, in February 2002, with the Museum of Science's initiative, a group of 112 prehistoric fossils has been 'rehabilitated', among which is the shell of the biggest species of tortoise to have ever existed, the *Stupendemys Geographicus*. Other fossils recuperated correspond to extinct species that date to 6 million years ago. This material of great scientific and cultural value was found in Urumaco, Falcon State in 1972 and remained in Harvard University, USA, for 30 years under a research agreement. On its arrival in the country, an exhibition was immediately organised in the Science Museum: it will surely be travelling to other museums around the country. In addition, there is a project for the creation of the Paleontological Museum in Urumaco, initiated by a group of local and national institutions and aided by private companies. Among the inhabitants of Urumaco there is a great consciousness and belief in the importance of the site – to such an extent that the Mayor of Urumaco created a department of Paleontologia with the purpose of preserving the sites.

The reclamation of the guardianship of this heritage facilitates the spreading of an understanding and re-evaluation of its importance in the consciousness of Venezuelans, and it provides important material resources for scientific investigation. We hope that this will just be the beginning of the recovery by governmental organisations of the palaeontological heritage that has been dispersed over various countries for many years.

Intangible heritage

The preservation of intangible heritage, in Venezuela referred to as 'living heritage', has received a good boost by the cultural institutions. They have approved the elaboration of a preparatory dossier for the UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity, documenting the cultural activities grouped under the denomination of 'the Dancing Devils'. It is a very particular demonstration of people of mixed race in honour of the Saintry Sacrament, with a strong presence in different areas of the country. In the same way the national declaration of the Cultural Heritage of the Nation, the 'Valle de Chuao', has advanced in its understanding of cultural landscapes: a category in which intangible heritage plays a primary role. Meanwhile, the Hacienda Cacaotera of the Chuo, celebrated for being the industrial establishment where the best cocoa in the world has been produced since the colonial era, was included in the tentative World Heritage list.

The recognition that has been given to indigenous languages in the 1999 Constitution is remarkable, proclaiming them to be official languages of the Republic and not dialects. Furthermore, the recent promulgation of the 'Decree for the Promotion and Increase of the Oral and Written Use of the Indigenous Languages', which reaffirms the obligation for bilingual education in Indigenous

communities and its use in official documents and means of communication, is another noticeable change. Also, in the last two years, research work has been undertaken in tandem with projects relating to the recovery and diffusion of these languages, particularly in those communities whose languages are in danger of extinction. Other work includes the revitalisation of *mapoyo* and *kariña*, and research into linguistic variances among the Arawak from the Amazon.

20th-century heritage

There are various changes in relation to the 20th-century heritage referred to by our committee in *Heritage at Risk 2001/2002*. With respect to the re-urbanisation of Silence (1939), the emblematic collection of apartment blocks designed by the Architect Carlos Raul Villanueva, the multiple problems that one is confronted with today are more of a social than architectural nature; this has provoked a government initiative for its rescue. Counting on economic and institutional help to achieve the entire rehabilitation, which will simultaneously address the architectural and social components, the project may become a model intervention from this point of view.

Another aspect of the modern heritage that has had much attention in this period are hotel buildings and complexes, which constitute one of our material legacies of the Venezuelan oil industry and are characterised by national and international architectural projects of great quality. The conservation of these buildings is becoming seriously threatened due to the scarce profit they generate, aggravated by the situation that none have been declared to be part of our heritage.

With respect to the Hotel Avila (1949), designed by the North American architectural group Harrison, Abramovitz and Fouilhoux, a proposal from foreign investors recommends the partial demolition of the existing structure and the construction of a new building. It is planned to keep the planimetric scheme, but discard its main values (symbiosis of building/atmosphere, crossed ventilation, scale, co-ordination of linear volumes). In 2001 a number of meetings were held between various public institutions, and included the participation of ICOMOS and the mediation of the Cultural Heritage Institute, where several proposals for the hotel guidelines emerged. However, they still have not been able to reach an agreement that simultaneously guarantees the entire conservation of the building in its environment and the profitability of the hotel establishment.

On the other hand, the Hotel Humboldt (1956), Architect Tomas Sanabria, buried in the hills El Avila de Caracas and linked by a cable car, has kept its atmosphere and original furniture. For 15 years it remained closed to the public, with the threats that this implicates for its preservation, but today it has been granted to a private entity to promote its rescue and economic sustainability. At present it is undergoing a rehabilitation process, but the intervention is being undertaken by marginalising the original planner, which has generated various complaints by him and by members of the community.

This problematic situation can be extended to the majority of grand-scale hotels that are in the hands of the State, and therefore its economic responsibility. Others exist that are part of international chains, such as the Guaicamacuto Hotel (now the Macuto Sheraton), built by the Architect Luis Malaussena (1955), which was damaged by the 1999 landslides in the Centre Litoral. Those that are closed are progressively deteriorating because of the economic crisis.

However, new threats arise, such as the ongoing danger to the modern petrol heritage, especially the 'forest' of petrol pumps in the Lake of Maracaibo together with the architecture supporting the petrol activity. In reality it is a 'relic cultural landscape' but its use has faded. For this reason, assessment is urgent to ensure that they are protected as elements of our identity and as images of a principal national industry.

Case Study 1: The Caracas Metro – Line 4

Line 4 of the Metro is currently under construction: its trajectory affects the route of the Avenue Lecuna and the majority of the urbanisations of El Conde and San Agustín. The avenue was part of the regulatory plan for Caracas (1951), conceived to organise the flow of motor traffic towards the centre, surrounded by a group of rapid transitory streets that changed the physiognomy of the traditional city to the image of a great metropolis. With the combination of the effect of petrol income, a period of economic prosperity was consolidated that led to a growth in construction and an influx of specialised labour under European immigration. The architecture that resulted in this sector was extremely varied in style, with the use of modern constructive techniques and avant-garde materials.

The urbanisation of El Conde and San Agustín (of the north and the south) was a joint effort of the State and private enterprises – the first expansion of Caracas towards the south-east started in 1919. They constitute notable groups of houses of different styles, reflecting the fashion of the moment: neo-colonial, international, Moorish and Egyptian. The desirable buildings in the corner of Miracielos, over the Avenue Lecuna, are representative of the period 1945–1955. The design of the corner was adapted to the urban edge in a curved shape. The buildings combined residential use in the higher apartments and commerce on the lower floor. There are examples of decorative finishes to the doorways and the railings, and the mouldings and diverse materials differentiate apartments. Almost all these examples of architecture have been demolished by the construction of the subterranean transport system.

The community will be celebrating two years in the fight for the preservation of this heritage, which brought a recourse in the protection of seven buildings. This social action, with the help of *Fundapatrimonio*, has created a precedent for the protection and safeguarding of modern heritage in the country by recognising heritage that has not been declared, but constitutes a worthy group. The result is extremely positive in that the company Metro of Caracas and other institutions that act in the city have been obliged to solicit permits and the support of the relevant preservation bodies.

Case Study 2: Historic Centre of Puerto Cabello

The Venezuelan colonial city of Puerto Cabello dates from the beginning of the 18th century. It is characterised by Caribbean and Spanish architectural influences and is in danger of being substantially altered. Although declared to be of National Cultural Heritage, the Historic Centre is constantly impacted. In addition, other places of historic, architectural and archaeological value that are not included inside the legally protected boundary are being destroyed.

Two-storey buildings of great architectural quality and historic importance are being affected by uncontrollable urbanisation and

occupation of the space. These buildings exhibit exquisite ornamentation in friezes and woods and solid walls in coral stone, but from whatever angle one can notice missing pieces, holes, collapses and other deterioration. A considerable number of houses has been occupied by homeless people, and according to neighbours who live in the vicinity, they have been housed here by regional authorities for political reasons. In addition, one can observe that many constructions are only façades, now that the interiors have completely collapsed.

A call for attention is much needed, so that the local, regional and national institutions consider the importance of the agreed plan and the preservation of this building group of great heritage significance. There must be a stop to unsympathetic projects and action taken to prevent further harm.

Case Study 3: Estate of la Trinidad de Tapatapa – rural architecture, industrial heritage

The big estates – producers of coffee, cacao, sugar cane and indigo – as with cattle and various fruit growing ventures, permitted the creation of great fortunes in the colony. They are essential parts of our rural and industrial heritage, but they are in a process of gradual disappearance due to different causes: changes in the use of the land, the introduction of new technologies that lead to the abandonment of old production methods and dispute over the succession of property.

One of the most important is the estate of la Trinidad, in the Aragua valley, which was owned by one of the most wealthy and influential men of the province during the independence period – the Marquis de Casa de Leon. The Estate cultivated agricultural products that characterised the Venezuelan economy during the 17th, 18th and 19th centuries.

Declared Historic Heritage, the villa ‘Casona’ enshrines an important part of our history as a Republic, transcending episodes

of the colonial period and also important events in other epochs. Perched at the top of a hill, profusely decorated with mural paintings and fine wood moulding partitions and enhanced by arched galleries, it dominates the entire valley.

A project for its restoration is currently being developed, financed by the Ministry of Infrastructure. However, the already substantial deterioration is increasing, and if urgent measures are not taken the building will become no more than ruins. The building is suffering from abandonment for many years, vandalism, and lack of protection and vigilance. The result will be the continuing loss of many structural features and of archaeological material. The collapse of the roof increases the instability of the building and permits the entrance of water that further accelerates deterioration.

The planners are being urged by the relevant State institutions to complement the project plan with the provision of protection and vigilance, to restrict access and to define a future use that respects its physical capacity and historic importance. There is a necessity to continue to finance the project to avoid further major deterioration and the postponement of its official function. For its part, the IPC is promoting the extension of the heritage recognition of the Employers House, so that the protection covers the various elements and installations of the whole estate as these are of no less value.

Authors: *Maria Eugenia Bacci, Juan Carlos León, Soraya Nweihed, Patricia Morales, Francisco Pérez Gallego, Mariela De La Hoz, Luis Guillermo Román, Ileana Vásquez (ICOMOS Venezuela)*

Contributors: *María Carlota Ibáñez (ICOMOS Venezuela), Floralba Cabrera (IPC).*

Informants: *Instituto del Patrimonio Cultural; FUNDAPATRIMONIO, Municipio Libertador*

Contacts: *ICOMOS Venezuela: ivasquez@cantv.net ; Instituto del Patrimonio Cultural: ipc@reacciun.ve; www.ipc.gov.ve*

ICOMOS Venezuela

La Trinidad, La Casa de la Hacienda La Trinidad, en Maracay, actualmente es objeto de un proyecto de restauración, pero es insuficiente la atención y los recursos brindados por el Estado y la sociedad civil para rescatarla del abandono y el saqueo. (Foto: Ileana Vásquez)

La Trinidad, The house of the estate La Trinidad, in Maracay, is currently the object of a restoration project, but the attention and the resources provided by the State and civil society are insufficient to rescue it from abandonment and looting. (Photo: Ileana Vásquez)



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Durante el último año no se han logrado los avances esperados en las actividades de la conservación del patrimonio construido debido a la compleja situación política, económica y social del país. La protección legal es aún insuficiente; aunque el trabajo en el Proyecto de Reforma de la Ley de Protección y Defensa del Patrimonio Cultural (1993) sigue en curso, todavía no hay una propuesta definitiva y debido a las circunstancias locales pensamos que este tema no será prioritario para su discusión en la Asamblea Nacional. Sin embargo, es importante señalar que el Instituto del Patrimonio Cultural, a pesar de la crisis económica ha duplicado este año la atención a solicitudes de asesoría en el ámbito nacional, lo que significa que hay una mayor preocupación por parte de la comunidad y los entes gubernamentales en atender correctamente, en la medida de las posibilidades su patrimonio.

Balance de los reportes anteriores

En los centros históricos, desde el punto de vista práctico, han sido escasos los progresos significativos, porque se suspendieron las discusiones de los planes de ordenamiento y nuevas ordenanzas municipales debido a las reformas iniciadas en el sistema legal venezolano desde 1999. No obstante, el Instituto del Patrimonio Cultural, ente rector en el ámbito nacional, ha dado importantes pasos en la identificación de los centros y en la elaboración de Planes de Manejo. Entre los años 2000-2001 se identificaron 319 centros poblados con valores urbanos, arquitectónicos y ambientales, y se iniciaron los procesos para el desarrollo del Plan de Manejo para el sitio de Patrimonio Mundial de las ciudades de Coro y La Vela, a ser financiado por el Consejo Nacional de la Vivienda. Con la misma institución se firmó un convenio para que todos los proyectos y obras del 'Programa de Rehabilitación de Cascos Históricos' sean realizados bajo los lineamientos dictados por el Instituto del Patrimonio Cultural. Por lo demás, la elaboración de informes periódicos para el Comité de Patrimonio Mundial ha dinamizado la discusión en torno al tema de la gestión de los Centros Históricos y ha permitido involucrar a todos los entes con responsabilidades en las ciudades de Coro y La Vela.

La Ciudad Histórica de La Guaira fue uno de los casos planteados en la publicación 'Heritage at Risk 2000' por las consecuencias del deslave de 1999. Para enfrentar los problemas ocasionados por el desastre natural, el Estado creó varios entes administrativos que se han sucedido en el tiempo. El primero coordinó con otras instituciones acciones urgentes y el siguiente buscó soluciones de más largo alcance. Aunque se han elaborado estudios en varias áreas de competencia todavía no se ha ejecutado un plan integral que afronte los problemas de la conservación del patrimonio del Centro Histórico y otros sitios de interés cultural. Del mismo modo se hace necesario realizar otras acciones de emergencia para controlar el deterioro progresivo y las intervenciones improvisadas que emprenden los vecinos para reparar los daños.

