



**11th GENERAL ASSEMBLY AND  
INTERNATIONAL SYMPOSIUM  
"THE HERITAGE AND SOCIAL CHANGES"**

**11e ASSEMBLEE GENERALE ET  
SYMPOSIUM INTERNATIONAL  
"LE PATRIMOINE ET LES CHANGEMENTS SOCIAUX"**

**INTERNATIONAL  
COUNCIL ON  
MONUMENTS  
AND SITES**



**CONSEIL  
INTERNATIONAL  
DES MONUMENTS  
ET DES SITES**

**5-9  
OCTOBER/OCTOBRE  
1996  
SOFIA  
BULGARIA/BULGARIE**

**S**ymposium papers

communications du symposium



# **ICOMOS**

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES  
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES

11th GENERAL ASSEMBLY AND INTERNATIONAL SYMPOSIUM  
“THE HERITAGE AND SOCIAL CHANGES”

11e ASSEMBLEE GENERALE ET SYMPOSIUM INTERNATIONAL  
“LE PATRIMOINE ET LES CHANGEMENTS SOCIAUX”

## **SYMPOSIUM PAPERS**

### **COMMUNICATIONS DU SYMPOSIUM**

5-9 OCTOBER / OCTOBRE 1996  
SOFIA, BULGARIA / BULGARIE



Copyright 1996 by the Bulgarian National Committee  
of the International Council on Monuments and Sites (BNC/ICOMOS).

All rights reserved. No part of this book may be reproduced in any form or by  
any means, electronic or mechanical, including photocopying, recording or by  
any information storage and retrieval system without permission in writing  
from the publisher.

Copyright 1996 par le Comité National Bulgare du Conseil international des  
monuments et des sites (BNC/ICOMOS).

Tous droits réservés. Aucune partie de cet ouvrage ne peut être licitement  
reproduite sous une forme quelconque ni par un procédé quelconque (qu'il  
s'agisse d'un procédé électronique ou mécanique, y compris la  
photocopie, l'enregistrement, ou les systèmes de  
stockage et de récupération de la documentation) sans  
le consentement écrit de l'éditeur.

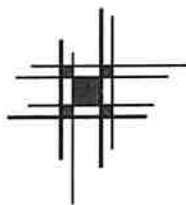
## **SYMPOSIUM SCIENTIFIC COMMITTEE / COMITE SCIENTIFIQUE DU SYMPOSIUM**

### **INTERNATIONAL MEMBERS / MEMBRES INTERNATIONAUX**

Sherban CANTACUZINO	General Rapporteur / Rapporteur général
Azedin BESCHAOUCH	Rapporteur on sub-topic A. - Ethics and Philosophy Rapporteur de sous-thème A. - Ethique et philosophie
Isabel RIGOL SAVIO	Rapporteur on sub-topic B. - Politics and Economics Rapporteur de sous-thème B. - Politique et économie
Yukio NISHIMURA	Rapporteur on sub-topic C. - Methodologies and Techniques Rapporteur de sous-thème C. - Méthodologies et techniques

### **BULGARIAN MEMBERS / MEMBRES BULGARES**

Todor KRESTEV	Chairman / Président ICOMOS, Bulgaria/Bulgarie
Elka BAKALOVA	Co-rapporteur on sub-topic A. - Ethics and Philosophy Co-rapporteur de sous-thème A. - Ethique et philosophie
Gueorgui STANICHEV	Co-rapporteur on sub-topic B. - Politics and Economics Rapporteur de sous-thème B. - Politique et économie
Valentin TODOROV	Co-rapporteur on sub-topic C. - Methodologies and Techniques Co-rapporteur de sous-thème C. - Méthodologies et techniques
Rachelle ANGUELOVA	Vice-President ICOMOS, Bulgaria/ Vice-Président ICOMOS, Bulgarie
Margarita DEYANOVA- VAKLINOVA	Director, Archaeological Museum, BAS Directeur, Musée archéologique, ABS



The Bulgarian National Committee of ICOMOS expresses its special gratitude to the Soros Arts Centre for their generous donation which helped to organise the Symposium and produce the present publication.

Le Comité national bulgare de l'ICOMOS exprime sa gratitude au Centre des Arts "Soros" pour son don généreux qui a permis d'organiser ce Symposium et de réaliser la présente édition



The ideas and opinions expressed in these papers are those of the authors and do not necessarily reflect those of ICOMOS.

The reports are printed in the way they have been submitted by their authors; the publisher has only intervened for the purposes of a uniform graphic design.

Les idées et opinions exprimées dans ces communications sont celles de leurs auteurs, et ne reflètent pas nécessairement celles de l'ICOMOS.

Les textes des communications sont imprimés tels que leurs auteurs les ont présentés, l'éditeur n'intervenant qu'en vue de l'unification graphique.

BULGARIAN NATIONAL COMMITTEE OF ICOMOS  
COMITE NATIONAL BULGARE DE L'ICOMOS

16, blvd. Dondoukov, 1000 SOFIA, BULGARIA  
Tel. 3592 980 5656, - Fax 3592 980 6050, 3592 581 055  
Sprint Net X.400: C:BG,A:BULMAIL,O:ICOMOSBG,S:Krestev,G:Todor  
Internet: Todor.Krestev@BULMAIL.Sprint.com

## TABLE OF CONTENTS / TABLE DES MATIERES

ICOMOS .....	13
INTRODUCTION	
Prof. Dr Todor KRESTEV - Chairman / Président ICOMOS, Bulgaria/Bulgarie .....	15
SUB-TOPIC A - ETHICS AND PHILOSOPHY	
SOUS-THÈME A - ETHIQUE ET PHILOSOPHIE	
ANGELOV Chavdar / BULGARIA - Bulgarian Mediaeval Architecture: An East-West Borderline Case .....	19
AUBERSON Laurent / SUISSE - La réaffectation des anciens sites monastiques: Considérations d'ordre culturel, social et spirituel, à la lumière de quelques exemples de Suisse .....	22
BARTHELEMY Jean / BELGIQUE - Unicité des principes, variété des stratégies .....	28
BERTHE Mamadou / SENEGAL - La conservation du patrimoine en Afrique .....	34
BINAN Can / TURQUIE - Le Problème de l'Authenticité dans les restaurations de l'Architecture Vernaculaire en Turquie .....	39
BORSI Gian Franco / ITALIE - L'ICOMOS face au problème de l'Europe et du monde .....	45
CAMPOS Joao / PORTUGAL - L'authenticité et la sauvegarde du patrimoine dans les changements en cours de notre époque .....	47
CRAIGO Steade / USA - Affordable Housing in Historic Buildings: A nexus of Societal Needs and conservation Ethics .....	51
DAVISON Patricia / SOUTH AFRICA - The South African Museum and Social Change: Holding the Past, Shaping the Future. ....	55
DE SILVA Nimal / SRI LANKA - Understanding and Preservation of Heritage in the Context of Changing Social Values .....	61
DI STEFANO Roberto / ITALIE - Cultural Heritage and Social Change .....	63
DINÇER Iclal, ENLIL Zeynep / TURKEY - New Owners of Old Quarters: Social Change and the Reproduction of Historic Urban Spaces .....	66
DROCOURT Daniel, HO Anh-Dung / FRANCE - Approche méthodologique de la mise en oeuvre des plans et projets de réhabilitation et restauration .....	76
DUSHKINA Natalia / RUSSIA - Reconstruction and Its interpretation in Russia .....	91
FOSSEYEU Jean / FRANCE - Les rapports entre les Eglises et l'Etat en France et leurs effets en ce qui concerne le patrimoine architectural .....	97
GANIATSAS Vassilis / GREECE - Heritage Management through contemporary Design: a Philosophical Approach .....	101
GARCIA, Emilio José / REPUB. DOMINICANA - The last Monument .....	107
GONZALEZ Antoni / SPAIN - Originality and Authenticity. Reflections Deriving from the Restoration of Gaudí's Palau Güell in Barcelona. ....	112



JOKILEHTO Jukka / FINLAND - Development of Training Strategies in the Conservation of Cultural Heritage .....	119
KALFAS A. / GREECE - From the "New Leviathan" toward a "New Alliance, or Man, Nature, Heritage and Time .....	124
KRESTEV Todor / BULGARIE - Authenticité et contexte socioculturel - le cas bulgare .....	128
LIBOIS Brigitte / BELGIQUE - le devenir des grands domaines et des édifices religieux .....	130
LUXEN Jean-Louis / BELGIQUE - Le patrimoine considéré comme témoignage des échanges culturelles et artistiques .....	136
MATTINEN Maire / FINLAND - Sustainable Development and Building Conservation .....	139
MAYR Vincent / GERMANY - The influence of a Changing Society on the Ecclesiastical Heritage in Germany .....	143
MUNJERI Dawson / ZIMBABWE - The Sacred Route to Archaeology and Conservation in Africa: the Great Zimbabwe Case .....	149
MURTAGH William J. / USA - Do You Write or Do You Speak: A Commentary on the Preservation Values of Oral Cultures .....	154
MYKLEBUST Dag / NORWAY - The Cultural Heritage perspective in the Work for Sustainable Production and Consumption .....	159
PAWLOWSKI Krzysztof / POLOGNE - Devoirs à l'égard du patrimoine .....	165
ROMAN Andras / HUNGARY - What Kinds of Changes are Going on in Monument Preservation; Due to What Reasons? .....	168
SHALOM Asi / ISRAEL - The conservation of the Nabataean Spice Road and the Nara Document on Authenticity. ....	173
SZMYGIN Boguslaw / POLAND - Venice Chapter Doctrine and the Contemporary Possibilities of its Realisation .....	176
TRUSCOTT Marilyn / AUSTRALIA - Conflict or Concord in Australian Cross-cultural Heritage Management? .....	180
VUTKOV Petur, PETROV Petur / BULGARIA - Cultural and Historical Heritage: Static to Dynamic - Past to Present .....	186
WARREN John / UNITED KINGDOM - Fundamental Ethic in Building Conservation .....	188
YORDANOV Emil. M / BULGARIA - Interaction: the Social Changes During the Transition - the Attitude Towards the Preservation of the Cultural and Historic Heritage .....	193
YOUNG Gregory / AUSTRALIA - Deconstructing Authenticity .....	199
YOUNG Linda / AUSTRALIA - "Please, sir, I want some more": Changes in the Scope and Focus of Australian Heritage. ....	204
 SUB-TOPIC B - POLITICS AND ECONOMICS SOUS-THÈME B - POLITIQUE ET ECONOMIE	
AFANASIEV A. / ROSSIA - National architecture of rural settlements in West Siberia. ....	211
ANGUELOVA. Rachel / BULGARIE - La sauvegarde de l'architecture vernaculaire en Bulgarie. Passe, présent, des idées sur l'avenir .....	216

ASATEKIN Gul / TURKEY - The role of Inhabitants on Conservation: Evaluation of change in Traditional Residential Architecture. ....	221
BARANSKI Marek / POLOGNE - Social aspects in protection of monuments in danger. Polish experience of international collaboration .....	231
BILFINGER Monica / SUISSE - Conservation et chômage, un nouvel aspect de la Suisse. ....	233
BOYKOVA Rossitsa / BULGARIE - Le rôle du tourisme culturel dans une commune frontrière en temps de crise économique .....	236
BROOKS Graham / AUSTRALIA - Hanoi, Vietnam - Conservation of an Ancient city in Transition ..	239
BUMBARU Dinu / CANADA - Conservation du patrimoine et participation du public: Vers un nouveau dialogue entre les populations et leurs institutions .....	242
BURKE Sheridan / AUSTRALIA - The Temporary House Museum - a New Conservation Tool? ....	247
CAPITANACHI Clio / MEXICO - Historic Gardens for the future .....	253
CASAL Stella Maris / ARGENTINA - Warning! Adaptive Re-use approaching. The Re-use of Industrial Architecture in Buenos Aires, Argentina .....	258
CHITHAM Robert / UNITED KINGDOM - Monitoring World Heritage Sites .....	263
COLLETTA Teresa / ITALIE - Villes historiques et Tourisme culturel entre développement et préservation à l'âge de l'industrie culturelle. Le cas de Naples .....	266
COORAY Nilan / SRI LANKA - Preservation and Management of the Cultural Heritage on a Self-supporting Basis as Evolved at the World Heritage Sites in Sri Lanka .....	273
CUSTODIS Paul-Georg / GERMANY - Preservation and Tourism. ....	276
DABRETEAU Jaques / FRANCE - L'association nantes renaissance - structure centralisatrice pour la protection du patrimoine .....	282
DENNIS Stephen Neal / USA - Local Self-determination for cultural Monuments: a United States Model with Considerable Flexibility .....	285
DERANIYAGALA Siran / SRI LANKA - Approaches towards the Preservation of the Archaeological Heritage in Sri Lanka under an Open Economy .....	289
DIX Gerald / UNITED KINGDOM - Conservation, tourism, development and the spirit of Place ....	292
DOCTER Robert / VAN DUN Peter / THE NETHERLANDS - Eternal youth or Mummification; European Towns in their Mid-life Crisis. Case Studies on Integrated Conservation Policies .....	302
FROT Jean-Louis / FRANCE - A la recherche du développement durable. La ville et son patrimoine face au tourisme .....	313
FOWLER D J / UNITED KINGDOM - Cultural heritage and international development .....	317
GANTCHEV Hristo / BULGARIA - Preservation of Architectural Heritage - a Shared Responsibility ..	319
GROBOVSEK Jovo / SLOVENIA - Increased public interest or private property only? .....	323
KAMENOVA Todorka / BULGARIA - An Attempt at Socialization o a Cultural and Historical monument .....	328
KANDOUJKOVA Yordanka / BULGARIE - La restitution des monuments historiques immeubles en Bulgarie: risques et opportunités de leur sauvegarde .....	
KOSTOV Dimitur / BULGARIA - The National Heritage Conservation System	



in the Context of Transition: Main Aspects of Improvement .....	335
LEFTEROV V., MANEV B. / BULGARIA - The development of cultural tourism in Bulgaria with a view to the adequate protection and preservation of the cultural and historical heritage of Bulgaria .....	339
MACINNES Lesley / UNITED KINGDOM - Cultural landscapes in Britain: a Review .....	345
MADRAN Emre, ÖZGÖNÜL Nimet / TURKEY - Conservation and adaptive Reuse of Traditional Dwellings for Touristic Purposes through a Preservation Planning Process. Case Study: Antalya/Inner Citadel .....	351
MANAWADU Samitha / SRI LANKA - Impact of politics and economic trends of Sri Lanka on historic urban fabric of the city of Colombo .....	357
MARTINEZ Diana / REPUBLICA DOMINICANA - Community participation in the Revitalization of Historic Districts: the Case of the colonial city of Santo Domingo .....	361
NEDKOV Simeon / BULGARIA - Traditions in Bulgarian legislation for Preserving the Unmovable Monuments of Culture .....	367
PETRONCELLI Elvira / ITALIE - Temps libre et patrimoine .....	371
POTAPOVA N. A. / RUSSIA - Problems Associated with the Creation of a Training System for Specialists in the Sphere of Cultural Heritage Preservation. ....	377
PRECHT von Taboritzki Barbara / GERMANY - Role of individual citizen, here: environmental Preservation associations .....	379
SADI Waziri M. / KENYA - Public Education in the conservation process: Educating the Public to Participate in the Protection of their Heritage. The Case of Mombasa Old Town Conservation Project. ....	385
SEVAN Olga / RUSSIA - Rural settlements and rural landscapes: Impact on Cultural Development and Socio-economic Policy Making .....	391
STAPLETON Ian / AUSTRALIA - New Taxation Incentives in Australia to Promote Small Private sector Conservation Projects .....	396
THOUIN Stéphane / FRANCE - Les conséquences de la décentralisation sur la restauration des monuments en France .....	403
VANDENSANDE Tine / BELGIQUE - Le patrimoine architectural et le tourisme dans une perspective culturelle .....	410
VINCENT Jean-Marie / FRANCE - Patrimoine et tourisme. Contribution à la réflexion sur les conditions de la compatibilité du développement touristique et de la conservation du patrimoine .....	417
WAIT Gerald A / STRICKLAND Tim J. / UNITED KINGDOM - archaeology, development and the private Sector: Current Practice in England .....	424
WIJESURIYA Gamini / SRI LANKA - Safeguarding the World Heritage City of Galle Under New Management System In Keeping with the "Open Economy" Concept .....	432
 SUB-TOPIC C - METHODOLOGIES AND TECHNIQUES SOUS-THÈME C - MÉTHODOLOGIES ET TECHNIQUES	
AMENDOEIRA Ana / PORTUGAL - La ville de Monsaraz au Portugal. Etude d'un cas .....	437

APOSTOLOU Marigo, CHRISTODOULOPOULOU Rosalie / GRECE - La continuité historique - guide pour un développement constant. Etude - cas: un paysage à l'Ôle de Leucade - Grèce . . . . .	442
BAKALIAROVA Pokrovskiy A.V. / RUSSIA - The Restoration Technology of the A.S. Pushkin Monument in Moscow . . . . .	448
BROOKS Graham / AUSTRALIA - Heritage Inventories - Computerised Database Management System . . . . .	451
CAMPOS Joao / PORTUGAL - Réhabilitation et authenticité à l'intervention au donjon d'Asilah, au Maroc . . . . .	454
CHRISTOVA Mira, LEVITCHAROV Ivaylo / BULGARIE - Certains problèmes de la conservation des fresques de l'église de la dormition de la vierge au cloître Ptchelina (Monastère de ril) . . . . .	460
CONTI Alfredo / ARGENTINE - Le patrimoine ferroviaire face aux changements sociaux . . . . .	466
DJIVDJANOVA Boriana, DJIVDJANOV Blagoï, MAZAKOVA Ab. / BULGARIE - Technologie et technique picturales de "l'église", ensemble d'églises rupestres, Ivanovo . . . . .	469
EGLOFF Mr Brian J. / AUSTRALIA - Conservation of Tam Ting, Lao People's Democratic Republic . . . . .	473
FURKOV Yulii, Zheleva-Martins Dobrina / BULGARIA - Reference Points of Urban Evolution . . . . .	477
GENOVESE Rosa Anna / ITALIE - Training of Conservation and Restoration Experts . . . . .	481
GUCEK Mojca, HUDOLIN J., STOKIN Marko / SLOVENIA - The Conservation Project and Presentation of St.George's Minster church in Pirane, (Slovenia) . . . . .	484
HARBOE Gunny / USA - The issue of authenticity in Restoring Nineteenth Century Landmark office buildings . . . . .	495
IVANOV Ivan / BULGARIA - Architectural Photogrammetry in Service of Documentation of the Monuments of Culture . . . . .	508
JANTZEN Michel / FRANCE - Passé, présent et avenir de la place de la Concorde . . . . .	513
JUWAYEYI Yusuf M. / MALAWI - Population growth and rock art conservation in Malawi . . . . .	516
KAILA Panu / FINLAND - The Venice Pavilion of Alvar Aalto - the problems of the conservation of modern architecture . . . . .	521
KAIRAMO Maija / FINLAND - Realism in Restoration . . . . .	528
KATAGATA Shin'ya / JAPAN - Nishijin, the Traditional Textile Area as Historic Urban Structure in Kyoto . . . . .	533
KAY Mr Gersil N. / USA - Glass Fibre-optics architectural /Museum / Historic Lighting . . . . .	539
KELLY Richard / UNITED KINGDOM - Historic Landscapes: compiling a register of landscapes of special Historic Interest in Wales . . . . .	544
KOINOVA Svetla / BULGARIA - The Living shrine, the Worshippers and the Restorer . . . . .	550
LAMEI Saleh / EGYPT - New Technology in the Conservation of the Islamic Monuments in Cairo . . . . .	555
LARSENN Knut Einar, MARSTEIN Nils / NORWAY, RAHMES John / USA- Historic Forest Reserves: Cultural Heritage. Preservation and Sustainable Development of Forest Resources . . . . .	564
MAISTROU Helene / GREECE - Development and Preservation Study of Nafplion. Special Problems of Implementation . . . . .	568



MAZAKOVA Ablena / BULGARIE - La retouche de peintures murales - questions éthiques et esthétiques .....	.574
MITSURO Morishita, ADACHI Fujio, /JAPAN - A survey of a colour transition of the historical quarter in the city of Hakodate and promotion of people's activities for Community Development .....	.578
NICKERSON Steve / CANADA - The (non virtual) Reality of the Heritage Record .....	.583
NISHIURA Tadateru, EBISAWA Takao, INOUE Yoichi, YAMAZAKI Yayoi, HAMADE Hamido, KHAYATA Wahid /JAPAN - Conservation of Excavated Monument in Syria Conservation Project of Ain "Dara Temple" (BC10) .....	.588
OKAWA Naomi / JAPAN - Prevention of Earthquake Damage and Preservation of Authenticity of Vernacular Buildings .....	.596
OLSSON Borje / SWEDEN - Care and Maintenance of Historic Buildings and Historic (Spiritual) Landscape .....	.601
RATNAYAKE Hema / SRI LANKA - Methodology and techniques of Stupa construction in Sri Lanka .....	.613
SCHMUCKLE-MOLLARD Christiane / FRANCE - Le rôle de l'architecte restaurateur, sa mission d'assistance pour la maîtrise d'ouvrage: les Architectes en Chef du Service des Monuments Historiques français .....	.617
SILVA-CUERVO Eulalia / MEXIQUE - La restauration de la couleur: dichotomie entre le présent et le passé .....	.625
SIMMINS Geoffrey / CANADA - Insertion in an Historical Context: The Case of Saint-Benoît-du-Lac, Quebec .....	.630
STOYANOVA Ivanna / BULGARIA - Historic Gardens and Parks in the Context of Social Change ..	.637
VAN OLST E. L. / THE NETHERLANDS - Towards an Integral Documentation of Agricultural Vernacular Architecture .....	.642

## ICOMOS

The International Council on Monuments and Sites (ICOMOS) is the only international, nongovernmental organization bringing together people and institutions actively concerned with the conservation of buildings, groups of buildings and larger units of architectural, archaeological and historical interest. ICOMOS works to promote the application of theory, methodology and scientific techniques to the conservation of architectural heritage.

Both nationally and internationally, it is run by its members, who are grouped in 83 National Committees. A network of International Committees has been formed to coordinate research and projects of members in specific fields of architectural heritage preservation and conservation, including archaeological heritage management, cultural tourism, historic gardens, historic towns, mud brick (adobe), photogrammetry, rock art, seismology, stained glass, stone, training, vernacular architecture, wood, mural painting and architectural heritage structures.

ICOMOS was founded in 1965 in Warsaw, Poland, by the conservation and preservation professionals assembled for the 2nd International Congress of Architects and Technicians of Historic Monuments. At the same meeting, the founders of ICOMOS drafted and adopted the International Charter on the Conservation and Restoration of Monuments and Sites, more commonly known as the Venice Charter.