El Instituto del Patrimonio Cultural, está emprendiendo algunas iniciativas preliminares, como parte de un futuro Plan de Manejo, entre ellas el 'Proyecto Piloto: Educación en Valores Patrimoniales y Ambientales para el estado Vargas' (para el cual ha recibido recientemente un aporte de la UNESCO), el inicio de la elaboración del Catastro Urbano de la ciudad y del Sistema de Información Geográfico. A su vez se están coordinando esfuerzos con

entes locales y regionales para la realización del Plan de Manejo, Rehabilitación y Puesta en Valor. Para recuperar este singular centro, además de contar con considerables recursos económicos, debe crearse un órgano de gestión, y planificar acciones que involucren activamente a su población en el desarrollo socioeconómico, mediante actividades productivas planificadas que produzcan un impacto positivo en la conservación del patrimonio y el desarrollo del turismo cultural.

En cuanto al patrimonio paleontológico, en febrero del 2002 por iniciativa del Museo de Ciencias se produjo la devolución de un grupo de 112 fósiles prehistóricos, entre los cuales se destaca la concha de una tortuga del género y la especie más grande que ha existido, la *Stupendemys Geographicus*. Otros fósiles recuperados corresponden a especies extintas hace 6 millones de años. Este material de gran valor científico y cultural fue hallado en Urumaco, estado Falcón en 1972 y permaneció durante 30 años en la Universidad de Harvard, USA, por un convenio de investigación. A su llegada al país se organizó una muestra didáctica en el Museo de Ciencias, la cual seguramente llegará a otros museos del país. Además existe un proyecto para la creación del Museo Paleontológico en Urumaco que surge de la iniciativa de un grupo de instituciones nacionales y locales, con apoyo de empresas privadas. Entre los pobladores existe una alta conciencia de la importancia del sitio, al punto que la Alcaldía de Urumaco creó un departamento de Paleontología con la finalidad de preservar los yacimientos.

El hecho de recuperar la tutela de este patrimonio facilita su divulgación, promueve su revalorización en la conciencia de los venezolanos y permite contar con una fuente importantísima para la investigación científica. Esperamos que éste sea apenas el comienzo del rescate, por parte de organismos gubernamentales, del patrimonio paleontológico que se halla disperso por varios países desde hace muchos años, como es el caso de algunos materiales encontrados en el Sitio de Taima Taima, estado Falcón.

Por otra parte, la conservación del patrimonio intangible o inmaterial, denominado en Venezuela 'patrimonio vivo', ha recibido un buen impulso por parte de las instituciones culturales. Se ha aprobado la elaboración de un dossier preparatorio para la solicitud de Declaratoria de Patrimonio Mundial de las manifestaciones culturales agrupadas bajo la denominación de 'Diablos Danzantes' manifestación muy particular del mestizaje en honor al Santísimo Sacramento, con una fuerte presencia en diferentes zonas del país aunque con algunas variantes. De la misma forma se ha avanzado en la declaratoria nacional como Patrimonio Cultural de la Nación del 'Valle de Chuao' en su carácter de paisaje cultural, categoría en la cual el patrimonio intangible juega un papel primordial. A su vez, la Hacienda Cacaotera de Chuao, célebre por ser el establecimiento industrial donde se produce desde la época de la colonia el mejor cacao del mundo, fue incluida en la Lista Tentativa del Patrimonio de la Humanidad.

Es notable el reconocimiento que se ha hecho a las lenguas indígenas en la Constitución de 1999, que las distingue como lenguas oficiales de la República y no como dialectos, y recientemente con la promulgación del 'Decreto para la Promoción y Ampliación del uso Oral y Escrito de las Lenguas Indígenas' donde se reafirma la obligatoriedad de la educación bilingüe en las comunidades indígenas, y su uso en documentos oficiales y medios de comunicación. También en los últimos dos años se ha hecho una labor de investigación, rescate y difusión de estas lenguas mediante varios proyectos que comprenden diagnóstico,

apoyo en campo a las comunidades con lenguas en peligro de extinción, revitalización de las lenguas mapoyo y kariña, y trabajos de sensibilización en nichos lingüísticos con los arawak del Amazonas.

Con relación al patrimonio del siglo XX que fue referido por nuestro comité en *Heritage at Risk 2001/2002*, hay varios casos en los cuales se ha visto alguna evolución. Respecto a la Reurbanización de El Silencio (1939), emblemático conjunto de vivienda multifamiliar proyectado por el Arquitecto Carlos Raúl Villanueva, los múltiples problemas que hoy confronta, más de índole social que arquitectónico, ha desencadenado una iniciativa gubernamental para el rescate. Cuenta con apoyo económico e institucional para iniciar la rehabilitación integral, que combina la actuación sobre el hecho arquitectónico y el componente social simultáneamente, lo cual puede constituirse en una intervención modelo desde este punto de vista.

Otro aspecto del patrimonio moderno que ha presentado cierta dinámica en este periodo es el tema hotelero, el cual constituye una de los legados edificados de la Venezuela Petrolera, con proyectos de arquitectos nacionales y extranjeros de gran calidad. En la actualidad estas producciones se encuentran seriamente amenazadas en su conservación, debido a la escasa rentabilidad que generan, con el agravante de que ninguna presenta declaratoria patrimonial.

Respecto al caso del Hotel Avila (1949) proyectado por el equipo de arquitectos norteamericanos Harrison, Abramovitz and Foulhoux, existe una propuesta de inversión extranjera que plantea la demolición parcial y la construcción de una nueva edificación manteniendo el esquema planimétrico de la actual, pero descarta sus mayores valores (simbiosis edificación-ambiente, ventilación cruzada, escala, articulación de volúmenes lineales). En 2001 se sostuvieron diversas reuniones entre varias instituciones públicas, la participación de ICOMOS y la mediación del Instituto del Patrimonio Cultural, de donde sugirieron varias propuestas para la directiva del Hotel, pero aún no se ha llegado a un acuerdo que garantice simultáneamente la conservación integral del edificio en su medio ambiente y la rentabilidad del establecimiento hotelero.

Por otro lado el Hotel Humboldt (1956) del Arquitecto Tomás Sanabria, enclavado en el cerro El Avila de Caracas y vinculado a un sistema de transporte por funicular, conservaba la ambientación y mobiliario original. Durante quince años permaneció cerrado al público, con todas las amenazas que esto implica para su conservación, pero ahora sido entregado en concesión a un ente privado para permitir su rescate y sustentabilidad económica. En la actualidad se encuentra en proceso de rehabilitación, pero la intervención se emprendió al margen del proyectista original, lo cual generó diversos pronunciamientos del mismo y de la sociedad.

Esta problemática puede extenderse a la mayor parte de los hoteles de gran escala que están en manos del estado, representando una carga económica para el mismo. Así mismo existen otros que forman parte de cadenas internacionales como el Hotel Guaicamacuto (actual Macuto Sheraton), del Arquitecto Luis Malaussena (1955), que fueron afectados por los deslaves de 1999 en el Litoral Central. Permanecen cerrados y en progresivo deterioro, por la crisis económica.

Por otra parte surgen nuevas amenazas, pues corre peligro de desaparecer el patrimonio moderno petrolero, en especial el 'bosque' de torres de petróleo en el Lago de Maracaibo (en la actualidad es un 'paisaje cultural relicto' pues su uso caducó) y junto con él la arquitectura civil soporte de la actividad petrolera en sus primeros tiempos. Por esta razón, urge su valorización para protegerlos como elementos de nuestra identidad e imagen de principal industria nacional.

Estudio de Caso 1: Metro de Caracas – Línea 4

Actualmente se encuentra en construcción la Línea 4 del Metro la cual afecta en su trayecto el trazado de la Avenida Lecuna y gran parte de las urbanizaciones El Conde y San Agustín. La avenida formó parte del Plan Regulador para Caracas (1951) concebido para ordenar el tráfico automotor hacia el centro, dentro de un conjunto de vías de tránsito rápido que cambió la fisonomía de la ciudad tradicional por la imagen de gran urbe. Esto unido al efecto de las inversiones petroleras, que consolidó un periodo de bonanza económica, dio lugar a un auge de la construcción, con presencia de mano de obra especializada proveniente de la inmigración europea. De allí que la arquitectura resultante en este sector sea muy variada en estilos con empleo de técnicas constructivas y materiales de vanguardia en su momento.

Las urbanizaciones El Conde y San Agustín (del Norte y del Sur), habían surgido como esfuerzo conjunto del Estado y la empresa privada en la primera expansión de Caracas hacia el sureste a partir de 1919. Constituían notables conjuntos de viviendas unifamiliares de diferentes estilos en boga para el momento: neocolonial, internacional, morisco y egipcio. En cuanto a las edificaciones ubicadas en la esquina de Miracielos sobre la Avenida Lecuna, son representativas del periodo 1945–1955, donde el diseño de la esquina se adaptaba al borde urbano en forma curva y se combinaban los usos de vivienda en los pisos altos y comercio en planta baja. Contenían en algunos casos una carga decorativa en el portal y las rejas, molduras, y diversos materiales para diferenciar pisos. Casi todos estos ejemplos de arquitectura han sido demolidos por la construcción del sistema de transporte subterráneo.

La sociedad civil organizada va a cumplir dos años en la lucha por la conservación de este patrimonio, lo cual la llevó a interponer un recurso de amparo para la protección de siete edificaciones, el cual fue declarado 'con lugar'. Esta acción de participación de la sociedad, con el apoyo de FUNDAPATRIMONIO (institución adscrita a la Alcaldía de Caracas), para la protección y salvaguarda del patrimonio moderno sienta un precedente en el país en el reconocimiento del patrimonio no declarado, pero que constituye un conjunto de valor. De esto resulta un efecto altamente positivo, ya que la compañía Metro de Caracas y otras instituciones que actúan en la ciudad se han visto obligadas a solicitar los permisos y la orientación adecuada de los entes competentes en materia de conservación del patrimonio construido.

Estudio de Caso 2: Centro Histórico de Puerto Cabello

Esta ciudad colonial venezolana de principios del S. XVIII, con marcada influencia de arquitectura caribeña y española, está en peligro de ser definitivamente alterada. Aún teniendo una declaratoria de patrimonio cultural de la Nación, el Centro Histórico es agredido constantemente, sin contar que otros lugares de valor histórico, arquitectónico y arqueológico por no encontrarse dentro de la poligonal de protección legal están siendo desbastados.

Edificaciones de dos plantas, de gran calidad arquitectónica e importancia histórica son afectadas por un proceso descontrolado de urbanismo y ocupación del espacio. Éstas muestran una exquisita ornamentación en frisos y maderas y sólidos muros en piedra coralina, pero desde cualquier ángulo se pueden notar faltantes, horadaciones, derrumbes y otros deterioros. Una cantidad considerable de casas ha sido ocupada por personas sin hogar que según información de vecinos del sector, fueron reubicados en éstas por las autoridades regionales por razones políticas. También

podemos apreciar que muchas construcciones son sólo fachadas, ya que el interior ha colapsado por completo.

Se debe hacer un llamado de atención para que las instituciones locales, regionales y nacionales consideren la importancia de la planificación concertada y la conservación de este conjunto de tanta significación patrimonial y no continúen actuando sólo a través de proyectos puntuales o en acciones de salvamento donde ya se han producido daños irreversibles.

Estudio de Caso 3: Hacienda la Trinidad de Tapa-tapa – Arquitectura rural, patrimonio industrial

Las grandes haciendas, productoras de café, cacao, caña de azúcar y añil, así como ganado y frutos varios, permitieron la creación de grandes fortunas en la colonia. Son parte esencial de nuestro patrimonio rural e industrial, pero están en un proceso de desaparición paulatina debido a diferentes causas, entre las que se encuentran los cambios en el uso de la tierra, la introducción de nuevas tecnologías que llevan a abandonar los antiguos implementos productivos y litigios sucesorales por la propiedad.

Una de las más importantes es la Hacienda La Trinidad, en los valles de Aragua, la cual perteneció a uno de los hombres más ricos e influyentes de la provincia en tiempos de la gesta independentista, el Marqués de Casa León. En ella se cultivaron los principales rubros agrícolas que caracterizaron la economía venezolana durante los siglos XVII, XVIII y XIX.

Su Casona, declarada Patrimonio Histórico, resume parte importante de nuestra historia como Republica, ya que no solamente se escenificaron episodios trascendentes del periodo colonial sino que también sucedieron hechos relevantes en otras épocas. Ubicada en lo alto de una colina, profusamente decorada con pintura mural decorativa y con finos cerramientos de madera

moldurada, desde sus galerías con arcadas se domina todo el valle.

En los actuales momentos se lleva a cabo un proyecto para su restauración, financiado por el Ministerio de Infraestructura, lo que no ha evitado que el deterioro vaya en aumento, y si no se toman medidas urgentes, se dirige aceleradamente hacia la ruina debido a diversos factores. El abandono que sufrió durante muchos años, y el vandalismo, favorecido por la falta de protección y vigilancia, amenazan con hacer desaparecer muchos elementos constructivos y material arqueológico. El colapso del techo favorece la inestabilidad estática del inmueble y permite la entrada del agua que acelera el deterioro.

Los proyectistas están solicitando a las instituciones competentes del Estado que paralelamente a la elaboración del proyecto se dote al conjunto de protección, y vigilancia, se restrinja el acceso, y se defina institucionalmente el futuro uso, adecuado con su capacidad física e importancia histórica. Se insiste en la necesidad de la continuidad en el financiamiento del proyecto y la obra para evitar mayores deterioros y retardos en su puesta en funcionamiento. Por su parte, el IPC estudia la ampliación de la declaratoria de la Casa patronal para que se incluyan las instalaciones de la Hacienda que no son menos valiosas.

Autores: María Eugenia Bacci, Juan Carlos León, Soraya Nweihed, Patricia Morales, Francisco Pérez Gallego, Mariela De La Hoz, Luis Guillermo Román, Ileana Vásquez (ICOMOS Venezuela)

Colaboradores: María Carlota Ibáñez (ICOMOS Venezuela), Floralba Cabrera (IPC).