ICOMOS has six principal objectives:

- to bring together conservation specialists from around the world and serve as a forum for professional dialogue and exchange;
- to collect, evaluate and diffuse information on conservation principles, techniques and policies;
- to cooperate with national and international authorities on the establishment of documentation centres specializing in conservation;

## ICOMOS

Le Conseil International des Monuments et des Sites (ICOMOS) est la seule organisation internationale non-gouvernementale à rassembler les personnes et les institutions s'occupant activement de la conservation des monuments, des groupes de monuments; et des ensembles présentant un intérêt architectural, archéologique et historique. L'ICOMOS travaille pour promouvoir l'application des théories, de la méthodologie et des techniques scientifiques à la conservation du patrimoine architectural.

Aussi bien à l'échelle nationale qu'à l'échelle internationale, l'ICOMOS est dirigé par ses membres, qui sont groupés en 83 comités nationaux. Un réseau de Comités internationaux a été établi pour coordonner les recherches et les projets des membres dans des domaines spécifiques de la préservation et de la conservation du patrimoine architectural, y compris la gestion du patrimoine archéologique, le tourisme culturel, les jardins historiques, les villes historiques, la brique crue, la photogrammétrie, l'art rupestre, les vitraux, la pierre, la formation, l'architecture vernaculaire, le bois, la peinture murale et les structures du patrimoine architectural.

L'ICOMOS a été fondé en 1965 à Varsovie (Pologne) par des professionnels de la conservation et de la préservation réunis pour le 2e Congrès International des Architectes et Techniciens des Monuments Historiques. C'est au cours de ce congrès que les fondateurs de l'ICOMOS ont rédigé et adopté la Charte Internationale sur la Conservation et la Restauration des Monuments et des Sites, mieux connue sous le nom de la Charte de Venise.

L'ICOMOS s'est fixé les six objectifs suivants:

- réunir des spécialistes de la conservation du monde entier et servir de forum pour leurs dialogues et échanges;
- recueillir, approfondir et diffuser des informations sur les principes, les techniques et les politiques de conservation des monuments;
- collaborer au niveau national et international à la création de centres de documentation spécialisés;

- to work for the adoption and implementation of international conventions on the conservation and enhancement of architectural heritage;
- to participate in the organization of training programs for conservation specialists on a worldwide scale; and
- to put the expertise of highly qualified professionals and specialists at the service of the international community.

ICOMOS has a diversified program to meet these objectives:

- strengthening its presence worldwide by encouraging the creation and growth of ICOMOS National Committees;
- extending the influence of the Venice Charter by creating flexible doctrinal texts for specific areas of architectural heritage;
- defining adaptable management techniques for cultural properties;
- developing training programs on a multilateral basis involving the collaboration of ICOMOS National and International Committees;
- enriching ICOMOS's International Documentation Centre in Paris;
- organizing and managing expert missions at the request of heritage administrations and legal entities which consider the intervention of a conservation consultant necessary;
- playing a leading role in advising UNESCO on those cultural properties to be put on the World Heritage List and in monitoring the properties already listed;
- reaching to specialists by means of wide distribution of the organization's quarterly journal, ICOMOS Nouvelles/News, and through publication of the proceedings of symposia on conservation; and
- awakening public interest in conservation by encouraging media coverage and marking the International Day of Monuments and Sites (April 18).

encourager l'adoption et l'application des conventions et recommandations internationales concernant la protection, la conservation et la mise en valeur du patrimoine architectural;

- participer à l'élaboration de programmes pour la formation des spécialistes de la conservation à l'échelle internationale, et
- mettre au service de la communauté internationale l'expérience des professionnels et spécialistes hautement qualifiés.

Pour atteindre ces objectifs, l'ICOMOS a arrêté le programme suivant:

- renforcer sa présence dans le monde entier en encourageant la création et l'essor de Comités nationaux de l'ICOMOS;
- élaborer des textes doctrinaux nécessaires à l'application de la Charte de Venise dans le cadre de l'évolution de la notion de patrimoine;
- définir des méthodes de gestion du patrimoine pour en assurer la conservation et la mise en valeur;
- mettre au point des programmes de formation dans un cadre multilatéral en coopération avec les comités nationaux et internationaux de l'ICOMOS;
- enrichir le Centre de Documentation International de l'ICOMOS à Paris;
- réaliser les missions d'expertise à la demande des administrations et de toute personne morale jugeant nécessaire la consultation d'experts de la conservation;
- assurer auprès de l'Unesco son rôle de conseiller technique, notamment dans le cadre de l'élaboration de la Liste du Patrimoine Mondial et du suivi des biens inscrits sur cette Liste;
- informer les professionnels de la conservation grâce à la diffusion à grande échelle de la revue trimestrielle, ICOMOS Nouvelles/News, et des comptes rendus de colloques; et
- sensibiliser le public à la protection du patrimoine par l'utilisation des médias et la célébration de la Journée Internationale pour les Monuments et les Sites (18 avril).



## INTRODUCTION

You are honoured to have upon your hands now the collection of symposium papers to be presented at the International Symposium in the days of the 11th General Assembly of ICOMOS (Sofia, October 5 through 9, 1996). This is the end result of the beneficial professional, scientific and friendly interchange between manifold people. Here is the background of this symposium of creative works.

It all started in the summer of 1993 at the 10th General Assembly of ICOMOS in Colombo, where I proposed the subject topic for the Sofia International Symposium – The Heritage and Social Changes. ICOMOS/Bulgaria selected such topic hoping to draw the attention to the new requirements, challenges and stakes that conservation has to face in these days of sweeping social changes and reforms.

In Colombo I touched base in point of all aforesaid issues for the first time with Sherban Cantacuzino – the Symposium General Rapporteur to be. Just a few hours after this discussion of ours he handed me several sheets of paper densely covered with his handwriting – calligraphic but somewhat difficult to read. When I finally managed to read through it, I realized that the Symposium groundwork had been laid down.

In December of same year a letter and inquiry of mine was sent out to all ICOMOS members. In subsequence I was sent by many colleagues and friends a number of interesting ideas and proposals in respect of the Symposium. I shared those in June 1994 in Paris with Sherban, who had already been approved as a General Rapporteur, and with R. Silva, J. L. Luxen and Leo Van Nispen. We talked the issue over and over again in Sofia in October 1994 and later in Nara, where we had a really stimulating discussion within the Executive and Consultative Committees. In result of such discussion the general objective of the Assembly Scientific Programme was approved according to which the International Symposium had to be organized as a paramount intellectual forum of ICOMOS to the end of stimulating ideas, sharing and exchange of experience and alternatives for the future. It was agreed in addition that in the continuance of the groundwork preparation for the Symposium favourable conditions needed to be set for active scientific interchange between scientific and national committees of ICOMOS. On a proposal by Sherban a matrix was approved including the three Symposium streams:

- A. Ethics and philosophy
- B. Politics and Economics
- C. Methodologies and Techniques

Each stream includes both aspects:

- 1) Development
- 2) Preservation

In January 1995 we were in a position to send out the first invitation for participation in the International Symposium addressed to all ICOMOS members. Later on, ICOMOS/Information released a detailed Sherban's list of the Symposium topics.

## INTRODUCTION

Vous avez entre vos mains les Communications du Symposium international de la 11-e Assemblée Générale de l'ICOMOS (Sofia, 5-9 octobre 1996). C'est le résultat final des échanges professionnels, scientifiques et amicaux d'un grand nombre de personnes. Voici le bref historique de cet ouvrage.

Tout a commencé l'été de 1993, lors de la 10-e Assemblée Générale de l'ICOMOS à Colombo, quand j'ai proposé le thème du Symposium international de Sofia - "Le patrimoine et les changements sociaux" L'ICOMOS/BULGARIE avait choisi ce thème avec l'espoir d'attirer l'attention sur les exigences, les défis et les enjeux nouveaux auxquels doit faire face la conservation aujourd'hui, à cette époque de changements sociaux inhabituels.

A Colombo, j'ai parlé de tout cela pour la première fois à Scherban Cantacuzino - le futur Rapporteur général du Symposium. Quelques heures après notre conversation, il m'a remis quelques feuilles, toutes couvertes de son écriture belle, mais difficile à lire. Quand j'ai finalement réussi à les déchiffrer, j'ai compris que les bases du Symposium étaient posées.

Au mois de décembre de la même année, une lettre-enquête que j'avais rédigée fut diffusée auprès de tous les membres de l'ICOMOS. J'ai reçu en réponse, de la part de bien des collègues et amis, des idées et des propositions intéressantes sur le Symposium. Au mois de juin de 1994, à Paris, j'en ai fait part à Scherban, qui était déjà désigné comme Rapporteur général, ainsi qu'à R. Silva, J. L. Luxen et Leo Van Nispen. Nos conversations se sont poursuivies à Sofia, au mois d'octobre de la même année, et plus tard à Nara où elles ont donné lieu à une discussion large et très stimulante dans le cadre du Comité exécutif et du Comité consultatif. A l'issue de cette discussion fut défini l'objectif général du programme scientifique de l'Assemblée selon laquelle le Symposium international se veut le grand forum intellectuel de l'ICOMOS qui engendre des idées, des échanges d'expérience et propose des alternatives concernant l'avenir. Plus encore, il a été décidé que la période même de préparation du Symposium dût créer des conditions pour des échanges scientifiques intenses entre les comités scientifiques et les comités nationaux de l'ICOMOS. Sur la proposition de Scherban, une matrice comportant les trois courants du Symposium a été approuvée:

- A. Ethique et philosophie
- B. Politiques et économies
- C. Méthodologies et techniques

Chaque courant comporte les deux aspects:

- (1) Développement
- (2) Protection

Au mois de janvier 1995, nous étions déjà en mesure d'adresser à tous les membres de l'ICOMOS une première invitation au Symposium international. Plus tard ICOMOS/Information a publié la liste détaillée de Scherban avec les thèmes du Symposium.

In subsequence, the ICOMOS members were provided a broad field to ponder over the general subject of the Symposium. This provoked nearly 150 applications for participation from different corners of the globe. The analysis of the summaries received showed that a broad range of universal professional topics were covered. Certain fears as to likely regionalization of the Symposium subject or deviation from the professional conservation field voiced in Nara failed to materialize. The emphasis was made on the key notions like "continuity", "authenticity", "context". At the same time an array of specific nuances in the interpretation of the main subject appeared. The applications were confirmed by ICOMOS/Bulgaria in coordination with the General Rapporteur.

A research team which included Prof. Dr. Elka Bakalova, Prof. Dr. Margarita Vaklina, Prof. Dr. Rashel Angelova, Ass. Prof. Dr. Valentin Todorov, architect Dr. Georgi Stanishev, architect Anastassia Konstantinova and T. Kretev was set up to ICOMOS/Bulgaria. It reviewed the papers received and tentatively grouped them into 3 sub-topics, basically taking into account the authors' wishes. We were in constant touch with the General Rapporteur.

In June 1996 in Paris we discussed with Mr. Sherban the texts of all papers received by that time. The draft distribution of the papers between the three sub-topics made by ICOMOS/Bulgaria was approved with certain modifications. Naturally, this distribution was sometimes all too tentative - the numerous nuances ruled out strict differentiation of the three main topics of the Symposium.

This proposal along with the diskettes containing papers on each sub-topic were sent out to corresponding rapporteurs for preliminary perusal and comments. The General Rapporteur and co-rapporteurs closed between them a scientific circle for exchange of information and comments.

Now that this volume is nearing finalization, I realize that objectively this is a real asset, a new contribution to the intellectual treasure vault of ICOMOS. On the other hand, and this is equally valuable, it was a new occasion for true scientific mutual assistance in the world of ICOMOS to take hold and thus demonstrate the most important features of our world organisation, i.e. its ability to integrate its intellectual potential, to collect and synthesize ideas for the sake of a definite goal.

I would like to thank all those who have contributed to the implementation of this inspiring collective cause.

Prof. Todor Kretev  
Chairman of ICOMOS/BULGARIA

Ainsi donc, les membres de l'ICOMOS disposaient-ils d'un vaste champ de réflexion sur le thème général du Symposium. Il en résultait quelque 150 demandes de participation de tous les coins du monde. L'analyse des résumés reçus montre qu'une problématique professionnelle universelle est traitée. Certaines appréhensions, exprimées à Nara, quant à une éventuelle régionalisation du thème du Symposium ou quant à un écart du champ professionnel de la conservation, ne se sont pas justifiées. L'accent a été mis sur les notions clef: "continuité", "authenticité", "contexte". Parallèlement à cela, plusieurs nuances spécifiques ont été introduites pour aborder le thème principal. Les demandes de participation ont été approuvées par l'ICOMOS/BULGARIE de concert avec le Rapporteur général.

Un groupe scientifique près de l'ICOMOS/BULGARIE fut créé. Il était composé de: Prof. Dr. Elka Bakalova, Prof. Dr. Margarita Vaklina, Prof. Dr. Rachel Anguelova, Prof. Dr. Valentin Todorov, Dr. Guergui Stanichev, architecte, Anastassia Konstantinova, architecte, et T. Kretev. Le groupe a examiné les communications reçues et a procédé à leur premier regroupement selon les trois sous-thèmes et tenant compte en principe des vœux exprimés par les auteurs. Notre relation avec le Rapporteur général fut permanente.

Au mois de juin 1996, à Paris, nous avons réfléchi avec Scherban sur les textes de toutes les communications reçues jusqu'à ce moment. Le projet de l'ICOMOS/BULGARIE quant à la répartition des communications entre les trois sous-thèmes fut approuvé avec quelques modifications. Certes, parfois cette répartition était assez conventionnelle - la multitude de nuances ne permettait pas une différenciation rigoureuse des trois thèmes principaux du Symposium.

Cette proposition, ainsi que les disquettes avec les communications sur chaque sous-thème, ont été envoyées aux rapporteurs respectifs pour qu'ils en prennent connaissance et fassent un commentaire. Ainsi le Rapporteur général et les corapporteurs ont-ils bouclé un circuit scientifique d'échange d'information et de vues.

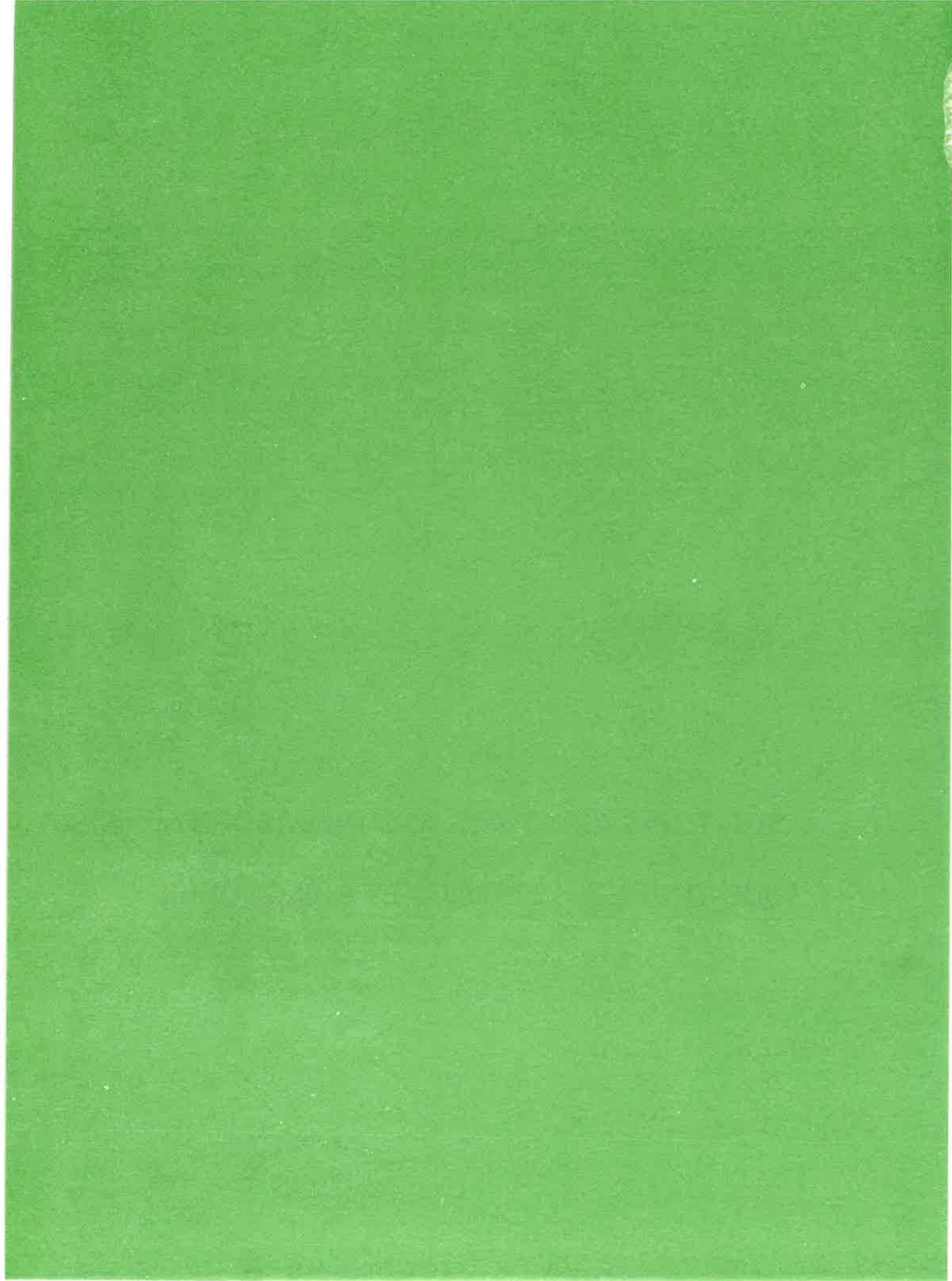
À l'heure actuelle, lorsque ce volume est en train de se matérialiser, je me rends compte qu'il représente objectivement une véritable richesse - une contribution nouvelle au trésor intellectuel de l'ICOMOS. D'autre part, et ceci n'est pas moins précieux, ce volume fut l'occasion d'une véritable entraide scientifique au sein de l'univers de l'ICOMOS, dans la mesure où il a fait apparaître une des meilleures qualités de notre organisation mondiale, à savoir sa capacité d'unir son potentiel intellectuel, de rassembler et de faire la synthèse d'idées au nom d'un objectif précis.

Je voudrais remercier tous ceux qui ont contribué à la réalisation de cet imposant ouvrage collectif.

Prof. Todor Kretev  
Président de l'ICOMOS/BULGARIE

**SUB-TOPIC A. - ETHICS AND PHILOSOPHY**

**SOUS-THEME A. - ETHIQUE ET PHILOSOPHIE**



## Bulgarian Mediaeval Architecture: An East-West Border-Line Case

Prof. Chavdar Angelov, Dip Arch

### Bulgaria

European historians have coined the concept of the Trieste (Italy) – Danzig (Gdansk, Poland) Line to demarcate Western from Eastern Europe and the corresponding cultural divide. Why that particular line was chosen is itself buried under the dust of history but it would seem to us that it marked, above all, the ethnic border between Slavs and non-Slavs. In its southern section, it also represented, probably, the farthest outposts of the Ottoman conquest (up to Vienna in 1683).

Nowadays, that line has acquired a new significance, separating the NATO sphere of influence from that of the former Warsaw Pact. To the west of it are the 'old' democracies, to the east, the 'new' ones. Today, it is, therefore, a geopolitical divide — between the existing (West-)European structures and the emerging markets in Eastern Europe. It is not, however, a line between two cultures, nor, for that matter, has it ever been.

In our opinion, the East-West cultural boundary in Europe lies much farther to the east, from Ragusa (Dubrovnik, Croatia) to Sankt-Peterburg (Russia). This line basically divides:

- G – Christian Orthodoxy from Roman Catholicism and Protestantism. This is the most important distinction as culture has always been closely related to religious beliefs and traditions.
- G – Cultures that use the Cyrillic alphabet from those using the Roman alphabet (with the only exception of Romania). This too has occurred on the basis of religious, as well as political differences.
- G – Western Slavs from Eastern and Southern Slavs, the destinies and traditions of the two groups having widely diverged over the centuries.

During the Middle Ages, another cultural and political boundary was also relevant — that between the Western and the Eastern Roman Empires (the latter having survived as the Byzantine Empire). The southern section of that boundary followed the 18th meridian (Ragusa's longitude). In modern times, the northern section of the Ragusa—Sankt-Peterburg line has coincided with the well-known *Curzon Line* suggested in 1919 and recognised as the border between Poland and the Soviet Union after World War II.

During the Middle Ages, Bulgaria held most of the Balkan Peninsula. In its heyday, it bordered on the Adriatic and the Aegean and, thus, on the Western cultural zone. On the other hand, it had points of contact with the Mediterranean (in particular, the Aegean) civilisation. The result must have been a meeting and marriage of cultures at the heart of the Balkan Peninsula, which was then Bulgarian territory.

All this leads to the suggestion that the traces of other influences should be sought in the mediaeval Bulgarian culture and architecture, as well as the universally recognised Byzantine and, generally, Eastern ones. At the time, the Romanesque style of art and architecture was prevalent in Western Europe and some of its characteristic concepts, elements and techniques must have struck roots in Bulgaria. Such influences could be both direct — as a result of Bulgaria's contacts with the West — and indirect — through the Byzantine Empire (the cross-cultural links between Byzantine and Romanesque architecture being well-documented).

Indeed, the architecture of the Second Bulgarian Kingdom (12th-14th c.) does exhibit features and elements that were typical of the Romanesque style.

Above all, the influence of the Western building art could be seen in the new layout of fortified towns and castles. Earlier fortifications had been located in the flat country regardless of the natural strategic advantages of the terrain. Now, they were built in naturally inaccessible places and the features of the terrain were skilfully integrated with the man-made improvements. Undoubtedly, the main reason for this was the development of new weapons and military tactics, but, as it would seem to us, the direct Western influence is undeniable. Thus, a very characteristic tendency was the building of isolated strongholds (castles and monasteries) that in many ways resembled the Romanesque archetypes, featuring the inner ward, which could defend the inhabitants long after the curtain wall had been broken; the donjons; the machicolations.

A second recognisably Romanesque influence was the 'blinding' of façades — the abandonment of large openings in favour of massive stone walling. This is also noticeable in Byzantine heritage and is, proba-

bly, a sign of indirect influences. One argument in support of that is that such a characteristic feature of mediaeval Western architecture as the high rise of elevations has not been traced in either Bulgarian or Byzantine heritage. Conversely, the tower over the entrance in churches in Nesebur, Turnovo or Asenovgrad is an almost sure direct Romanesque influence as this element is only found in Bulgaria and in some eastern countries, but not in Byzantine architecture of the period.

An undeniable loan-element, direct from Romanesque architecture, is the blind Lombardian arcade that is very common in Nesebur and Turnovo churches and has not been traced back to any

Byzantine models. This decorative element had emerged as early as the 6th century AD in Italy but did not become established in most Western traditions until the 10th century. To Bulgaria, it probably came in the 12th century in an already mature form characterised by high relief and corbels. Later on, this element conformed to the so called 'picturesque style' and developed a number of variations in stone and brick.

These few examples definitely point to a link between Romanesque and Bulgarian mediaeval architecture; if nothing else, their parallel concepts and principles sustained a common cultural environment for two original local traditions.