Informantes: Instituto del Patrimonio Cultural; FUNDAPATRI-MONIO, Municipio Libertador

Contactos: ICOMOS Venezuela: ivasquez@cantv.net; Instituto del Patrimonio Cultural: ipc@reacciu.ve; www.ipc.gov.ve

ICOMOS Venezuela

Puerto Cabello, Vivienda del siglo XIX en el centro histórico, donde el abandono acelera el deterioro. (Foto: Luis Guillermo Román)

Puerto Cabello, 19th-century house in the historic centre, where abandonment has led to accelerated deterioration. (Photo: Luis Guillermo Román)

Puerto Cabello, Vivienda de fines del siglo XVIII que ha sido cedida para una ocupación indiscriminada, sin tomar en cuenta su valor para un uso más adecuado, que implique un mayor respeto y rentabilidad. (Foto: Luis Guillermo Román)

Puerto Cabello, A house of the late 18th-century that has been taken over by indiscriminate occupation, without taking into account its value for a more appropriate use, one that implicates a great respect and profitability. (Photo: Luis Guillermo Román)



YUGOSLAVIA

The threats to cultural heritage in Yugoslavia remain overshadowed by the belated transitional changes in society. The institutions tasked with protection of cultural heritage during the past decade reflect the economic crisis and poor conditions. Despite the visible improvements in the organisation of the conservation service and significant efforts to define a strategy of development and policy of conservation – which would promote conservation plans and identification of priorities for intervention based on type and degree of threat – insufficient funds continue to thwart or slow down the implementation of the majority of planned conservation activities. In this situation professional action is significantly challenged, as is a timely, preventive, expert and operational engagement with the protection and preservation of cultural heritage. Some progress has been achieved in the re-establishment of professional contacts and co-operation with international institutions and agencies engaged in conservation, with the aim of improving methodology and exchanging experiences in this field. There has been similar progress with opening possibilities for expert consultation in complex professional problems.

Cultural Heritage in Kosovo and Metohija

Due to the political situation, most of the monuments in Kosovo and Metohija are out of reach of experts from the Institute for Protection of Cultural Monuments of the Republic of Serbia. Still, efforts are being made to solve certain conservation problems with the assistance of international agencies and other foreign institutions engaged in the protection of cultural heritage. The Monasteries of Dečani and the Patriarchate of Peć have been listed in the World Monuments Watch 2002 List of 100 Most Endangered Sites. Thanks to the understanding and interest of the Italian Government – whose units of KFOR are in charge of this part of Metohija – there is discussion on the possible engagement of a mixed team of painters-conservators to participate in the Project of Conservation of Mural Paintings of the Patriarchate of Peć, as well as the restoration of the 19th-century dormitory in the Monastery of Dečani. Last year, in order to create conditions for conservation works and activities on planning and managing cultural heritage, experts of the conservation service were included in State institutions whose task is to normalise the situation and establish regular functioning in Kosovo and Metohija.

Historic Towns and Urban Areas

The building heritage of historic towns and urban complexes dating to the 18th–20th centuries has been exposed to permanent risks and destruction. On the one hand, due to the neglect of this kind of heritage in an environment that more easily and readily attaches monumental value to the heritage of bygone ages, the conservation service has marginalised protection work on this more recent heritage. On the other hand, throughout the past decade and still in the transitional period, this type of heritage has been exposed to specific degradation processes – as a result, many building values have been devastated or even irrevocably lost. The pressures of urbanisation, migration, alteration of buildings' function, unresolved traffic problems, and effects of environmental pollution are the same risks noted in developed western countries.



Belgrade, inappropriate addition in the historic centre

Belgrade, illegal construction in the historic centre





Sremski Karlovci, new construction in the historic centre – detail



Kruševac, house from the 19th century surrounded by new constructions

Šargan 8, view with the recent dolly



They are even more pronounced in our milieu, highlighted by political instability, economic crisis, increase of the poverty rate on the one hand, and various forms of pressure, conflict of interests and concentration of funds and capital on the other.

The ongoing lack of resources for the actions planned, a decade-long stagnation of the conservation service, as well as insufficient affirmation of urban conservation have imposed significant consequences on the building heritage of our cities. Numerous examples are witness to the endangering of heritage in the cities. Illegal construction, extensions, additions to low-storey houses, destruction, demolition, change of function, inadequate use, unsuccessful interpolations in the historic urban tissue, development projects that do not correspond to the inherited urban pattern, destruction of historic stratigraphy, disruption of views, visual integrity of space – are but some of the problems and most frequent risks facing this type of heritage. Although lately efforts are being made to find more adequate conservation approaches, innovate the legal and administrative system, control planning and intensify co-operation of the conservation service and urban-planning, the overall image of endangered urban heritage is still very poor and the preservation of the authenticity of our cities presents ever greater and harder professional challenges.

Vernacular Built Heritage

Massive social and historical changes, emphasised by industrialisation and accompanied by de-agriculturalisation of the country – especially notable in passive and undeveloped areas – have resulted in the migration of younger populations from the villages, resulting in vast ruination and disappearance of the vernacular built heritage. Urbanisation and the urban influence on the architectural appearance of villages, stimulated by transition from a rural to an urban way of life (entailing more industrialised agricultural production) marked a break with the vernacular building tradition. A house is no longer built using the traditional processing of natural materials, but from industrial elements and materials, sending the old crafts into oblivion. New houses are built with a total lack of harmony with the architectural tradition of a certain area.

The most frequent reason for the disappearance of old rural houses is thought to be the inability to fulfil the conditions imposed by modern living standards. Very often this reason is justified; however, there are numerous cases where, with certain modifications in the interior (primarily in the kitchen and sanitary block), the house could conform to contemporary requirements. Still, the owners resort to this solution unwillingly as construction of a new house is an issue of prestige. The older generations tended to keep the old house alongside the new one and use it as a storage space, as a standing proof of the indigenous origin of the family. Younger generations do not have the same attitude to the past. Furthermore, the owner is not interested in preserving an old house as there is no incentive to do so. The legislative support for preservation of this type of cultural heritage, as well as the recognition of the need to preserve it, is at a very low level.

Case Study 1: The programme of research and protection of vernacular built heritage of Serbia

In the course of 2001 a program of revitalisation and development of a village as a strategic orientation of the State was drawn, giving the vernacular built heritage a significant role in the preservation of the cultural identity of the region. The programme was to entail:

1. establishment of a Network of Protected Rural and Environmental Complexes or Open-air Museums of Serbia, supported by the republican government, which would be included in the international network of protected complexes of this type of heritage;
2. creation of an Atlas of Vernacular Built Heritage in Serbia as the authoritative handbook for information, protection and study of this cultural heritage and a register of resources of building forms representing an intrinsic part of European cultural heritage;
3. inclusion of vernacular built heritage into rural and cultural tourism – further to their functional significance, many buildings are also memorials with links to important persons and events from history;
4. continuous work on education and popularisation of vernacular built heritage through the media.

Industrial Heritage

The systematic protection of industrial heritage in Serbia is in its initial stages. Still, the fact that the country underwent delayed industrialisation and that many buildings of industrial heritage are still being used, opens up a possibility to alter their use and include them in the corps of cultural heritage. As a result, many monuments and localities would be potential benchmarks for the development of cultural tourism in certain regions.

This process may be especially important as it ensures sustainable development of particular areas and the social integration of inhabitants in those regions that have lost their original economic relevance. However, this is both a challenge and a problem for institutions from the conservation field, which at the moment are still not in a position to fully face the problems of the protection and management of these monuments and are sometimes late to respond.

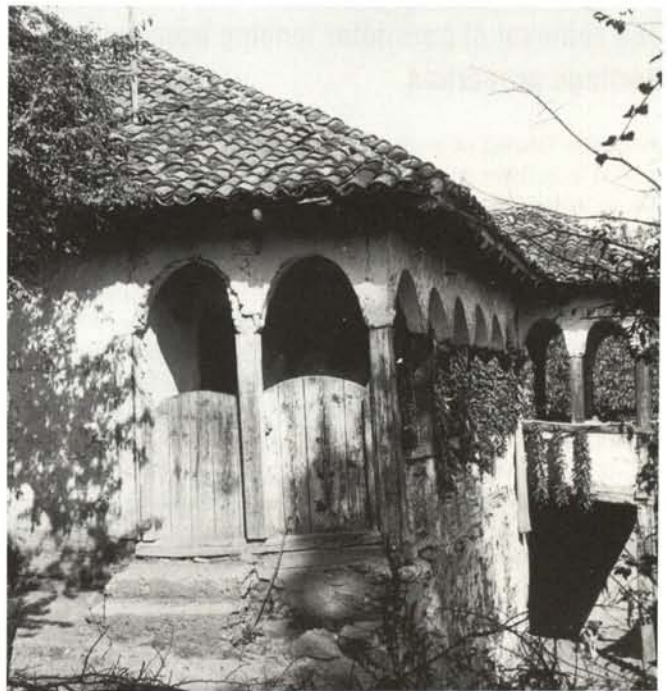
Case Study 2: Project 'Šargan 8'

The project 'Šargan 8' in the region of Mokra Gora, western Serbia, is one example of a faster and more positive response of the local community than that of the official institutions. From 1925 to 1974 one of the most attractive narrow-gauge track railroads in Europe used to run through this valley, linking Belgrade with Dubrovnik. Crossing a vivid region between three mountains that are natural parks in Serbia today, the builders resolved a very complex problem of altitude differences and railroad configuration by a track loop in the shape of a number 8. This solution made the Šargan railroad different from all similar railroads in Europe.

Following its closure, the railroad was forgotten, and with it the whole region lost over a half of its inhabitants to economic migration in some 20 years. Since 1997 to date, thanks to the action of the local population and extensive voluntary work, much of the railroad and associated facilities have been reconstructed and several engines and carriages restored. Also, in a very significant development, comprehensive documentation was collected: several thousand written documents, photographs and drawings, as well as oral testimonies about the railroad, life and tradition of the local community that at present has no more than 1800 members. The main aim of this action was reconstruction of the railroad and cultural revitalisation of the entire valley, with a view to the development of cultural tourism. The conditions have been created for the establishment of a spacious ecological museum that should present a project and synthesis of the preservation of the tradition, environment and industrial culture of Mokra Gora. Pursuant to an

appropriate business plan, the reconstruction of the railroad and establishment of the ecological museum shall be completed by the end of this decade at the latest.

This project to conserve the entire valley will be based on expert work and the advice of the Institute for Protection of Nature, Institute for Protection of Cultural Monuments, Museum of Science and Engineering in Belgrade, the Railroad Museum and the Belgrade Institute of Traffic. However, the operation of these institutions shall be founded on a synergy with the local community, whose lack of inclusion would render the entire project impossible, even preposterous.



Village of Grkinja (Southeastern Serbia), abandoned house from the 19th century

Village of Sičevo (Eastern Serbia), roof construction of the granary, detail



ZIMBABWE

This paper highlights some of the heritage conservation and protection challenges facing Zimbabwe at the moment. Cultural heritage throughout the world is exposed to varying degrees of potential or real damage. Although some of the threats that will be cited in this submission may not warrant that a site or sites are put on the list of endangered sites, remedial intervention can prevent the situation from deteriorating to the extent where endangered listing will be necessary.

The removal of perimeter fencing from cultural heritage properties

Protective fencing of multi-stranded barbed wire has been erected around a number of cultural heritage properties in Zimbabwe. These include Great Zimbabwe and Khami, both of which are sites of World Heritage status. Theft of perimeter fencing from cultural heritage properties is a recent but frightening development. Great Zimbabwe World Heritage site and the premier national shrine have not been spared. At Majiri, a stonewalled *zimbabwe* 50 kilometres east of Great Zimbabwe, the entire perimeter fencing has been destroyed as a result. Driven by prevailing economic hardships, local villagers remove the fencing to resell for petty cash. The barbed wire is used to erect enclosures for homesteads and gardens.

Without perimeter fencing, herds of cattle, sheep, goats and donkeys graze at will on the properties. Local villagers also enter the properties to fell trees for timber and firewood. These activities cause environmental degradation and create a serious dent on the physical integrity of the sites.

A perimeter distance of at least 20 kilometres, in the case of Great Zimbabwe, is difficult to monitor because the thieves operate under the cover of night. About 3 kilometres of the 20 kilometre-long boundary fence has been affected and the replacement costs continue to escalate as a result of prevailing inflation.

Remedial intervention

Great Zimbabwe staff have stepped up patrols and extended their network of investigation into the neighbouring communal lands where the thieves come from and where they also sell their loot. This has resulted in a number of arrests and prosecutions. Nearly a tonne worth of barbed wire fencing has been recovered. A meeting was held on 31 July 2002 to discuss the destruction of the Great Zimbabwe perimeter fencing. Key stakeholders attended: local traditional chiefs and their village heads, senior police officers, and representatives from the Forestry Commission and Natural Resources Board. The meeting resolved that the problem of theft of barbed wire required a collective approach to security with the local traditional leadership involved. The meeting also resolved that the Police must inform traditional leaders about their arrests so that the chiefs can also prescribe remedial solutions within the frame of their customary authority. As replacement costs continue to rise with rising inflation, international assistance may be required to rehabilitate the perimeter fencing.

The impact of Zimbabwe's land reform on heritage management

In 1997 the Zimbabwe Government issued a notice to acquire commercial farmland for the resettlement of peasants as a hallmark of its post-colonial agrarian reform policy. While many commercial farmers were contesting these proposed acquisitions, in February 2000 spontaneous occupation of commercial farms began, culminating in the 'Fast-track resettlement programme'. These events took place so rapidly that the National Museums and Monuments of Zimbabwe (NMMZ) did not have ample time to implement its mandate to provide for the preservation of monuments and relics on land under development. Since the inception of the fast-track programme, several thousand farms have been acquired and turned over for peasant or small-scale commercial agriculture. This means that the conditions of preservation for thousands of archaeological and historical sites in these areas have been fundamentally changed. The gravity of the situation has not been systematically documented, as researchers at the regional stations of NMMZ have not been able to go into the field due to resource constraints. However, indications are that many sites are in danger of destruction. The impact on sites is likely to arise from:

- setting-up of new fields and gardens;
- collection of construction materials, e.g. earth and timber;
- introduction of infrastructure: roads, dams irrigation and power lines;
- ignorance of locations of sites;
- lack of knowledge about sacred places.

In Manicaland Province about 100 sites are located on designated and resettled farms. Of these two are national monuments (Zvipadze and Chitekete stonewalled ruins). With the co-operation of the local land committee it was possible to establish buffer zones around the two national monuments. It is another matter as to whether or not the buffer zones will be respected in practice.

In the Midlands Province, buffer zones have been demarcated around three national monuments: the stonewalled *zimbabwe* sites of Naletale, Zvinjanja and Danamombe. In the Mashonaland provinces, 15 national monuments are threatened. These include Mashayamombe's Fortress (19th century), Hartley Hill (Rhodesian fort), Jumbo ancient mine, Tsindi (*zimbabwe* walls), Mhakwe (rock paintings and sacred graves) and Somerby Cave (rock paintings).

Local communities have indicated that they want to reclaim the Matopo National Park, home to more than a thousand ancient rock-painted sites and several proclaimed archaeological and historical monuments.

The onus lies with NMMZ to launch a strategy to at least mitigate the impact of the agrarian reform policy currently under implementation. There are serious time and resource constraints that NMMZ must immediately address, so that it might be necessary at this stage to invite international assistance.

20th-Century Heritage: Recognition, Protection and Practical Challenges

Introduction

For these reasons 20th-century heritage is threatened in many parts of the world. Anomalies exist even in those places that have reasonably well-established frameworks for the recognition and protection of heritage places generally. In Australia, for example, the Sydney Opera House, an international icon, remains unprotected by heritage legislation locally and has not yet been nominated for the World Heritage list. This said, its iconic status is likely to secure its future and the proposed upgrading of the building is under close scrutiny locally and internationally.

Others have discussed issues relating to lack of recognition and protection and this contribution focuses on the third of the dilemmas commonly quoted when discussing the sustainability of 20th-century heritage – the practical challenges associated with its conservation. These mainly concern built heritage.

Over the last 10–15 years much has happened in terms of the identification, protection and practical conservation of 20th-century heritage. Interestingly there has been a coming together of professionals from all over the world on this subject that has stimulated debate on an international level. This has in turn promoted local responses. Generally heritage conservation is locally driven, with strategic responses coming late to the cause. Therefore in many places there has been a tendency to address the issues strategically from the outset and accordingly see positive results more quickly. There has also been a good international cross-fertilisation of ideas and practice in this area of conservation early on.

This process has been partially driven by the formation of DOCOMOMO international. The Council of Europe has been actively engaged in the identification and care of 20th-century heritage since the late 1980s and key heritage agencies and organisations in Europe and North America have also played an important role. In addition there have been a number of major international conferences on the subject over the last 20 years.

In principle, the philosophy and methodology adopted for the conservation of 20th-century heritage should be no different to that utilised for buildings from the more distant past. However, there are a number of characteristics of modern buildings, such as material and structural innovation, that pose new conservation challenges particularly in relation to conservation of the original fabric. This paper introduces the polemic, highlights the conservation issues – particularly in relation to the repair of original fabric – and discusses how these issues may be reconciled with the conservation aim of retaining significance.

The legacy of 20th-century architectural history and theory is rich and diverse. Undoubtedly, however, it is the evolution of modernism that has effected the most significant change to the built landscape over the last 100 years. Modernism was conceived with the aim of expressing the opportunities and optimism of the new age. Modern architecture instigated a break with traditional architectural forms, planning and the use of materials. Architecture, which was to be the highest form of artistic expression, was based on a new vision of artistic abstraction, a new understanding of spatial qualities, utilising new technology, structural innovations and new materials. Mass production and prefabrication were to provide the infrastructure of a new society, to raise levels of hygiene, amenity and standards of living. Architecture was considered a powerful tool in social reform.

Architects exuberantly used new materials that were not fully understood in terms of their long-term performance. Traditional

construction methods were largely abandoned to create the new functionalist machine. The misapprehension that modern buildings were low maintenance compounded many of the material and construction problems, such as early material failure, inefficient detailing and poor energy performance. Many 20th-century buildings have not well-stood the test of time and their perceived inability to age gracefully has challenged fundamental conservation principles such as 'do as little as possible' and 'reversibility' and has resulted in such places now being at risk of permanent damage or loss.

There are a number of characteristics of modern architecture that pose particular conservation challenges; these are introduced in the following section.

Design and functionalism

The realisation of the concept of functionalism – an important characteristic of the Modern Movement – poses a number of conservation issues including:

- how buildings can be adapted for new spatial and planning requirements (given the specificity of design, large expanses of glazing and so on)
- how buildings can be upgraded for modern environmental performance requirements (given they were designed at a time of seemingly inexhaustible energy)
- how current health and safety requirements can be met (where materials have been used that are now considered hazardous)
- identifying compatible uses for very large modern buildings
- the economic viability of repairing large buildings (cost of repair and adaptation).

Scale and functionality are both characteristics of modern architecture that have been cited as difficulties in their adaptive re-use. Scale can be problematic in two ways: due to the challenge of finding compatible uses for very large buildings, or simply due to the capital outlay required for their repair.

The adaptation of large, deep spaces of industrial buildings from the 19th and 20th centuries is one that is being grappled with in many places around the world and is not necessarily specific to this period. More difficult is the accusation that a modern building carefully designed to fulfil a very specific function (following the edict of form follows function) can be less flexible than its predecessors in accommodating change and, therefore, is in danger of obsolescence and premature demolition.

The evolution of building services has occurred more rapidly this century than any other. The energy crisis of the mid to late-1970s had a major effect on how buildings are serviced, and the heating and cooling requirements of many early and mid-century buildings are today unsustainable. The economic ceiling heights of the 1950s and 1960s do not accommodate the additional servicing requirements of the workplace of the 21st century and this can have a major impact on the future of commercial buildings of this period.

For example, Joseland and Gilling's former Qantas building in Sydney (designed in 1970) had a 5000-square underground computer centre that was outmoded before the building was finally completed in 1982 (Jahn 1997). This building was innovative in a

number of ways, including the way in which the structure and the services were integrated. Interestingly the lengthy delay in construction was also a result of (or a victim of) its innovative design, with the building unions demanding that provisions should be made in the workers' salaries for the experimental construction typology (Jahn 1997). The late 20th-century changes in technological requirements has meant that the inefficiency of the design to meet these standards has had an effect on the economic viability of the building due to the amount of unusable floor space within its prime Central Business District location.

Modern health and safety requirements also have an impact on industrial and commercial buildings. For example, the Boots factory in Nottingham, England (designed by Owen Williams in 1931) had all its glazing replaced during major conservation works carried out in the 1990s. This decision was based on the extent of the deterioration of the steel frames, to address the significant problems of thermal gain – a major problem for glass-walled buildings of the early and mid-century – and to meet the European Community's hygiene requirements for areas where food products are under preparation. The opening lights were replicated but are now inoperable, the glazing sections have been thickened to accommodate double-glazing, and the toughened safety glass gives a tinted appearance. The work has resulted in the continued use of this highly significant building; however, it has undergone major material replacement and something of its original lightness and transparency – an integral part of its significance – has been lost.

Lifespan

An argument that is frequently mounted, particularly in relation to post-war buildings, is that they have been intentionally designed to have a short lifespan. However, examining the philosophies of the early 20th-century modernists, it is only those described as 'futurist' that specifically address this in the early life of modernism. Without over generalising, the idea of throwaway architecture may gain legitimacy in the second half of the 20th century, where lightweight, demountable structures started to play a more important role in the provision of both public and private facilities. Nevertheless, there are a number of dilemmas posed by this issue of lifespan including:

- how to conserve buildings, intentionally designed for short lifespans;
- how to reconcile the poor technical performance of some materials and systems and their conservation;
- the difficulties of adapting modern buildings that are functionally obsolete for contemporary use requirements and performance criteria;
- the economic viability of repair;
- sustainability.

Despite arguments about the short lifespan of more recent buildings, with rare exceptions to date it is usually the case that the original architect will argue that some pains should be expended to retain their building rather than accept it has a limited life. The argument for intentional short lifespan is one that has been used to support demolition on a number of occasions. Costs of repair against cost of new building will always be an argument used against conservation. However, this approach is unlikely to continue as sustainability becomes an aim of new development, and as energy audits for buildings begin to be used for assessing new work against adaptation of existing structures. However, while energy audits often prove the environmental value of retention of more-traditional buildings, this may not be the case for buildings designed from the mid-century onwards, which were conceived at a time of seemingly inexhaustible and cheap energy and constructed of materials that are high energy to produce.

In the UK it has become apparent that modern buildings do generally require initial (medium level) repair within about half the time of more traditionally constructed buildings – usually about 25–30 years after construction. Major repairs may be necessary within 50–60 years rather than the 100–120 years commonly documented for the more traditional building stock (Thorne, in Stratton 1997: 200, 201).

However, if it is symptomatic of our society that longevity plays only a minor role in the way we build, then perhaps the conservator's role of the future is in documentation rather than in physical intervention.

The reasons for the generally accepted reduced life span of more recent buildings is frequently a result of their technical innovation and this is discussed in more detail in the following section.



The D10 building of the Boots Factory in Nottingham, England, after major conservation works in the 1990s (Photo: S. Macdonald)

Materials

The introduction of many new materials – plastics, different types of glass, fibreglass, synthetic rubber, fibreboard, metals and so on – the use of new component-based building systems and the use of traditional materials in new ways are characteristics of the modern-century building industry. This has, however, spawned some difficult conservation problems for these buildings that can be summarised as:

- the use of new materials with unproven performance records;
- the use of new materials without knowledge of best practice methods for use;
- the use of traditional materials in new ways, or in combination with new materials;
- poor workmanship and quality control (new materials chosen for reasons of economy);
- the use of prefabricated, component-based construction systems;
- the rapid development of materials and their equally rapid supersession;
- the effect of pollutants on modern materials;
- the use of materials now identified as hazardous;
- the lack of an established salvage industry for modern buildings

The use of new materials without knowledge of best-practice methods for use

The proliferation of new materials and building systems from this century meant that in some cases the technology was not fully developed prior to the material going into widespread use. Reinforced concrete, which had been in use from the late 19th-century, became one of the most widely used materials of the 20th century. However, until the 1970s the standards that governed its use did not fully recognise all the good practice requirements that control its use today. For instance, the depth of cover to reinforcement was generally inadequate and has resulted in typical concrete decay problems that are difficult to address in many cases without radical change to the building's appearance. The use of calcium chloride as an additive to speed up curing, the use of seawater and many other practices now recognised as detrimental to concrete's long term durability, have resulted in early deterioration of reinforced concrete.

Unlike a masonry building, where individual stones or bricks can be repaired or replaced as decay occurs, the structural stability resulting from such problems can threaten a concrete building's survival and often radical and expensive repair is required to maintain them. For example the church of Notre Dame du Raincy of 1923, designed by Auguste Perret (sometimes called the grandfather of concrete construction), has had a rolling programme of repair that involved gradual replacement of the deteriorating concrete blocks, leaving the original design but little of the original material. The concrete repairs at Le Corbusier's Unité d'Habitation in Marseilles, completed in 1952, grappled with how to retain the *béton brut* and adopted an approach that conflicts with concrete specialists' advice. The natural, rough board marked finish of the concrete at the Unité provided the model for the use of concrete for the next 20 years and its appearance is central to the building's significance.



Auguste Perret's church of Notre Dame du Raincy of 1923
(Photo: S. Macdonald)

The use of materials with unproven performance record

Using materials that had unproven performance records has built-in problems to the fabric of many buildings. High-tech buildings pose some particular issues. Neither the Pompidou Centre (1974–76) in Paris nor Lloyds Bank (1986) are statutorily protected yet they are undoubtedly 20th-century icons. Both have just gone through major repairs to correct a number of faults relating to the use of particular materials, detailing problems and workmanship deficiencies. This repair programme, as with many associated with more recent buildings, is the subject of some rather fierce litigation and the projects have been clothed in secrecy.

Traditional building methods developed over hundreds and thousands of years. Changing the way traditional materials were used, or altering the materials they were used with, has initiated new technical problems that can be difficult to fix. At Bankside Power station in London – reopened a few years ago as the new Tate Gallery – the use of a cement mortar in combination with particular bricks caused a chemical reaction, triggered by pollution associated with the buildings former use; the result was jacking of

the brickwork. Works to improve the water penetration to the top of the building were carried out and the rest of the building left and closely monitored rather than raking out and repointing the joints, the cost of which of course would be astronomical. Investigating and dealing with this single material issue has already cost a huge amount of money, largely due to the scale of the building.

Thin stone-cladding used in curtain walling in the post-war period is another example of a traditional material being adapted in a new way: problems with warping and fixings has resulted in some high-profile cladding failures such as Alvar Aalto's Finlandia Hall (1965). The use of stained plantation-grown softwoods for timber frame windows and other exposed timber work is a typical characteristic of many of the houses designed in the post-war period, particularly in the late-1960s and early 1970s. Their early deterioration means complete replacement may be necessary within their first medium repair cycle (30 years).

The effect of pollutants on modern materials is another problematic issue. Aluminium cladding is a typical example of a modern material that has not performed well in inner-city environments. Rumour has it that the marble cladding on the recently completed Getty started sugaring before the building was even completed as a result of Los Angeles's atmospheric pollution!