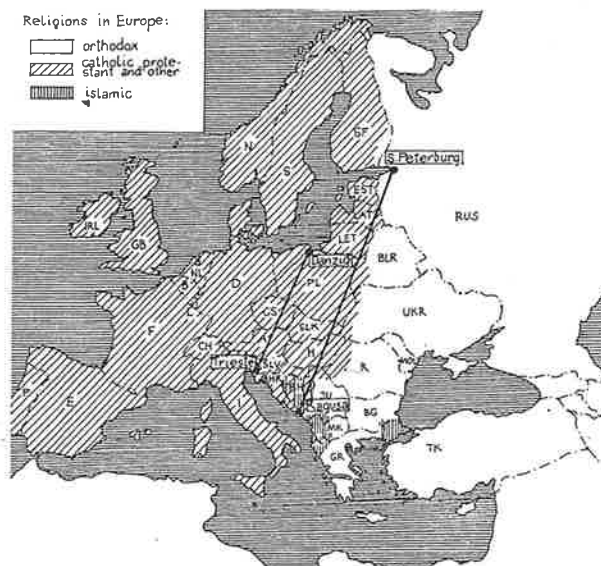


Fig. 1. Cultural boundaries in Europe





Fig. 3. Donjon, Rila Monastery



Fig. 2. Fortification wall, Turnovo

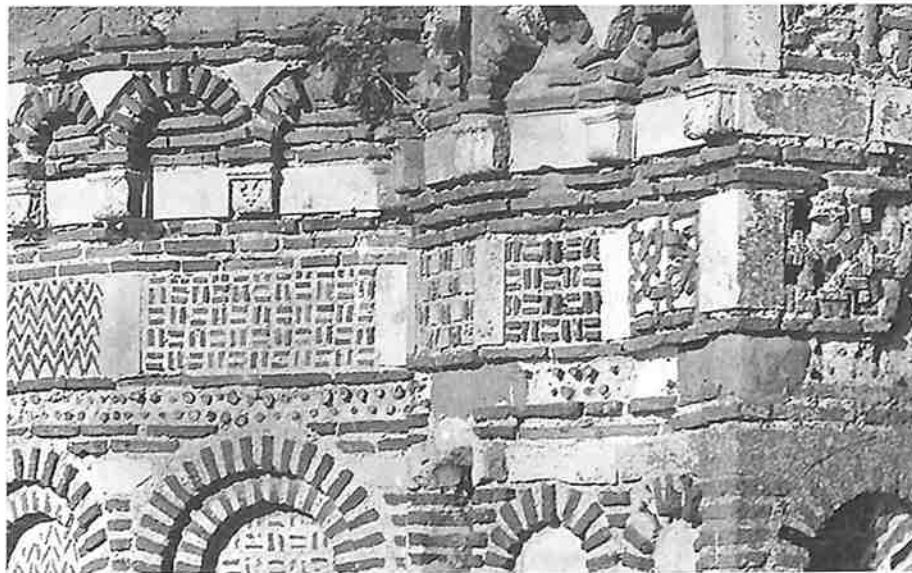


Fig. 4. Lombardian blind arcade, Nesebur

## La réaffectation des anciens sites monastiques. Considérations d'ordre culturel, social et spirituel à la lumière de quelques exemples de Suisse

Laurent Auberson

*archéologue, Atelier d'archéologie médiévale, CH-1510 Moudon, Suisse*

Le thème général proposé pour cette assemblée de l'ICOMOS – le patrimoine et les changements sociaux – nous offre l'occasion de livrer quelques réflexions que nous inspirent de récentes études, avant tout archéologiques, sur plusieurs monastères de Suisse. Notre intervention sera moins en mesure de proposer des solutions que de mettre en évidence la diversité des problèmes qui se posent. Dans la région qui nous intéresse, les mutations intervenues sur les monastères sont souvent bien anciennes déjà, ancienneté qui nous permet une approche diachronique et nuancée. On évitera peut-être ainsi de tomber dans le piège d'une vision manichéenne qui attribuerait à ces monuments un passé glorieux (leur occupation monastique) suivi d'une sombre décadence que rend très bien le terme, devenu péjoratif et ambigu en français, de « profanation ».

Notre propos restera bien entendu très général et nous ne pourrons pas entrer dans les détails de l'histoire monastique. Nous allons seulement tenter, dans un premier temps, de donner une esquisse du mouvement monastique médiéval en Suisse, en insistant sur les périodes d'expansion et les périodes de rupture.

Le premier mouvement se produit dès le milieu du Ve siècle, dans un cadre juridique et culturel qui, dans la Suisse occidentale, est encore largement celui de l'Empire romain, malgré, ou peut-être grâce à l'implantation du royaume burgonde. Dans la mouvance de l'engouement dont jouissait le monachisme auprès de l'aristocratie gauloise, ceux que l'on appelle les Pères du Jura fondent une série de monastères dans la montagne jurassienne. Progressant du sud-ouest vers le nord-est, ils arriveront à Romainmôtier, le plus ancien monastère de la Suisse actuelle. C'est à des moines de Romainmôtier que le roi burgonde Sigismond demandera de fonder Saint-Maurice d'Agaune, au début du VIe siècle, sur la tombe des martyrs de la Légion Thébaine. Ce premier mouvement que tout pouvait espérer voir se poursuivre vers l'est, connaît néanmoins un temps d'arrêt en raison de la progression des Alamans, qui sont encore largement païens jusqu'au VIIe siècle. Ce peuple, dont par ailleurs l'expansion contribuera pour une bonne part à former la

frontière linguistique de la Suisse, est peut-être responsable de la désertion momentanée du site de Romainmôtier; il devra sa conversion surtout à l'effort d'évangélisation du monachisme irlandais: Saint-Colomban, Saint-Gall, fondateur du fameux couvent de Suisse orientale. Ainsi est déjà amorcée l'éclosion du monachisme de l'époque carolingienne, dont la vitalité et la nouveauté se manifestent plus particulièrement dans la Suisse centrale et orientale. Dans l'ensemble, sauf quelques exceptions, le VIIe siècle marque plutôt le début d'un ralentissement de la vie conventuelle en Suisse occidentale, où elle ne reprendra un véritable essor qu'avec Cluny. Il semble bien que la vitalité culturelle et intellectuelle qui a pu donner naissance au fameux plan idéal de Saint-Gall, n'a pas encore d'équivalent dans l'actuelle Suisse occidentale.

L'affiliation de Romainmôtier à l'ordre de Cluny, en 928, va combler rapidement ce retard et inaugurer un mouvement architectural d'ampleur considérable. Mais il est significatif de voir le mouvement limité à l'ouest de la ligne Aar - Rhin, tandis que plus à l'est, Saint-Gall, Reichenau puis Hirsau contribuent au rayonnement du monachisme bénédictin traditionnel en dehors de l'obédience clunisienne.

Apparu modestement alors que l'Europe commençait à peine à sortir d'une sombre période, le mouvement clunisien prendra dans la chrétienté l'essor inégalé que l'on sait. Mais ce succès même sera la déclencheur de réactions, de recherche d'autres solutions monastiques, non cette fois pour des raisons de déclin politique ou économique, bien au contraire, mais pour des raisons purement spirituelles.

C'est ce que l'on peut appeler la seconde réforme bénédictine, qui voit en quelques décennies seulement, entre la fin du XIe et le début du XIIe siècle, l'arrivée des cisterciens, chartreux, prémontrés, camaldules, grandmontains, pour ne citer que les plus importants, sur le marché de la spiritualité, si l'on veut bien nous passer l'expression. Les anciens monastères, clunisiens ou autres, ne déclinent pas nécessairement, mais ils doivent faire face à une concurrence nouvelle. Précisons ici que tous ces

mouvements présentent par leur mode d'implantation une composante essentiellement rurale ou montagnarde. Loin de la projection urbanistique que fournit par exemple Saint-Gall, ces nouveaux venus affectent au contraire le retrait du monde, tirant même vers l'érémisme, comme chez les chartreux. Pour être plus sûre d'atteindre son objectif, la recherche de l'isolement conduit aussi dans les montagnes et c'est essentiellement au XIII<sup>e</sup> siècle que l'on assiste aux grands défrichements dans la chaîne jurassienne. La difficulté d'accès et la rigueur du climat, comme par référence aux expériences fondatrices des Pères du désert égyptien ou syrien, renforcent la vocation monastique. C'est ainsi que sont fondés, dans des lieux alors déserts – et, c'est très important pour notre propos, qui le redeviendront parfois – des centres spirituels et économiques qui modèleront de façon durable l'histoire du paysage.

Mais, comme par fatalité, l'idéal nouveau était condamné à fléchir sous les assauts de la civilisation urbaine en plein développement. La vie monastique ne devait certainement plus présenter le même attrait au début du XIII<sup>e</sup> qu'au XIV<sup>e</sup> siècle. L'accroissement des richesses, foncières ou autres, par achats ou donations, constitue une menace contre l'idéal de vie monastique. Parallèlement, l'essor de la vie urbaine voit l'apparition dans ce nouveau cadre, des ordres mendiants, franciscains et dominicains, qui s'ajoutent aux réseaux canoniaux (chanoines des chapitres cathédraux ou chanoines réguliers). Dès lors, l'urbanisme médiéval est influencé, dans une mesure variable, par l'application des modèles de l'architecture monastique, et en particulier son expression la plus typique, le cloître. Les espaces à disposition sont naturellement moins étendus qu'en pleine campagne, mais ces implantations n'en ont pas moins constitué une marque urbanistique importante.

Avec le contexte urbain du Moyen Âge tardif, nous avons déjà planté le décor pour la plus grave rupture qu'ont connue les monastères, à savoir l'irruption de la Réforme protestante. Luther, ancien moine augustin, émet des propositions théologiques qui ôtent tout fondement à une valeur particulière de la vie monastique. La contradiction est irréductible et s'il n'y a plus de raisons d'entretenir des communautés, il n'y en aura pas davantage de maintenir leurs bâtiments, surtout dans une optique calviniste qui refuse toute sacralisation des lieux. Dès lors, dans les régions durablement touchées par la Réforme, c'est le pragmatisme qui l'emporte, qui fait apprécier chaque cas individuellement, mais on observe cependant quelques constantes. Les églises ne sont

conservées que tant qu'elles peuvent être réutilisées au profit d'une communauté paroissiale, si celle-ci existe à proximité. Ce sera le cas de plusieurs églises urbaines, mais d'autres seront rapidement détruites ou laissées à l'abandon. En dehors des villes, c'est encore plus flagrant. Pour illustrer la diversité des destins qu'ont connus les monastères des pays passés à la Réforme, nous voudrions rapidement évoquer trois sites parmi les anciens couvents les plus prestigieux du Pays de Vaud.

Tout d'abord, l'abbaye clunisienne de Romainmôtier, dans la montagne du Jura. Le monastère avait constitué autour de lui et sous sa dépendance seigneuriale, un petit bourg fortifié de quelques centaines d'habitants, qui disposaient d'une église paroissiale distincte de l'église conventuelle. Après la dissolution de la communauté et la confiscation de leurs biens dès 1536, le cloître, symbole tangible de la vie réglée par les vœux monastiques, est rasé, tandis que ses annexes sont affectées à diverses fonctions, toutes laïques. L'église conventuelle est maintenue, débarrassée de ses attributs du culte catholique, tandis que l'église paroissiale est assez rapidement détruite. On peut supposer que c'est le prestige de l'ancienne construction clunisienne qui explique ce choix. Le même attachement au prestige du lieu est sans doute aussi la raison de l'implantation d'un bailli à Romainmôtier et le maintien d'une paroisse, alors que l'agglomération ne comprenait guère plus de deux cents habitants encore au début du XVIII<sup>e</sup> siècle.