Poor workmanship

This is a common cause of problems in buildings, particularly of the mid-century, partly as a result of a deskilling of the building industry after World War II, and poorly defined work standards. Many building problems are a direct result of insufficient attention to detail. The Alexandra Road Housing Estate in London, completed in 1978, is one of England's youngest listed buildings. Poor reinforcement placement has resulted in insufficient cover to prevent corrosion of the reinforcement. The US\$2.5 million concrete repair works carried out in 1998 attempted to minimise the impact of the repairs on the appearance of the building as an exposed concrete monolithic structure. This proved extremely difficult to achieve. The more usual approach is to include the application of an opaque coating to cover the repair patches.

The use of prefabricated component-based construction systems

This practice has brought many difficulties – many systems were quickly obsolete. Despite the concept of component assembly, often they were designed so that it is impossible to remove individual sections. The development of new materials such as plastics, paints, metals, and the huge range of component-based systems has moved so rapidly that many materials were superseded relatively quickly and are now no longer available. Replacement on a like-for-like basis, therefore, may require expensive hand-crafting of what was intended to be a cheap mass-produced item. In addition, the salvage industry for 20th-century buildings is as yet largely undeveloped.

Recognising conservation as a process, rather than an event in time, is therefore vital. A solution may be found in the future and a holding repair may in some cases provide a temporary answer. The Metropolitan Cathedral of Christ the King in Liverpool, England (c. 1961) is listed at the highest level of protection. Despite being designed to last 500 years, during the late 1990s it underwent the second stage of a major programme of repair, to address the problems with the mosaic cladding to its ribs. The unavailability of the replacement mosaics is just one of the number of issues that led to the decision to overlaid the ribs. This was to provide a holding repair until a more appropriate method can be identified that

addresses the technical problems, and until a new source of the material can be identified and afforded. The dilemmas associated with the adaptation of traditional mosaic techniques to modern concrete construction are causing considerable problems internationally. The incorporation of contemporary art, such as mosaic murals, was a feature of many post-war buildings. The importance of the role of contemporary art in architectural design during this period is well recognised. English Heritage's post-war listing programme, for example, included a thematic study that identified a number of art works associated with buildings that have now been listed both individually and as part of an ensemble.

Use of materials now known to be hazardous

Another issue typical of conservation projects dealing with more recent buildings is the use of materials that are now known to be hazardous and where removal rather than repair is required to satisfy health and safety requirements. The widespread use of asbestos, plywoods made with glues containing formaldehyde and the use of halon as a fire suppressant can all pose a hazard to humans.

In 1999, a pair of fibre-cement houses in Sydney were found by the Land and Environment Court not to be significant enough to be listed, despite being very early examples of the use of this material. The developer used the argument that, as they were constructed of a hazardous material, despite their good condition, they must be demolished. However, bravely, the local council resolved to list the cottages despite the argument that the asbestos cladding was a health risk, as the cottages do not pose any current threat.

Developing standards for the handling of such materials will become an important issue as more buildings from this period become recognised as significant. Scientific data will be required to develop such standards and proper condition assessments by experts may be required as part of this process.

Detailing

The way in which modern buildings have been detailed is another difficulty for the conservator. The abandonment of traditional detailing to achieve the new modern aesthetic, and the lack of knowledge for best methods of detailing new materials to ensure long-term survival, have resulted in short-term failures. High Cross House in Devon (by William Lescaze from 1932) is typical of an endemic problem to many modern buildings – insufficient weathering details. Here the architect involved in the building's recent conservation and reopening as a house museum was able to modify the detailing around the windows in an unobtrusive manner, introducing some drip lines and weathering details to prevent the ongoing water ingress at these points.

Unightly staining of fair faced concrete buildings from the 1960s due to inadequate weathering details, problems associated with flat roofs, and technical problems caused by the incompatible combination of materials, such as different metals, are also issues related to the detailing of modern buildings.

Maintenance

The built-in material problems and lack of maintenance often associated with more recent buildings inevitably exacerbate deterioration. New materials were often naively believed to be mainte-

nance free, although many buildings did have maintenance programmes included as part of the architects brief, but which have never been implemented.

Regular maintenance is vital for the longevity of buildings of any age, and yet there are specific access issues for some types of modern buildings – high rise for example – that have considerable cost implications. The development of ‘maintenance free’ treatments – coatings for concrete buildings are typical – can often create new problems by introducing additional maintenance cycles for the newly introduced material. There are specific issues that relate to the life cycle of modern materials that pose new problems requiring creative solutions.

Patina of age

The patina of a place is a symbol of its passage through time. Preserving patina has been a low priority in the conservation of buildings from the more recent past due to:

- the comparative accelerated ageing of modern architecture
- the short-term performance of modern materials
- an unrecognised nostalgia for ageing modern buildings.

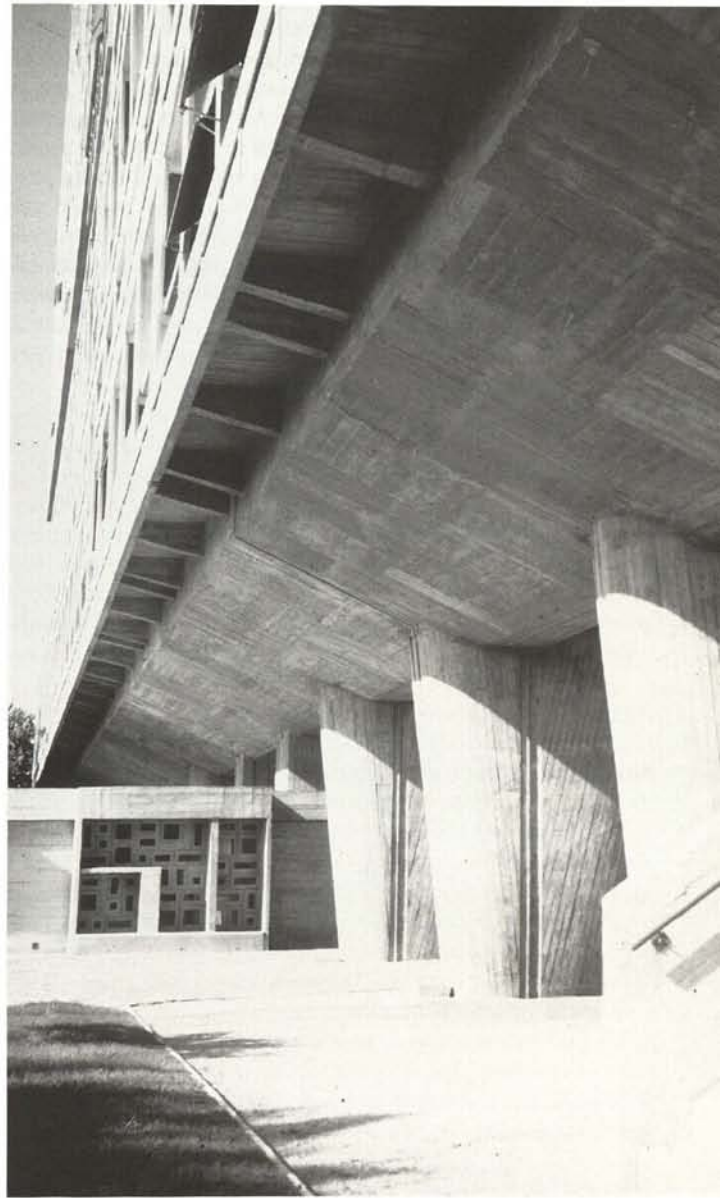
The perceived inability of more recent structures to age gracefully is principally a function of the abandonment of traditional construction techniques and materials. However, it may also be that we are not used to the romanticism of modern ruin, as opposed to weathered traditional buildings.

The shiny new materials and streamlined forms that characterise modern architecture may not have left room for an evolving patina. This aesthetic argument is one that has prompted the replacement of building materials instead of repair in many projects involving more recent buildings, using the argument that repair without reconstruction will rob the building of what is central to its authenticity – its image.

The role of the black and white photograph in reinforcing the importance of the appearance of modern buildings as recently completed cannot be overlooked. There are many anecdotes about how these images have directed a building’s conservation. At Bungalow A, the architect Berthold Lubetkin’s country house designed in 1933–36 in England, the new owners have taken a very conservative approach to the repair. Interestingly enough they have left the outside of the sun trap in the state it was when they acquired the house – covered in lichens and moss, and nothing like it appears in the architectural journals of its heyday. When many of the windows came to be replaced at the Connell Ward and Lucas’s White house in England a few years ago, a debate about their colour ensued. Previous replacements had introduced powder-coated, white window frames based on the fallacy that it had always been painted white. In fact the house had been sugar-almond pink with black windows, but the prior works reinforced the misconceptions about architecture from this period and it being about white cubes.

Recognition

One of the difficulties in recognising the value of the more recent past is its proximity to us in time. It is still comparatively recently that we waged campaigns for the recognition of Georgian, then Victorian, and even more recently, Federation architecture. Increasingly, a more diverse notion of what heritage is and how we



Le Corbusier's Unité d'Habitation in Marseilles (1952). The repairs have acknowledged the importance of the surface finish of the concrete, which has been preserved. (Photo: S. Macdonald)

assess its significance is encouraged. Thus, as Gavin Stamp, past-Chair of Britain's Twentieth Century Society said (Stamp, in Hunter 1996), 'the wheel of fortune is revolving more and more quickly, and the interval between creation and revival is diminishing'.

There is still, however, a lack of general appreciation of post-Edwardian 20th-century places. Although the year 2000 prompted reappraisal of the 20th century's successes and failures, the histories are yet to be comprehensively written. Buildings from the more recent past constitute a very small percentage of our statutorily protected buildings and it is only in very recent times in some places that proactive programs of identification and protection have been initiated. In some countries this is yet to occur. Without wider public recognition it is difficult to convince people of the value of tangible evidence of the recent past. Experience from other places has shown that publicity and education programmes are necessary to attain the required level of public support. Without such support, 20th-century heritage is likely to remain at risk.

Many of the practical issues discussed in this paper have been

identified in Europe and in North America over the last 15 years and have resonance in places with milder climates as well. The key challenges of recognition, identification and protection run in parallel with these technical issues. As statutory listing programmes for 20th-century places are still in the formative stages, places from the more recent past tend to be protected reactively. The trigger is often at the time of the building's first major repair cycle, or the sale of the item from the owner who commissioned the building. Given the technical problems that have been identified with conserving some 20th-century buildings and the importance of carrying out adequate repairs when they are needed to retain their architectural value, it is important that we act quickly if we are to prevent these places being at risk.

It is true to say that the more recent the building, the more likely it has been identified as being significant for its architectural value and quality. The role architectural organisations – such as the UIA internationally or national architectural organisations – are playing in the selection of 20th-century buildings for registers is indicative of this. For those buildings that have been identified for their architectural significance it also follows that they have been selected for protection due to their ability to have successfully performed their intended function or successfully accommodated an early change of use. They are also likely to retain much of their original fabric, and that the survival of this original fabric is an important part of their significance. This is what Andrew Saint, Professor of architectural history at Cambridge University, describes as a process of natural selection for more recent buildings (Saint, in Macdonald 1996). This realisation led to the idea that it was important to consider the building's performance both technically and in fulfilling its intended use when English Heritage considered its selection of post-war buildings for listing.

Without recognition there is no conservation action, and without conservation action, what has been identified as the building's significance may not be possible to protect. In addition to a lack of recognition for 20th-century buildings, in practical terms there is a lack of experience in both identifying the issues and finding appropriate practical solutions. There are as yet no repair techniques that have been developed to accommodate conservation aims; this is a critical issue. We are poorly resourced in terms of knowledge, skills and funding to cope with some of these problems.

For buildings of this period it is, therefore, important that we address the practical and technical issues at the same time that we are engaged in the identification and protection stages. This has

been well recognised in Europe and North America. English Heritage's experience has shown that it is important to be able to respond to the technical challenges at the time of listing. This was found to give the building owners more confidence in the listing process. This also led English Heritage to commission a large research project to examine the problems associated with mosaic cladding of concrete buildings to assist in addressing the problems at the Metropolitan Cathedral in Liverpool, discussed above. Two conferences were also held in London that focussed almost entirely on the practical issues. Organisations like DOCOMOMO have also been actively engaged in trying to find practical solutions to some of the issues discussed in this paper. Their technical committee has also run a series of technical seminars and published papers on various topics.

Despite the described practical problems associated with buildings from the more recent past, the fact that the design and construction processes for mid-century modern buildings are still in living memory offers the potential to understand them in a way that has not been possible before. The architect may still be able to explain the building's *raison d'être*, the construction process, why certain materials and methods were selected, maintenance expectations and so on. It is important, therefore, to maximise this potential. Statutory heritage bodies have been requesting that where possible the original architect be consulted or involved in major conservation works – not always successfully.

It is interesting to hear about experiences where the original architect has been involved in the conservation of his own building. The creator tends naturally to take an evolutionary approach, both to the building itself and in terms of his own design development, and one that is primarily aesthetics based. This in itself has resulted in some interesting debates on some projects in the UK. John Allen, an English architect who has conserved a number of buildings from the 1930s to the 1950s, has concluded that (Allan, in Macdonald 1996) '...even when the original designer is available for guidance the best adaptation may be derived from the original design rather than from its author'. Allan is Berthold Lubetkin's biographer and was the architect for the adaptation of the Grade-1 listed Penguin pool designed by Lubetkin in 1934. This comment was prompted by the Heritage Officer's rejection of the first scheme for this project (designed by Allen and Lubetkin) on the grounds that it was 'not in the spirit of the original design' (Allen, in Macdonald 1996). Allen agreed with the Heritage Officer's comments on the basis that the proposal reflected a later



The Metropolitan Cathedral of Christ the King in Liverpool, England
(Photo: S. Macdonald)

design motif of Lubetkin's and did not marry well with the very simple geometry of the original design. The final scheme was initiated in the mid-1980s and was one of the first key conservation projects of a listed building from this period.

Conclusions

As more places are statutorily protected and the demands of conservation practice are applied to them as part of their repair, collective experience will grow. Ideas will no doubt change as we understand more about these buildings, the materials of which they are made, and the associated decay mechanisms – and as we challenge the repair options to meet conservation aims. Attitudes to conservation are constantly reassessed and redefined according to the cultural climate, but are also influenced by changing technology.

There has been a tendency to treat 20th-century buildings differently from those from earlier periods and adopt a slightly different philosophical approach. Now we have left the 20th-century there may be an artificial but important psychological break that will enable the conservation of places from the more recent past to be approached with the same regard for their fabric as earlier heritage places. Perhaps now we have crossed this barrier, '20th century' will be considered less recent and therefore less likely to be identified as a category of places that are considered to be 'at risk'.

Conservation is about managing change. How that change is managed depends on the current level of knowledge and the community's support for conserving the place rather than on significance itself. The challenge is to help communities recognise the value of recent cultural heritage to make certain that there is enough political support to ensure that it is the significance of the place that guides change.

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Susan Macdonald
Assistant Director, NSW Heritage Office
Locked bag 5020
Parramatta NSW 2124, Australia
Email: macdons@heritage.nsw.gov.au



The Alexandra Road Housing Estate in London during the large-scale concrete repair programme in 1998. Attempts to rectify earlier poor repairs and address later problems were difficult to carry out without resulting in a blotchy looking building instead of the sleek, high quality concrete finish of the original concrete. (Photo: S. Macdonald)

DOCUMENTATION OF HERITAGE AT RISK

Wars and Documentation

The question is: should destroyed cultural monuments be reconstructed or not? For many monuments this has already been done. The citizens of Vienna wanted St. Stephen Cathedral back after World War II, also the Burgtheater and the Opera. The Warsaw citizens wanted the old Warsaw back. Many castles and houses in Europe were burnt down and have been reconstructed. The Zwinger in Dresden again became a tourist attraction. After the recent war in Yugoslavia, Dubrovnik has been repaired and partly reconstructed. It cannot be a general decision not to reconstruct. The will of the people is decisive. Maintenance, refurbishments, even modernisations with architectonic changes, and reconstructions are part of a monument's and our history.

When a war starts, people have other priorities than the documentation of others' monuments, but

a good camera is easy to find and can be used at least for photographic recording of everything they or their family hold dear in the neighbourhood. CIPA has prepared the '3x3 Rules for Simple Photogrammetric Documentation of Architecture'. The English text of this guideline can be found at: www.univie.ac.at/Luftbildarchiv/wgv/3x3.html

Humans and Change Detection

The human vision system – two eyes and a large brain – is well developed for the detection of sudden changes, necessarily, because fast movements of objects, animals, enemies or vehicles mean danger for us. However, slow changes in front of us are not so easily detected – and very slow changes not at all, or only after a greater time interval: for example, the growth of children, of plants, changes of form or colours of objects. The most characteristic features remain in our memory, 'unimportant' features do not. We generalise. For detailed comparisons we need an 'eye-crook': intelligent photography. Any building is slowly changing; this is also the case with a town's rooftop landscape. Any documentation of architecture or landscape without intelligent photography is incomplete.

Photography for Change and Trend Detection

The purpose of photographic documentation is not an issue for itself, it is a task for future use. To take images just for a publication immediately afterwards, or just for demonstration of the view of the site, is a poor documentation. Maintenance and future management of the site need more. Photography is needed not only to prove a state or to give evidence of the past, but also to allow for change and trend detection.

As a zero/base document for any later comparison we use normal or – professionally – special photographs, analog or digital, black and white or colour, still video or film, normal or wide angle or panoramic, as appropriate. For easy comparisons, we should have concentric images, taken from one and the same standpoint in order to really detect the changes of objects, instead of those taken according to different perspectives. Also the time of the year and of the day should be comparable; thus we can overlook the

differences of light and shadows and concentrate on the real changes of the site. The same camera and objective is fine, but not absolutely required, because in any case concentric photography is a cross-section document of the same bundle of rays and any pair of images will be collinear and rectifiable to each other. However, the film type should be the same as the last time. If it is wished to change from black and white to colour images, both are necessary. Black and white for the comparison with the last epoch and colour as a new beginning for the follow-up comparisons.

The standpoint, therefore, has to be carefully recorded on a sketch or map or protocol for later use, or reconstructed by resection prior to production of the follow-up photography.

Monitoring photography is more than 'just' photography. The special requirements need special consideration, need thinking about consequences. Monitoring is a duty if we want to detect changes in due time, so that the costs of interventions are a minimum, or if we want to prove that everything is unchanged, complete and the same.

Monitoring World Heritage Sites

Utmost care is required for World Heritage Sites, the best of the best, the masterpieces of human skills, the models for future ideas, the teachers of taste and beauty. Many of them are at important places of memory and history. World Heritage Sites should be documented professionally. In any case UNESCO requires revisiting and periodic reporting to be well done by international experts of ICOMOS, ICCROM, IUCN to check the sites and ensure that the criteria for nomination are still valid and that the international contract is fulfilled.

Each site has its specialties. For each site a management plan has to be made and followed, which has to also include rules for the monitoring and visualisation of any change of the site, be it according to time, erosion, ageing, decay, or according to interventions of any kind by human actions. The monitoring has to include the environment, which is an important part of a site. World Heritage at Risk also needs special care in between the routine periods of reporting.

UNESCO reporters complain that the monitoring documents are mostly incomplete or not available. The experts of CIPA can assist with these urgent problems.

Monitoring of Landscapes

As well as cultural and 'natural' landscapes, let us also include Historical Parks and Gardens and the rooftop-landscapes of villages, towns and cities. All need observation from the air or space and comparisons of aerial or space photographic documents. Changes occur by human interventions, natural and human-made catastrophes. Many changes can be detected from the air, and CIPA experts are familiar with the range of changes that can be revealed this way. Terrestrial monitoring and control alone are not enough, because many changes in the environment are not detectable from the ground.

Aerial and space photography are not always the same. Scale, distance, metric and colour resolution, spectral sensitivity, position

control and relative coincidence, time of the day and of the year, weather and specially haze conditions, speed and motion compensation, sharpness correction, form of the terrain and its reflectivity, information storage of control information and digital terrain models – are some of the keywords used in this connection. The existence of adequate maps and orthophotos (images differentially and exactly rectified to map geometry for any patch and point of it) are a fundamental requirement for comparisons. But these have to be prepared, updated and replaced during the year prior to UNESCO site inspections in order to guarantee that the necessary materials are available in time. For the detection of change using orthophotos, special digital techniques are in use that are not commonly known.

Once again, the processes need to be adapted to the possibilities and requirements of the special site, and must be discussed separately with the State Parties for each site. There are excellent professional methods available, and also methods that are special-purpose, low cost, fast and sufficiently accurate.

For aerial and spatial photography co-ordination is required with the national mapping authorities.

Who is CIPA ?

From 1969 to 2000, CIPA was the Comité International de la Photogrammétrie Architecturale, jointly founded as an ICOMOS Scientific Committee under a contract with ISPRS, the International Society of Photogrammetry, Remote Sensing and Geoinformation. In 2000, CIPA decided to generalise. This is a trend among many

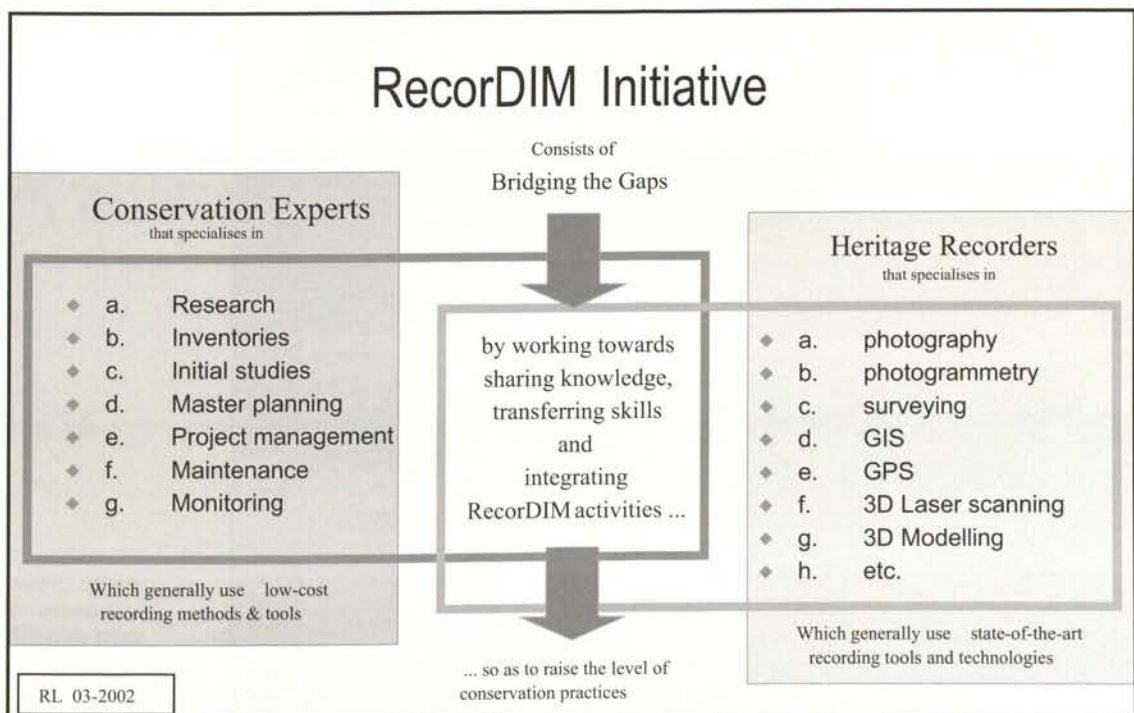
working groups, in connection with the progressive generalisation of computing and information technology. Since this decision, CIPA is known as the International Scientific ICOMOS and ISPRS Committee on Documentation of Cultural Heritage, and is working towards 'bridging the gap' between the areas of:

ICOMOS / Information Users

1. General Recording, Documentation and Information Management (RecoDIM) Tools
2. Conservation Management, Research, Analysis, Design, Maintenance and Monitoring Tools for conservation specialists involved in:
 - Archaeological Heritage Conservation
 - Architectural Heritage Conservation
 - Engineering Heritage Conservation
 - Cultural Landscapes Conservation
 - Conservation Project Management
 - other fields of conservation.

SPRS / Information Providers

1. Technical Recording, Documentation and Information Management (RecoDIM) Tools
2. Technical Measuring, Data Collection, Archiving, Retrieving, Processing and Analysing Tools for heritage recording and documentation experts applying techniques such as:
 - Photographic Recording and Documentation;



- Close Range Photogrammetry and 3D-Scanning;
- Surveying and Mapping;
- Aerial Photogrammetry for Cultural and Natural Landscapes;
- Geophysical and Aerial Methods for Archaeological-Prospetion;
- Underwater Technology and other special methods of surveying, mapping and data collection;
- Information Technology at large for all kinds of Heritage Information Systems.

CIPA is a partner in the RecorDIM Initiative that has the goal to 'bridge-the-gap' between Information Users and Information Providers. This Initiative's activities are outlined in a RecorDIM status report available at: <http://cipa.icomos.org/reports.html>

CIPA invites all National and International Committees of ICOMOS and all experts in the above areas to co-operate in

CIPA's Working and Task Groups, and to nominate National and Committee Delegates as Liaison. Heritage at Risk needs many experts. Documentation should also be collected during expeditions and Expert travels. Join CIPA!

CIPA organises International one-week Symposia that take place every second year. The next ones will be in Antalya, Turkey, in 2003 and in Torino, Italy, in 2005.

The RecorDIM Initiative Partners (CIPA-ICOMOS-GCI) are actively involved in making the up-coming 2003 CIPA Symposium in Antalya a forum for Information Users and Information Providers to meet and share their RecorDIM knowledge and experiences. This Initiative is summarised in the diagram on page 231.

For more detailed information on CIPA please see the home page of CIPA at: <http://cipa.icomos.org>

Peter Waldhaeusl, Austria
president@cipa.icomos.org
ICOMOS and ISPRS International Scientific Committee on
Documentation of Cultural Heritage

POLAR HERITAGE – Rubbish Or Relics?

Introduction

Polar regions, and in particular Antarctica, were the last frontiers of discovery on earth. They are also recognised today as the most pristine areas on earth and there is strong pressure to keep them this way. This is understandable of course, but it is essential that this pressure is kept in perspective and does not become an overwhelming reason to remove all traces of past human activity. Although it may seem to be in disharmony with current environmental principles, there are also very compelling reasons to retain these human traces. In any event, to remove material from earlier human activity would often not result in a return to any semblance of 'pristineness', especially in areas that are snow and ice free during the brief summers where the fragile nature of the ground surface layer and the scant vegetation, such as in the Arctic, would make this almost impossible. The activities of humankind may not always have been conducted to the same environmental standards that are applied today, but the history associated with them is an essential part of our heritage and must be preserved.

It is true that at some sites relics have decayed to the point where many might claim they have become only rubbish, and this increases the potential for conflict between environmental and heritage interests. The question then arises: At what point, if at all, do relics become rubbish?

At other sites there are places where early visitors, be they explorers, prospectors or hunters, dumped their rubbish – old bottles, cans, clothing and equipment. These are also decaying but, as with such sites in warmer climates, this material can yield important information as an archaeological resource. Currently accepted

environmental values require that all rubbish should be removed from polar regions and the wisdom of this is generally beyond dispute, but the question must also be asked: At what point does rubbish, in fact, become relics?