L'abbaye de Bonmont, affiliée en 1131 à l'ordre cistercien, est restée durant tout le Moyen Âge dans un relatif isolement géographique, ce qui n'a pas empêché le développement d'une importante seigneurie temporelle (les fameuses granges cisterciennes). Mais au moment où la communauté monastique est dissoute, il n'y a guère d'habitants à y retenir. Les bâtiments conventuels sont démolis, mais l'église est transformée en grange et doit sa conservation jusqu'à nos jours à cette réutilisation très prosaïque. L'importance, au moins symbolique, du site, demeure vivace, puisqu'il devient chef-lieu de bailliage au début du XVIII<sup>e</sup> siècle, alors qu'il ne s'y trouve aucune agglomération. En revanche, la structure paroissiale n'a pas été déplacée et son centre est resté dans un des villages environnants. Passé en mains privées dès le début du XIX<sup>e</sup> siècle, le domaine de Bonmont est occupé aujourd'hui par un terrain de golf et seule l'église est accessible au public. Si l'activité qui s'y déroule a bien conservé le calme des lieux, on est bien loin de la spiritualité et de la pauvreté cisterciennes...

Notre troisième exemple nous conduit plus profondément dans la montagne jurassienne, à plus de mille mètres d'altitude. La plus ancienne chartreuse de la Suisse actuelle, Notre-Dame d'Oujon, a été fondée vers 1146. Ordre austère entre tous, les chartreux ont trouvé dans ces profondes forêts un lieu favorable à leur goût pour la solitude. A tel point que lors de l'expulsion de la communauté au début de 1537, le site sera progressivement recolonisé par la forêt. La nature a donc effacé ici toutes les traces matérielles de la vie monastique. Sans jamais disparaître totalement de la mémoire collective, le site ne sera véritablement redécouvert qu'au cours de ce siècle, par une démarche archéologique, c'est-à-dire purement scientifique. Aujourd'hui, le site est une clairière soigneusement aménagée en promenade archéologique où le plan des anciennes constructions est marqué par des tertres.

Par notre rapide panorama de l'histoire du monachisme médiéval en Suisse et ces quelques exemples, choisis à l'intérieur d'une région historique homogène, nous avons voulu montrer à quel point les ruptures – ou les changements sociaux, pour reprendre le thème du congrès – peuvent être anciens et par conséquent fonder déjà un patrimoine historique. Cela ne fait bien sûr que compliquer la démarche de conservation, mais seule une prise en compte de toutes les phases antérieures de création et de rupture permet d'aborder le monument en parfaite connaissance de cause. Par ailleurs, la diversité des destins des constructions monastiques dans une région qui n'abrite plus de communauté religieuse était aussi à souligner comme incitation à une réflexion qui sache concilier cette présente diversité avec l'homogénéité du message fondateur des monastères.

Pour aller dans ce sens, nous voudrions terminer en évoquant les enjeux qui nous paraissent importants dans le cadre d'une réflexion sur la réaffectation des anciens sites monastiques et leur conservation en qualité de monuments historiques.

Le premier enjeu est d'ordre spirituel et culturel. S'il est vrai que les sites dont il est ici question n'ont souvent plus de place dans une structure paroissiale actuelle, il nous paraît judicieux de se demander si les anciens monastères, quel que soit leur état de conservation, doivent être totalement vidés de leur substance spirituelle, de cette substance qui seule a permis leur naissance et leur épanouissement. Bien des anciens monastères, en Suisse, en France ou

ailleurs, deviennent des musées ou des centres culturels. Mais ne pourrait-on pas souhaiter qu'une affectation moderne reflète tant soit peu le message originel tout en le rendant accessible à notre époque? Ou, pour exprimer la chose autrement, la conservation d'un tel monument doit-elle se poser uniquement en termes techniques ?

Un second enjeu concerne le tourisme, où tout est possible, le meilleur comme le pire. On sait l'attrait de la foule pour certains sites historiques, au nombre desquels figurent bien des monastères, parfois encore occupés par une communauté. De toute évidence, cet afflux pervertit les lieux. La question serait donc de savoir s'il existe des moyens de limiter ces inconvénients: obliger à des cheminements plus longs ? restreindre les accès ? favoriser aussi le recueillement et non seulement les présentations muséographiques ou culturelles (on rejoint ainsi le premier enjeu)?

Un troisième et dernier enjeu touche à l'aménagement du territoire, urbain ou rural. Il nous semble que des réalisations simples permettent de suggérer, sans artifice outrancier, les traits fondamentaux de l'aménagement de l'espace dans un ensemble monastique. Dans les villes, les cloîtres ont bien souvent disparu et avec eux la fonction que leur conférait leur architecture, celle de lieu central, de lieu d'arrêt et de rencontre. L'exemple de la cathédrale de Lausanne que nous montrons ici (fig. 2) témoigne du passage d'un cloître, lieu central et centré, fermé vers l'extérieur, à une large rue ouverte à la circulation. Sur le plan ancien que nous reproduisons, le cloître a déjà disparu, mais son tracé est encore visible et il n'est traversé que par un étroit chemin, alors qu'il l'est aujourd'hui par une large route. Sans reproduire l'idée de clôture qui n'aurait plus de sens aujourd'hui à cet endroit, le défi urbanistique contemporain pourrait être de suggérer la galerie du cloître dans sa liaison avec la cathédrale, et ainsi de recréer la rencontre et la centralité au détriment d'une logique de pure circulation traversante. Hors des villes, la mise en valeur des anciens monastères pourrait trouver une place de choix parmi les diverses formes de tourisme doux, actuellement en plein essor. Bien plus qu'en ville, ce sont ici non des monuments isolés qu'il faut envisager, mais des espaces entiers, des paysages dont le cheminement d'approche (à pied !) peut mettre le visiteur dans des conditions favorables à une bonne compréhension du message monastique.

On voit combien le défi est complexe et multiples les niveaux auxquels se situe le débat. Si notre époque

se veut une époque de conservation réfléchie, elle doit concilier la prise en compte de ruptures historiques déjà anciennes et le respect – en pleine connaissance de cause – du propos fondateur des sites auxquels nous attribuons aujourd'hui la qualité de «monuments historiques». Entre l'étalage de succédanés qui tiendrait plutôt d'une religiosité à bon marché et une approche purement technocratique du monument vidé de toute substance vitale, il doit exister une voie moyenne qui permette de relever le défi tout en affichant une forme résolument moderne. Puisse ce bref exposé avoir quelque peu contribué à cette réflexion.

### RÉSUMÉ

A travers l'exemple de quelques anciens monastères, fondés au Moyen Âge et supprimés depuis, l'exposé s'attache à présenter la diversité des problèmes que pose leur conservation et leur mise en valeur. Un aperçu historique permet d'abord de comprendre que les phases de rupture sont souvent anciennes et appartiennent déjà au patrimoine historique. Il en est ainsi notamment de la Réformation, qui a entraîné la suppression de bon nombre de couvents. Dès lors, l'évolution de ces sites a été très diverse, en fonction de leur possibilité de s'intégrer dans des réseaux paroissiaux.

Cette diversité caractérise aussi l'état de conservation des anciens monastères, qu'ils soient situés en pleine campagne ou en ville. L'auteur souhaite fournir quelques éléments de réflexion sur des mesures de conservation qui sachent concilier la spiritualité du message fondateur avec des formes de

présentation modernes. Les enjeux concernent à la fois le tourisme, la politique culturelle et l'urbanisme.

### THE REASSIGNMENT OF ANCIENT MONASTIC SITES: CULTURAL, SOCIAL AND SPIRITUAL REFLEXIONS ON BEHALF OF SOME EXAMPLES FROM SWITZERLAND