Antarctica

A good example of this problem occurs at Cape Royds on Ross Island. When Ernest Shackleton and the *Nimrod* Expedition left Antarctica in 1909, after his second attempt to reach the South Pole, he left behind a 7 x 8.5 metre hut at Cape Royds where he had made his base. The insulation for this prefabricated building had been improved by stacking boxes of supplies around the outside walls and filling the air space between with volcanic scoria. He also used boxes of supplies to form the walls for a garage and stables. At a number of places in the vicinity, the expedition left other depots of food and supplies. Many of these were unused and were left behind in case future expeditions to the area might find them useful.

As it happened, these became a lifesaver for Shackleton's own Ross Sea party in 1915. They had landed nearby, planning to lay depots towards the South Pole. These depots were intended to sustain Shackleton and his main party, who were to have crossed from the opposite side of the continent on his ill-fated 'Endurance' expedition. The Ross Sea Party was marooned at Cape Evans when their ship was blown out to sea and they quickly became dependent for their survival on the supplies left at Cape Royds.



Insulation for this prefabricated building was improved by stacking boxes of supplies around the outside walls and filling the space between with volcanic scoria. Cape Royds, Antarctica. (Photo: P. Chaplin)

These dramatic events can in part now be interpreted and relived through the decaying remains of the supplies.

In the mid-1950s the first attempts were made to restore some of the damage at Cape Royds, caused by natural processes over four decades. These efforts certainly helped, but they were not all carried out by qualified people and it is likely that there were some losses of cultural material considered to be rubbish. Since that time a succession of other efforts, culminating with the professional intervention of New Zealand-based Antarctic Heritage Trust, have done a huge amount to save the cultural material at this site.

The fact remains, however, that almost a century of extreme conditions in this polar maritime environment have taken their toll and some of the material around the hut and in outlying areas, including the rubbish dump, are in an advanced stage of decay. Some of the contents have been scattered by wind and there is increasing pressure from environmental interests to 'clean up'. Much has been done to secure leaking cans and contain the spread of material, and these efforts are being largely successful, but there are still those with environmental priorities who claim that all such material should be removed. Although the environmental lobby is well intentioned, it seeks only a return to 'pristine' conditions and is not always able or willing to recognise the historic value of the site.

Arctic

There is a site in the high arctic archipelago of Svalbard that has been so popular for visitors over the last century and more, that the heritage authorities have been obliged to introduce restrictions on the traffic to the site. On a small, rocky beach on the north-west corner of the archipelago, at almost 80°N, a Swedish engineer at the end of the 19th century and an American journalist at the beginning of the 20th century both erected hangars and established small gasworks in separate attempts to fly to the North Pole by gas balloon and by airship. The site today is characterised by the collapsed remains of wood and metal hangars, dumps of metal barrels and shattered ceramic pipes, spread metal debris and piles of iron filings used for hydrogen production. In 1979 the first heritage protection officer for Svalbard was charged with compiling a recommendation for a good clean-up of the area. The plans were never completed. In 1974, the site had been designated as a protected historic monument, but still it was felt a clear-up could be carried out without disturbing the historic nature of the site. As late as 1995, the (then) Minister of the Environment, who in Norway is (ironically) responsible for both nature and cultural heritage protection, visited the site and exclaimed spontaneously: 'This has got

to be cleaned up!'. By this time, however, not only had the perception of relic contra rubbish changed, but in addition a detailed examination of the site by an American historical archaeologist had revealed a wealth of information lying among, and to be inferred from, the various pieces and piles of debris. This site had, in other words, moved from being an abandoned hive of human activity containing useful artefacts, to being regarded as a site of dumped historical rubbish with limited value as a whole, and then to becoming the totally protected historical site of today, where not an iron filing may be removed or disturbed.

It is a perhaps a contradictory understanding of what are regarded as the last great pristine wilderness areas in the world, that visitors to the Arctic and Antarctic mostly also want to visit sites of obvious earlier human activity, without this intruding on their impression of overwhelming untouched nature. Twentieth-century sites of industrial and mechanised activity seem to be as appealing in their way as the white snowy wastes and the endless tundra spotted with delicate and colourful flowers. It is, however, also a fact that these relics can occasion negative reactions and calls for total or partial removal of refuse. Where cultural heritage expertise defines such 'rubbish' as relics, it is essential that wherever possible visitors to the sites receive information about the history of the site, in order that they too may see the values involved. They may perhaps even be able to change their preconceived opinion regarding the distinction between rubbish and relic.

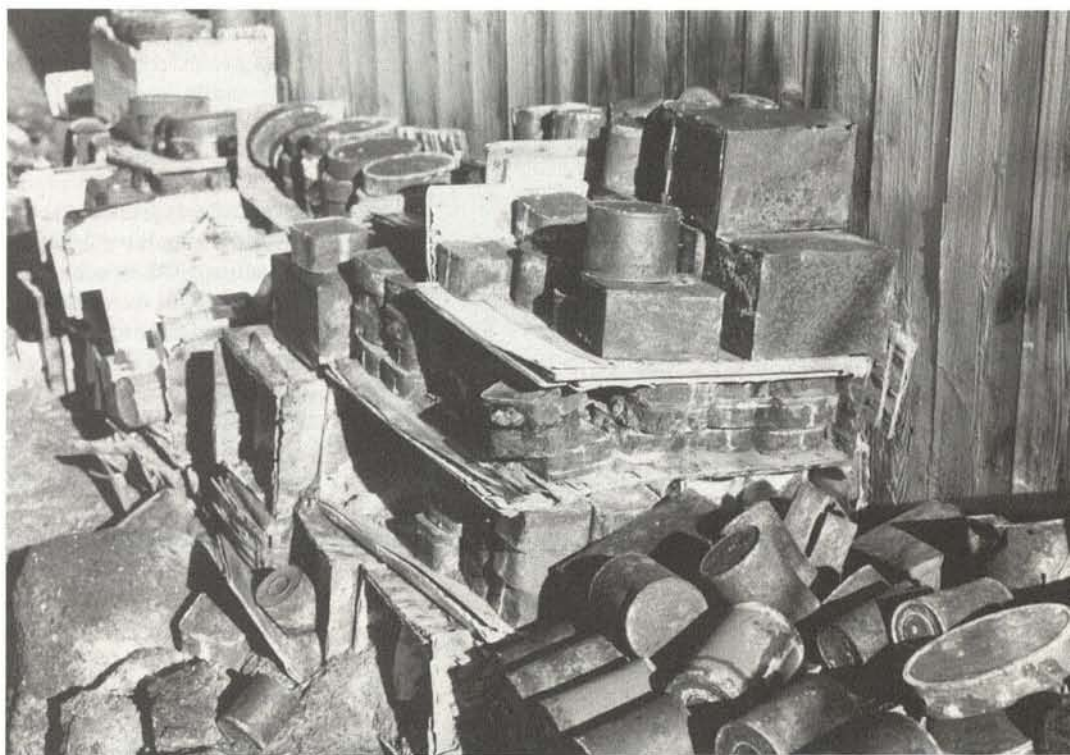
Conclusion

The problem faced in many polar regions arises because there is a new and very different risk to be overcome at historic sites. The risk is that historic material may be considered to be rubbish and removed or destroyed for 'environmental reasons'. If this is to be avoided, clear and widely agreed definitions of 'relic' and 'rubbish' are needed. It is essential that cultural heritage expertise is actively involved in all such discussions at each threatened site. Much closer co-operation between those with heritage interests and those with environmental interests is also necessary in order to prevent loss of cultural material for environmental reasons.

For further information visit the ICOMOS International Polar Heritage Committee (IPHC) website at <http://www.polarheritage.no>, or contact the IPHC President or Secretary General by email: susan.barr@ra.no or pchaplin@online.no

Paul Chaplin (Secretary General) & Susan Barr (President)
ICOMOS International Polar Heritage Committee

Almost a century of extreme conditions in this maritime environment have taken their toll on some of the material around the hut. Cape Royds, Antarctica. (Photo: Kirsti K. Paulsen)



Seemingly just a pile of rusting metal rubbish. In fact a materialisation of man's pioneer attempts to tame and conquer the polar regions by mechanical means. Virgohamna, Svalbard. (Photo: S. Barr)



ROCK ART AT RISK

The rock art heritage is still at risk. Although new sites are discovered continuously, just as many or more are constantly endangered or destroyed.

In the Near East, an important area of rock art has been transformed into a field for the military training of armoured troops. Most of the rock surfaces have been run over by tanks. Unfortunately this will not be the last case where the much fragile cultural heritage of rock art is destroyed by human activity – whether deliberately or not. Once a site is lost we also lose the memory of its creators, the unknown people without writing – the loss is forever and the rock art can never be replaced. Rock art is as old as modern humans, *Homo Sapiens Sapiens*, who started to express myths and beliefs some 40,000 years ago. Prehistoric paintings and engravings have thus been the world's most widespread form of cultural heritage. Such art has already been reported from over 120 countries around the world, and most certainly a large number of hitherto forgotten or unknown sites await discovery in other countries. Unfortunately, many sites are undergoing processes of deterioration. They have always been exposed to the continuous destructive forces of nature. The power of those forces has now been exacerbated by human actions, resulting in acid rain and global warming – phenomena that will only aggravate the degradation processes.

However, the biggest negative human impact on rock art stems from industrial and economic activities and organised actions to develop society, notably the infrastructure planning. Recently, a rock-art site in the Draï Valley, Morocco, was partly destroyed through the quarrying of rocks for building purposes. In Ningxia, China, an area of rock art has been crossed by a new road, which has destroyed several engraved surfaces depicting Neolithic images some 5000 years old. The construction of a dam and bridges is endangering important concentrations of prehistoric rock art in the Guadiana/Alqueva area in Spain and Portugal.

Landscape and Context

These growing threats do not only impact the rock surfaces and images as such. They can also cause irreparable damage to the landscape and context of the rock-art sites. At the World Heritage site with magnificent Bronze Age rock engravings in Tanum, Sweden, the proposed extension of a new motorway does not physically affect a single rock-art panel. However, its impact on the cultural landscape, created from more than 8000 years of continuous human activity, could cause irremediable damage to the visual and structural integrity of the rock art. The introduction of a huge, linear mega-element in an otherwise naturally hilly and undulating landscape would obscure the setting of the art and compromise the potential to grasp some of the still remaining views and concepts of its Bronze Age creator. In Valcamonica in Italy, deep wounds have been cut in the lower valleys of the beautiful Alp landscape by the ongoing construction of the new road. The rock art is still there and the images as beautiful and imaginative as before, but the setting of the panels have been changed in a negative sense. Therefore, the first priority advocated by CAR (Comité International d'Art Rupestre) is that rock art should be preserved in its original environment. When this is not the case, the message conveyed by the images also runs the risk of being lost and of no longer being able to be interpreted. The loss of these non-material

and intangible aspects of the art might also in that sense endanger the art itself.

Consequently, the measure to cut out rock-art panels in order to save them from being destroyed is never recommended by CAR. If it is still applied, in some inevitable cases, one must be aware of the fact that this rock art has been ripped out of its original context and thus becomes a type of relic, albeit one that of course can still be worthwhile preserving as a piece of art. When rock-art panels are cut loose from the bedrock and brought to a safer environment there are requirements for future care and preservation. Most conservation institutions and museums are located in big cities, and because the environment in cities can be much polluted and the air quality is often less than in the countryside, this relocation may pose new threats to the rock art. Therefore, if such actions have to be taken it is vital to place the object in a suitable climatic environment.

The Alqueva Dam, Portugal

At Alqueva in Alentejo in Portugal, a huge dam is drowning a major concentration of Neolithic and Calcolithic rock art. The decision to build the dam was taken more than 20 years ago; now it is being constructed and financed by massive support from the EU. The rock-art panels are in general situated in the middle of the now dry river. Consequently a layer of river sediment buries most of them, the varying thickness and hardness of which presents a considerable obstacle to the documentation process. Regardless of this obstacle, the team have found some really fascinating rock art. The vast majority of images are anthropomorphic, whose closest parallels are those at Monte Bego in France and at Valcamonica in Italy that are similarly dated to the Late Neolithic-Calcolithic periods. There are also some coniforms and horn-shaped images. Some of the Alqueva recordings display high levels of artistry and technical skills. The documentation involves meticulously recorded plastic tracings and high-quality photographs, including shots taken in the night using artificial light.

The documentation process also included the so-called polychrome method where the panels are cleaned and covered with white colour (made-up of water and chalk-powder). This method was originally developed by Professor Anati of the Centro Camuno di Studi Preistorici in Valcamonica, Italy, where it was in use for many years. The method gives very good recording results and is completely harmless to the rock surface. All the same, it has been recommended by CAR to abandon it due to scientific and ethical reasons. The application of paint on the rock surface might in some cases affect remaining dateable substrates. Further, the covering of the surface can be considered to be a rather extensive measure that should be avoided in respect of the original intention of the monument.

Regarding the question of whether it would be possible and better to cut out the rock-art panels and move them to a museum's park, instead of leaving them in situ under a protective cover of water, I respond that I would prefer the latter solution. This is due to the fact that the rock-art panels will still be there after the dam has been abandoned in some hundred years time.

The conclusions and recommended actions to protect the rock art at Alqueva were issued to the Portuguese government in September 2001. They noted that the rescue archaeology work per-

formed by IPA and CNART in connection with the Alqueva dam project in Portugal and Spain have been in good accordance with contemporary international standards, with the exception of the use of the so-called polychrome method. However, additional time would have been needed to allow complementary documentation with modern high-tech methods. Recording using such methods were tested but never fully applied to the site. Following the basic principle above, CAR did not recommend a solution where the rock-art panels were to be cut loose and relocated in a museum or similar institution. CAR did recommend that the Portuguese government and other bodies responsible for the dam building project reconsider and re-analyse the need of the dam. Further, CAR recommended a one-year moratorium to allow this process and to allow complementary investigations of the rock art. Although the intervention report was positively received, at least partly, by the Portuguese government, no initiatives for further communication and co-operation with CAR have been registered to this day (August 2002). This negative response also includes the recommendation to take the utmost measures to secure the future preservation of the rock-art panels in situ. This solution would have also included the need for meticulous analysis and recording of the quality and present state of the rock surfaces, including a mapping of the damage. In recent years, the EU-project RockCare of the National Heritage Board of Sweden has developed suitable methods for such work, including laser scanning and the moiré technique. The method was tested at three rock-art sites in different environments in the summer of 2001. The sites are situated in Tanum, Valcamonica and Foz Coa. The results are very promising.

This case also highlights the need for cross-border and cross-organisational co-operation. Because the rock-art sites in Alqueva-Guadiana most probably belong to the same prehistoric tradition, CAR recommended that the recording work in Portugal and Spain be co-ordinated. This was never officially realised, even though many contacts were initiated on the local level. CAR offered help with expert advice and practical support on documentation and techniques. But these offers were never considered in reality. Numerous contacts took place with representatives of UISPP and IFRAO. But no mutual actions were realised. CAR generally supports all such initiatives but the Alqueva case has clearly shown the difficulties to perform common actions. The difficulties in this case seem to mostly have originated from the previous political and personal conflicts in connection with the World Heritage listing of the rock art of Foz Coa in the late 1990s. This conflict is still ongoing, and one has to conclude that it has to a very high degree hindered the possibilities of protecting and preserving the Alqueva rock art. Further, the actions against the dam were initiated much too late and generally aimed at the wrong target. In this case, the right target would have been the European Union and the responsible Portuguese and Spanish authorities – and not, as was the case, the Portuguese National Rock Art Documentation Centre – CNART in Foz Coa. Although personal interests – the human factor – never can be fully eliminated, it is a sad but obvious conclusion that it has affected this case in an extremely negative way. Regardless, CAR is still willing to invite representatives of organisations such as UISPP and IFRAO to take part when possible in common actions as described above.

Additional Threats

Another important issue in connection with risks are the various heritage conservation and management activities performed around the world. Even though all such actions stem from positive



Bronze Age rock engraving at Hede in Kville, Sweden with partly damaged rock surface. (Photo: Catarina Bertilsson, RockCare)



Paleolithic rock engraving at Penascosas in Foz Coa, Portugal. Rock surface is heavily damaged from exfoliation and cracks. (Photo: Catarina Bertilsson, RockCare)

Mesolithic rock painting in rock shelter at La Sarga in Valencia, Spain. Rock surfaces is deteriorated from exfoliation. (Photo: Catarina Bertilsson, RockCare)





Stone Age rock painting at Astuvansalmi in Ristiina, Finland. Exfoliation of rock surface is caused by humidity affected by thawing and freezing. (Photo: Catarina Bertilsson, RockCare)

initiatives, they may have negative results. One obvious risk is posed by the ever-growing cultural tourism. When carefully planned and controlled it encourages education about and protection of rock art. Out of control and negatively performed it can contribute to rapid and severe wearing-down of panels and sites. In this sense, the presentation of sites to the general public can often become a crucial issue. Similarly, many images have become less visible through the course of time because of overgrowing mosses, lichens and algae. If cleaning is required, it is essential that it be done in a harmless way without the use of dangerous chemical substances. However, many examples of the opposite are known, particularly in connection with the painting in Southern Africa where cleaning has counteracted its purpose in changing the original colours and making the images less visible (see also the Zimbabwe report in *Heritage at Risk 2001–2002*).

A related phenomenon, but less unequivocal, is known from the Kimberley area, Australia, where a group of Aborigines have renewed the habit of repainting on rock surfaces with prehistoric paintings. Whether these people may or may not have the right to re-use the same surfaces for making new paintings is the object of a rhetorical debate among archaeologists, anthropologists and administrators. Regardless of the outcome of that debate, it is a sad fact that millenary underlying pictures run a constant risk of being destroyed – although most of them are not even documented. These images also contain the testimony of human beliefs and concepts, which we might lose forever.

The thousands of sites that today are not yet documented may not survive. Therefore, a high priority task is to make records with all possible techniques and available resources. Even if a site is lost, and many will certainly be so, the records of the images can remain accessible for the future. Made in a systematic way with closely studied methods, this will prolong the life of the rock art although lose some of its original intangible content. Since rock art has been recorded for many centuries, specific traditions of documentation have evolved such as tracings and rubbings. It is, therefore, vital to connect to these traditions in order to preserve and re-use the information contained in the old documents. In recent years various high-tech equipment and applications have created hitherto unknown prospects within this field of research. In the RockCare project of the Swedish Heritage Board, within the framework of the Culture 2000 programme of the European Union, some useful innovative concepts have been developed. Detailed information can be found at: www.w-heritage.org/rock-careweb

Documenting is the only way to assure that these important records of our past are not lost. This is the main goal of the World Archives of Rock Art (WARA). Already in this inventory, at the Centro Camuno di Studi Preistorici, Camonica Valley, Italy (email: ccspreist@tin.it) there are over 200,000 photographic documents, many recording rock-art sites that have changed since the original photographs were taken. The WARA Project started a few years ago, with an assignment by UNESCO for a feasibility study. It started by reorganising the photographic archives collected over the course of 50 years. It already includes the largest world documentation of prehistoric rock art. It expanded with the assistance of voluntary work and with sporadic contributions from UNESCO, CIPSH (Conseil International de la Philosophie et des Sciences Humaines), and the Cultural Relations Department of the Italian Ministry of Foreign Affairs. It is now being further developed and refined through co-operation with the Swedish RockCare project.

Conclusion

Recent information calls for action to prevent the destruction of one of Australia's most prominent rock art areas at Dampier, Western Australia, through exploitation due to industrial development (see discussion in the Australian National Committee report this volume). The destruction of the heritage of rock art makes less noise than the destruction of the Buddha statues of Afghanistan, which received a broad coverage in the press, when they were

blown up. But it was too late and nothing could be done to save them. Such events should be prevented and can be prevented. Pieces of a patrimony that preserve the roots of human history are being lost every day. Therefore, CAR urges positive action before it is too late. Rock art mirrors ancient ideas, beliefs and myths, thus, it is a priceless interface with our past.

Special acknowledgement to professor Emmanuel Anati, CCSP founder and first president of CAR.

Ulf Bertilsson, President
ICOMOS Comité International d'Art Rupestre / International
Rock Art Committee



Iron Age rock engraving at Valcamonica in Italy. Rock surface is partly heavily eroded.
(Photo: Gerhard Milstreu, RockCare)

BLUE SHIELD A French Blue Shield Committee

Armed conflicts as well as natural disasters endanger our cultural heritage daily. This is why, following the recent dreadful events in former Yugoslavia, four cultural NGOs decided to create the International Committee of the Blue Shield. The blue shield was the emblem adopted by the *Hague Convention (1954) for the Protection of Cultural Heritage in the event of Armed Conflict* to mark buildings that must be preserved from destruction and bombing. ICA (International Council on Archives), ICOM (International Council of Museums), ICOMOS (International Council on Monuments and Sites) and IFLA (International Federation of Library Associations and Institutions) joined together in 1996 to provide authorities and professionals with expertise and networks in case of a conflict or disaster that could affect cultural heritage throughout the world. The four organisations are also working together to organise risk preparedness at an international level and to encourage it at a national level.

Since its creation, it has been obvious that the efficiency of ICBS would be enhanced by the creation of national Blue Shield Committees. It is vital that the international initiative be taken up and supported by local initiatives. Thus Blue Shield Committees have been formed in a number of countries. Belgium was the first to do so, soon followed by The Netherlands, the United Kingdom, and France. Other countries are preparing to do so: Italy and the Czech Republic have almost constituted their committees and Poland, Russia and several other countries are planning to do so. Some other countries, such as Switzerland and the United States, have similar organisations that could take the lead in the case of emergency.

It took almost three years between the first contact between Segolène Bergeon from ICOM and Marie-Thérèse Varlamoff from IFLA and the official creation of the French National Blue Shield Committee. During these three years, a number of meetings were held by a working group that gathered the two representatives of ICOM and IFLA, plus representatives from ICA – Christine Martella – and ICOMOS – Daniel Lefèvre. They were joined from time to time by various other people who had been contacted because of their expertise in the rescue or legal domain. The first task of this group was to implement the writing of statutes and of the rules of the forthcoming committee. It was a rather complicated task because of the complexity of French law and also because cultural heritage in France belongs mainly to the nation – consequently many ministries and officials had to be consulted and involved.

The statutes were finally completed and adopted during a constituting General Assembly in June 2001 and formally recognised as an Association in October 2001. The French National Blue Shield Committee is represented by a president and three vice-presidents, representing the four organisations. A treasurer, an assistant-treasurer and a secretary-general plus a deputy secretary-general complete the governing Board of the Committee.

During the past year much has not yet been done, but the last General Assembly, held in June 2002, decided on the creation of specific working groups gathering people from different areas of France to work on such subjects as disaster planning, legal aspects, training or communicating on disasters and preventive measures. It has also been proposed to create local Blue Shield committees that could take over from the National Committee. Some attempts have already been made in the PACA (Provence-Alpes-Côte d'Azur) Region to federate efforts and try to work on the flood chapter. A meeting was held in Avignon in April 2002 that gathered some ten persons from the archival, museum and library sector as well as conservators. At first they had tried to work more specifically on the subject of floods, but quickly found out that it was inseparable from fire rescue operations. So the group decided to concentrate its efforts not on the treatment of one type of disaster in particular, but on the constitution of a regional network that would be able to react to disasters of different kinds. The meeting concluded with the project of gathering the most eminent decision-makers in the region during the Autumn of 2002, in order to raise awareness on disaster issues and methods for preventing or mitigating them.

This regional experience should be followed by more in the coming months and recent past disasters, such as the explosion of a chemical plant in Toulouse, could be the occasion for exploring the feasibility of creating a regional Blue Shield Committee to back up the national committee.

The French National Blue Shield Committee takes over from the International Blue Shield Committee for all actions concerning the French territory. Its goal is to raise awareness among heritage professionals, decision makers, rescue services and the public at large of the importance and fragility of the cultural heritage and the respect due to it. It aims at advocating and promoting all actions to prevent disasters and at organising rescue actions in case of emergency and proposing its expertise during the recovery phase. One of the main objectives remains to organise a network of specialists and resource persons to be called on whenever necessary. To reach this goal, the French National Blue Shield Committee means to work in co-operation with institutions, ministries, local decision makers, and rescue teams such as the fire brigades and the army. It also aims to keep track of any private supplier or company able to respond quickly and effectively when called on in case of emergency. Last but not least, the French National Blue Shield Committee will keep the International Committee informed of its actions and projects and will also collaborate with other national Blue Shield Committees anytime it will think it appropriate and useful.

In time, the French National Blue Shield Committee intends to become the equivalent of the Red Cross in the cultural domain.

* IFLA PAC is the Core Activity on Preservation and Conservation of the International Federation of Library Associations and Institutions. It is hosted by the Bibliothèque nationale de France in Paris.

Marie-Thérèse Varlamoff
Director of IFLA PAC*
Vice-President of the French Blue Shield Committee

CONTACT INFORMATION

ICOMOS

International Council on Monuments and Sites
Conseil international des monuments et des sites
49-51, rue de la Fédération
75015 Paris – France
Tel: 33 (0)1 45 67 67 70
Fax: 33 (0)1 45 66 06 22
e-mail: secretariat@icomos.org
<http://www.international.icomos.org>

ICOM

International Council of Museums
Maison de l'UNESCO
1, rue Miollis
75732 Paris cedex 15 – France
Tel: 33 (0)1 47 34 05 00
Fax: 33 (0)1 43 06 78 62
e-mail: secretariat@icom.org
<http://www.icom.org>

DOCOMOMO

International Working Party for Documentation and Conservation of
Buildings, Sites and Neighbourhoods of the Modern Movement
International Secretariat
President: Maristella Casciato
Institut français d'architecture
6 rue de Tournon
75006 Paris – France
email: docomomo@ifa-chaillot.asso.fr

TICCIH

The International Committee for the Conservation of the Industrial
Heritage
Secretary: Stuart B. Smith
'Chygarth', 5 Beacon Terrace
CAMBORNE, Cornwall TR14 7BU, UK
Tel/Fax: 44 1 209 612 142
email: TICCIH@correa.gencat.es
<http://www.mnactec.com/TICCIH/>

UNESCO

United Nations Educational, Scientific and Cultural Organization
Organisation des Nations Unies pour l'éducation, la science et la culture
Division of Cultural Heritage
1, rue Miollis
75732 Paris cedex 15 – France
Tel: 33 (0)1 45683793
Fax: 33 (0)1 45685596
<http://www.unesco.org>

ICCROM

The International Centre for the Study of the Preservation and
Restoration
of Cultural Property
Via di San Michele 13
00153 Rome – Italy
Tel: 39 06 585531
Fax: 39 06 58553349
e-mail: iccrom@iccrom.org
<http://www.iccrom.org>

ICBS

International Committee of the Blue Shield
Secrétaire ICBS Secretary
Christiane Logie
boulevard de l'Empereur 4
1000 Brussels – Belgium
Tel/Fax: 32 (0) 2 519 54 40
e-mail: christiane.logie@kbr.be

Published so far: *Heritage at Risk, ICOMOS World Report 2000 on Monuments and Sites in Danger*,
Munich 2000, K.G. Saur Verlag, ISBN 3-598-24240-9
Heritage at Risk, ICOMOS World Report 2001/2002 on Monuments and Sites in Danger,
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