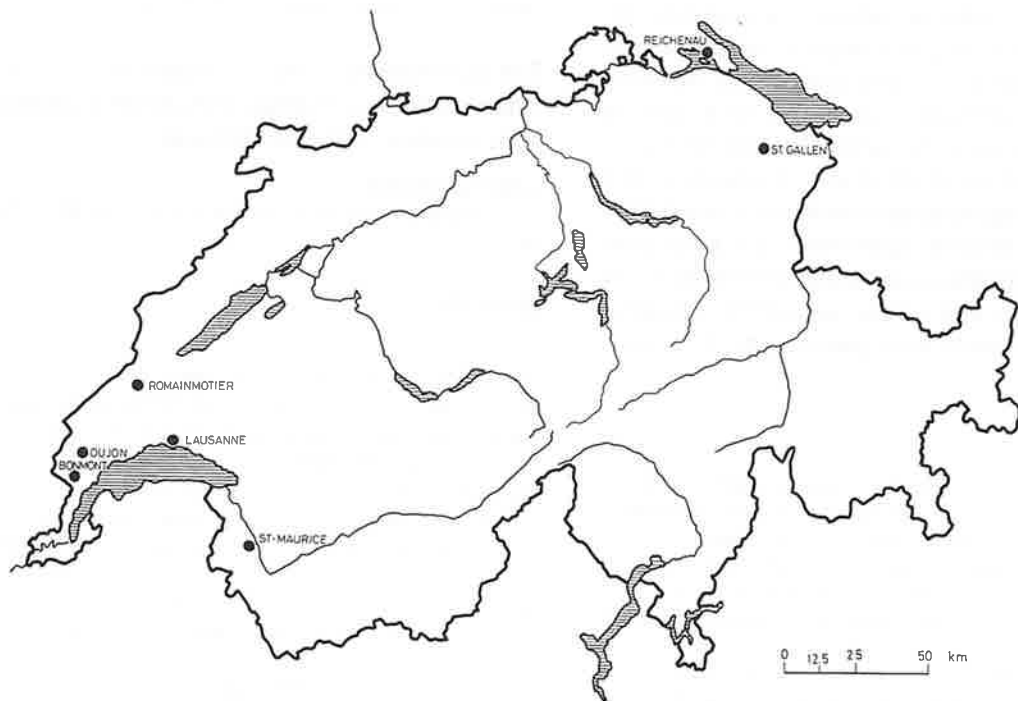
**Laurent Auberson**

*archaeologist, Office of Mediaeval Archaeology Ltd., CH-1510 Moudon*

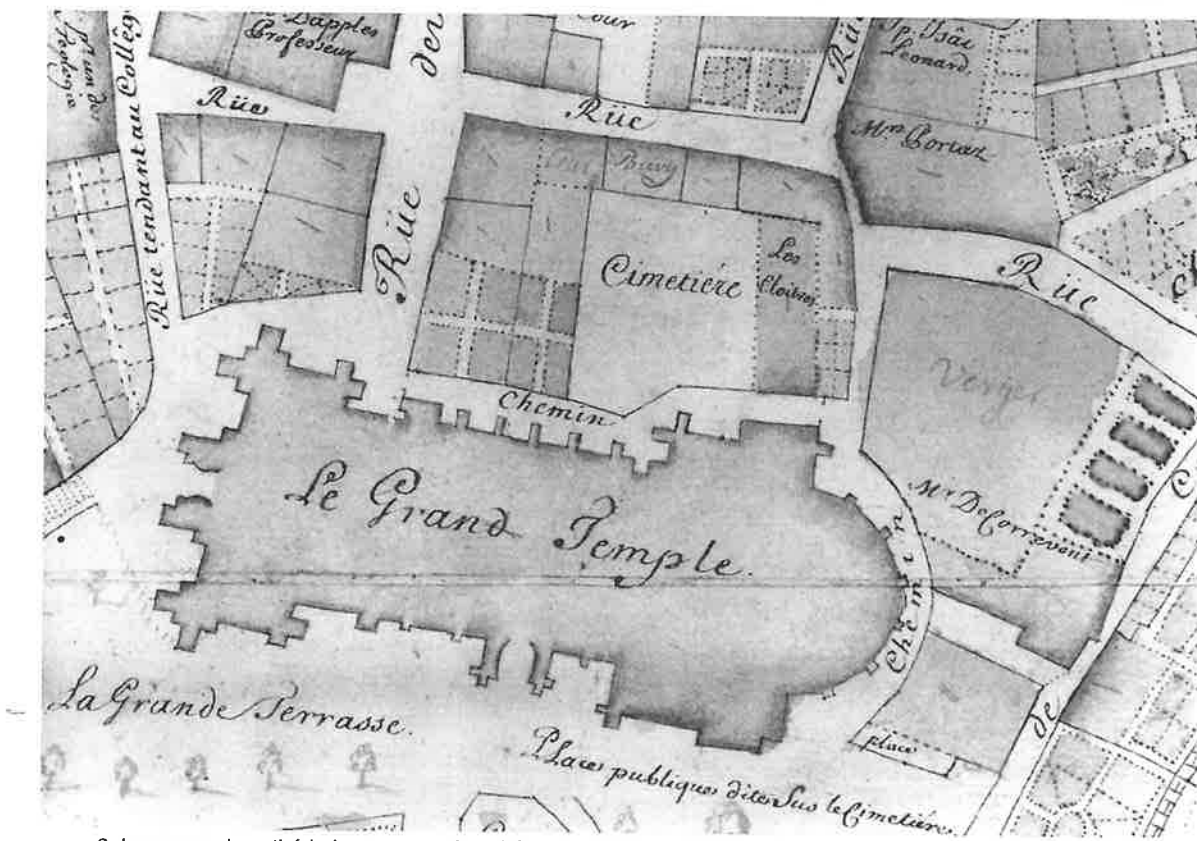
### SUMMARY

Through the example of some ancient monasteries, founded in the Middle Ages and suppressed immediately after, this account would like to show the diversity and complexity which are implied by their preservation and showing them to advantage. An historical glimpse allows us to understand that the phases of breaking are fairly often ancient and already belong to the historical patrimony. More particularly the Reformation which dragged the suppression of many of convents. Ever since then, all these sites evolved variously and took their possibilities into account to combine with parochial networks.

The same diversity also characterizes the state of preservation of ancient monasteries, even they are placed in the open country or in the heart of the town. The author wishes to fill some elements which are worth thinking over with regard to the conciliation between the spiritualism of the founding message and new ways in modern presentation. At one and the same time, the stake concerns the tourist trade, cultural politics and town-planning.

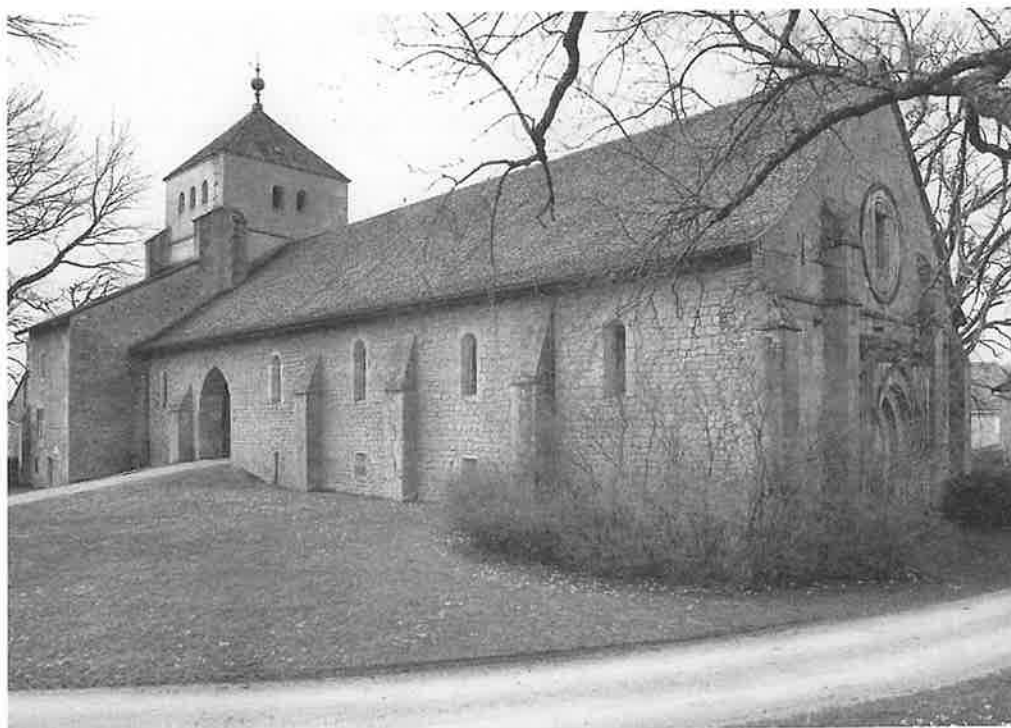


1. Carte de la Suisse avec les principaux sites mentionnés



2. Lausanne, la cathédrale et son ancien cloître sur un plan cadastral de 1721 (Archives cantonales vaudoises).





3. L'église de l'ancienne abbaye cistercienne de Bonmont. Le domaine est aujourd'hui un terrain de golf...



4. La promenade archéologique aménagée sur le site de l'ancienne chartreuse d'Oujon.

## Unicité des principes, variété des stratégies

**Jean Barthélemy**

*Professeur à la Faculté Polytechnique de Mons, Directeur de la Classe des Beaux-Arts de l'Académie Royale de Belgique, Belgique*

Au niveau scientifique, les objectifs de protection et de valorisation du patrimoine architectural et urbanistique fixés par la Charte de Venise et par celle des villes historiques ont été, à quelques nuances près, admis universellement.

Confronté à la réalité quotidienne, on ne peut évidemment pas se contenter de cet acquis théorique, car sur le terrain, concrètement, beaucoup de trésors patrimoniaux disparaissent par négligence ou spéculation; d'autres sont gravement mutilés par maladresse ou incompetence. Une telle situation est directement liée à la diversité des sociétés humaines: leur niveau de culture et de compétence professionnelle, l'état de leurs ressources, leur organisation socio-économique, ... Dès lors, les stratégies à mettre en oeuvre en vue d'une conservation intégrée efficace sont éminemment liées aux régimes politiques.

★  
★ ★

En Occident, il faut bien comprendre que, depuis une trentaine d'années, deux forces s'affrontent sans répit: d'un côté, le monde des affaires, omniprésent, obsédé par la rentabilité immédiate et de l'autre, une partie de plus en plus large de la population qui face à la dégradation de l'environnement et à la banalisation du cadre de vie, s'inquiète à l'idée de perdre la moindre trace du passé, fut-elle anodine.

Il y a deux ans, à Charleroi, deux journées d'étude ont été consacrées à la perception "sociale" du patrimoine architectural; perception qui traduit peut-être le mieux le caractère éminemment affectif, - je dirai même collectivement émotionnel -, qui sous-tend la reconnaissance du patrimoine. Les témoignages qui y ont été présentés rendaient compte de l'angoisse ressentie à l'idée de devenir orphelin d'une partie de sa mémoire, que celle-ci soit le reflet des malheurs aussi bien que des réussites des générations antérieures.

Le succès grandissant des journées européennes du patrimoine, organisées à l'origine par l'ICOMOS et relayées par le Conseil de l'Europe, et celui, tout aussi marquant, des initiatives prises en faveur du "petit patrimoine" confirment cette évolution des mentalités.

Autrement dit, la défense du patrimoine s'apparente dorénavant à la préservation active d'un cadre de vie de qualité; un cadre de vie dont on apprécie à sa juste valeur toutes les richesses accumulées de génération en génération; un cadre de vie dont on entend perpétuer l'esprit.

Ainsi, le patrimoine architectural a-t-il progressivement conquis ses vraies dimensions. Sa dimension historique s'étend de l'immémorial chantier à silex au dernier cri de la technologie de pointe sous forme d'un étonnant pont haubané; sa dimension spatiale englobe à la fois le majestueux château seigneurial dominant la vallée, l'ensemble des maisons rurales s'articulant au milieu des vergers et même la croix de pierre rencontrée au bord du chemin.

Grâce à l'élargissement de la notion du patrimoine, chacun comprend - et c'est tant mieux - l'indispensable synergie qui doit s'établir entre la protection du patrimoine architectural, l'urbanisme et l'aménagement du territoire. Il devient évident que le patrimoine architectural ne peut se résumer à quelques monuments isolés et donc que ceux-ci ne peuvent être dissociés d'un contexte dont il convient de préserver ou même d'améliorer la qualité.

Les faisceaux se rejoignent: chaque élément du patrimoine doit dorénavant trouver une affectation conforme à sa substance et à son insertion efficace dans l'évolution du temps; parallèlement, chaque nouvelle intervention, aussi modeste soit-elle, ne peut plus se concevoir qu'en pleine conscience du contexte géographique et historique dans lequel elle vient s'insérer. Le futur ne doit plus être conçu comme une rupture, mais comme un apport conscient à la longue chaîne des interventions humaines qui le relie au passé.

Une telle perspective, aussi exaltante soit-elle, pose des exigences aussi nombreuses que diverses. Il s'agit de mettre en oeuvre toutes les synergies possibles entre les différents partenaires, liés de près ou de loin au patrimoine architectural, mais en adaptant chaque mode d'intervention à la spécificité de la mission impartie. Il s'agit de rassembler autour d'objectifs communs des intérêts souvent divergents. La sensibilisation aux valeurs culturelles, l'appel à l'esprit

communautaire et au civisme, l'explication, le dialogue, la concertation et la participation restent dès lors les armes les mieux adaptées à cette croisade démocratique pour la défense d'un cadre de vie de qualité respectueux de son héritage urbanistique, architectural et culturel.

☆  
☆ ☆

Tels sont, schématiquement brossés, les objectifs généraux, qui, aujourd'hui, peuvent être assignés à la protection du patrimoine en occident, et les méthodes auxquelles il faut recourir.

Pour tous ceux qui passent d'un régime à planification centralisée et autocratique à un système d'économie libérale, il n'est dès lors pas inutile de rappeler les étapes qui ont conduit à cette situation. Ils seront, en effet, amenés à s'engager dans un processus apparenté, impliquant certaines modifications de conception, de stratégie et de comportement.

Il faut comprendre l'état d'esprit qui régnait en occident dans les années soixante. Il s'agissait alors d'un véritable défi. L'extrait d'une conférence, que j'avais faite à cette époque, illustrera la situation.

"Nous assistons pratiquement impuissants à l'enlaidissement progressif de nos sites et à la défiguration de nos villes. On ne peut manquer d'être surpris, voire scandalisé en parcourant nos régions rurales. Le tableau y est frappant. D'un côté, une architecture traditionnelle, spontanée faite de volumes simples, sobres et sans artifice, de couleurs retenues, de maçonneries logiquement assemblées. De l'autre, une architecture faussement rustique, faussement classique ou faussement moderne, avec ses hautes toitures compliquées, ses rives lourdement accusées, ses grimaces décoratives et ses prétentions artistiques. D'un côté, une architecture naturelle et parfaitement intégrée; de l'autre, une architecture maniérée et outrageusement voyante. Par laxisme, nous assistons à un véritable viol des paysages construits ou non; leur harmonie est brisée, leur caractère déformé....

Pour les villes, le drame qui se révèle sous des formes différentes est aussi profond. A l'extérieur de la ville, les banlieues naissent et se soudent entre elles pour former l'agglomération hérissée d'immeubles-tours sans esprit. Nous n'en dirons pas plus; le résultat de ces formations sédimentaires est trop laid, trop inhumain et trop connu pour qu'on s'y attarde. A l'intérieur de la ville, l'intensification de la circulation automobile conduit à l'asphyxie et à la

destruction progressive des centres. Des quartiers entiers sont détruits pour y créer de vastes déserts d'asphalte couverts de voitures. Dans la cité historique, à la structure à mailles serrées et aux tracés sinueux, se superpose un large réseau orthogonal qui le morcelle définitivement en quartiers tronqués dont l'intégration tant sociale que commerciale se trouve compromise. Le processus est trop bien connu. La destruction même partielle du tissu urbain altère gravement l'échelle et l'atmosphère de la ville.... Ce laisser-faire désastreux pour l'avenir du cadre de vie semble jouir de l'impunité et de l'indifférence générale".

Tel était le constat.

Rappelons-nous qu'ils étaient nombreux, il y a trente ans, parmi les urbanistes et les responsables politiques, ceux qui pensaient que la structure urbaine, qui nous était léguée par l'histoire, était un frein inacceptable face au progrès symbolisé par le développement économique. Effectivement, dans les régions les plus favorisées, les centres historiques étaient voués à l'autodestruction; les affrontements les plus barbares entre éléments architecturaux hétéroclites, les ruptures d'échelle, les entailles autoroutières, le massacre des arbres, le grignotage des espaces verts, tout ce fatras d'hérésies iconoclastes était communément admis comme la rançon inévitable de l'expansion économique. Le rêve de certains était encore de leur substituer de "vraies villes de l'avenir" dessinées en faveur des commodités de la voiture automobile et des concentrations de bureaux.

☆  
☆ ☆

L'Europe allait-elle accepter sans réaction la banalisation et l'appauvrissement culturel de son territoire?

C'est l'incontestable mérite du Conseil de l'Europe d'avoir été la première Autorité politique à comprendre le danger. Dès 1963, l'Assemblée parlementaire du Conseil de l'Europe a pris l'initiative de promouvoir une coopération européenne en vue de la sauvegarde et de la mise en valeur du patrimoine culturel immobilier.

En 1969, dans un remarquable discours prononcé à la Conférence européenne des Ministres responsables du patrimoine culturel immobilier, le Prince Albert de Belgique - qui est actuellement notre Roi Albert II - décrivait parfaitement le phénomène:

"On commence à réaliser", disait-il, "que la préservation et la mise en valeur des ensembles anciens doit

s'intégrer dans l'aménagement de l'espace et être comprise et admise par le grand public comme une notion moderne et non comme un combat d'arrière-garde de quelques nostalgiques."

Ensuite, s'interrogeant sur les causes profondes qui suscitaient la destruction du patrimoine et l'enlaidissement du cadre de vie, il ajoutait: "C'est que des intérêts immenses sont en cause et que le combat est souvent inégal entre l'humanisme et l'esprit de lucre."

Il était difficile d'être plus direct et plus vrai. Cette réflexion donne d'ailleurs toute sa dimension à l'entreprise de sauvegarder le patrimoine et de l'insérer dans le courant de l'avenir; autrement dit, de s'engager dans la double démarche:

- protéger le bâti ancien tout en l'adaptant à l'évolution des modes de vie et, parallèlement,
- intégrer le bâti nouveau dans le cadre façonné par l'histoire.

Tel est cependant le pari engagé par le Conseil de l'Europe en préconisant une politique de "conservation intégrée".

☆☆☆

Effectivement, les événements suscités par le Conseil de l'Europe se sont succédés à un rythme soutenu, à la grande satisfaction d'un nombre grandissant de citoyens et d'associations de défense du patrimoine immobilier.

En 1975, ce fut l'Année européenne du patrimoine architectural: une année clôturée avec éclat par le Congrès d'Amsterdam et par l'approbation de la Déclaration d'Amsterdam, dont il faut souligner l'extraordinaire largeur de vues.

On peut y lire notamment: "La conservation intégrée:

- est l'un des objectifs majeurs de la planification urbaine et l'aménagement du territoire;
- engage la responsabilité des pouvoirs locaux et appelle la participation des citoyens;
- est conditionnée par la prise en considération des facteurs sociaux;
- exige une adaptation des mesures législatives et administratives;
- demande des moyens financiers appropriés;
- appelle une promotion des méthodes, des techniques et des compétences professionnelles liées à la restauration et à la réhabilitation."

Puis, en 1981, fut organisée la Campagne Européenne pour la Renaissance de la Cité, avec comme slogan: "Des villes pour vivre."

Durant plus d'un an, un vaste mouvement de réflexion s'est développé à travers l'Europe: mobilisation des esprits par des Comités nationaux, choix et analyses de projets-pilotes pour préciser les besoins de nos contemporains et chercher les moyens de mieux les satisfaire, rencontres internationales, de Madrid à Delphes, sur les thèmes principaux de la campagne et, enfin, la grande Conférence de Berlin où ont été discutés, puis définis en assemblée plénière les principes d'une nouvelle doctrine d'urbanisme et de nouveaux modes d'action compatibles avec les changements économiques et culturels de la société d'aujourd'hui.

Réhabilitation et participation ont été les deux mots-clés à inscrire en lettres d'or sur le fronton du congrès de Berlin, heureux aboutissement de tout un processus de réflexion collective.

☆☆☆

Il m'est agréable, en tant que rapporteur à Berlin du groupe de travail sur la politique de réhabilitation urbaine, d'attirer l'attention sur cinq conclusions de cette grande conférence:

*1. La réhabilitation est loin d'être une simple démarche technique. La politique d'aménagement du territoire est directement en cause et doit donc être revue en fonction des nouveaux critères qu'imposent les options de protection du patrimoine.*

La ville doit être considérée comme une unité aux imbrications à ce point complexes que toute action sur l'une de ses parties peut avoir des répercussions inattendues sur les autres secteurs. Plus encore, dans l'analyse de tout phénomène urbain, l'interprétation purement physique est trop limitative, car c'est, en définitive, tout le tissu socio-économique et culturel qui est en cause. Ce sont des problèmes de conflits d'intérêts. Toute intervention dans les structures sociales et architecturales existantes ne doit être décidée au niveau politique qu'après enquête et justification approfondies.

*2. La dimension sociale de la réhabilitation est fondamentale. L'objectif est double: d'une part, organiser la participation des habitants dans le processus de réhabilitation de leur quartier et, d'autre part, garantir les conditions de leur maintien en place.*

Les zones urbaines les plus dégradées, où se situent la plus forte concentration de logements délabrés, sont assez souvent situées dans des quartiers historiques centraux. S'y entassent, dans des conditions d'hygiène parfois inqualifiables, les plus démunis, qui ont été poussés à ce choix du fait de la médiocrité de leurs revenus ou pour d'autres raisons. De plus, tout doit être mis en oeuvre pour donner l'occasion à ces résidents d'exprimer leurs besoins et leurs aspirations, de prendre part aux décisions et de vivre le processus de renouveau, afin qu'ils puissent trouver le droit à l'appropriation personnelle de leur espace vital et y engager leur responsabilité. Cet engagement actif doit favoriser, dans la mesure du possible, l'"auto-réhabilitation".

*3. S'écartant résolument des mécanismes optionnels courants, la réhabilitation implique un bouleversement des mentalités et des habitudes dans des domaines aussi divers que la législation, la répartition des budgets, les procédures administratives, l'organisation des entreprises ou la formation professionnelle.*

Les expériences européennes récentes témoignent de la multiplicité et de l'importance des obstacles s'opposant à une modification d'orientation dans le renouveau de l'espace bâti: d'une part, subsidiation des travaux de démolition, fonds spéciaux réservés à la création des voiries et des infrastructures d'équipement en site vierge, répartition budgétaire favorable aux grands travaux, règlements fiscaux inadéquats, organisation administrative rodée aux procédures de développement immobilier, taille des entreprises adaptées aux chantiers groupés, et d'autre part, en contraste, modestie des enveloppes budgétaires réservées à la réhabilitation, insuffisance numérique et impréparation, tant au niveau de l'Etat que des pouvoirs locaux, des agents techniques chargés de ces opérations, complexité des procédures administratives due à une distribution inadéquate des responsabilités politiques, inadaptation des entreprises aux types de travaux envisagés. Il faut donc être conscient de l'ampleur de la tâche et s'y appliquer d'urgence.

*4. Dans le cadre de la réhabilitation urbaine, la mission fondamentale de l'urbaniste doit être repensée. La réhabilitation de quartiers anciens exige que l'on abandonne la pratique "fonctionnaliste" de l'urbanisme et que l'on développe une méthodologie spécifique permettant de mieux connaître toutes les caractéristiques du patrimoine architectural et d'en dégager toutes ses virtualités.*

Tous ceux qui participent au processus d'urbanisme devraient davantage se soucier du tissu d'accueil. Seuls le dialogue et la concertation avec la population peuvent permettre à l'urbaniste d'acquérir la compréhension approfondie de cette part essentielle de sa mission.

*5. Toute initiative, privée ou publique, tendant à renforcer l'attachement des citoyens à l'amélioration de leur cadre de vie, la convivialité urbaine et la démocratisation de l'urbanisme, doit être vivement encouragée en tant que contribution indispensable à une politique cohérente de réhabilitation.*

La ville est l'image fidèle et souvent cruelle de la société. Vouloir l'amélioration de la ville, c'est avant tout vouloir une amélioration des rapports entre les hommes.

☆☆☆

L'expérience nous indique que c'est pratiquement sous l'impulsion de nombreux mouvements associatifs qu'un frein a été mis à la dérégulation spéculative de l'aménagement du territoire: vague de fond salutaire appelant à une meilleure maîtrise des opérations immobilières et des infrastructures urbaines. Dans plusieurs pays et régions d'Europe occidentale, l'appel fut entendu: établissement de plans d'occupation des sols sur tout le territoire, introduction de règles d'urbanisme dans les zones sensibles, plans de structure avec programmation à moyen et à long terme des opérations de revitalisation ... Mieux encore, passant du stade actif de l'urbanisme, des politiques de régénérescence des tissus urbains dégradés ont été mises en place. Le secteur public a progressivement établi des réseaux complexes de consultation des populations concernées, s'est appuyé sur les pouvoirs locaux et a montré l'exemple d'un urbanisme plus humain par des projets-pilotes de réhabilitation mieux intégrés aux spécificités locales.

Ces diverses expériences concrétisent manifestement une nouvelle manière d'intervenir sur la ville, plus attentive à en préserver les valeurs patrimoniales et sitologiques, plus soucieux de former une réelle intégration des différentes couches sociales et plus sensible à la cohérence et à la qualité formelles des ensembles urbains revitalisés. Dans ces périmètres rénovés, la convivialité urbaine est régénérée. Bref, la justesse de l'objectif est pratiquement démontrée.

Il s'agit à présent de généraliser un processus dont le véritable défaut est d'être trop lent et surtout spatialement limité. Il est tout à fait évident que seule la mise en place d'une véritable synergie entre les actions publiques et privées permettra d'accélérer le renouveau souhaité d'une manière significative. La recherche d'un cadre organisationnel favorable à cette collaboration est donc d'actualité dans de nombreuses régions occidentales.

La promotion immobilière a souvent été désignée avec mépris comme la cause principale de la détérioration de l'environnement urbain. Or, à y regarder de plus près, ce n'est pas la cause, mais seulement l'instrument. C'est essentiellement le manque de contraintes et l'absence de programmation qui ont permis ces désastreuses opérations. C'est donc le manque de vision prospective des pouvoirs publics qui devrait être dénoncé.

La synergie des moyens publics et privés en vue du renouveau urbain est indispensable. Elle ne peut être atteinte que grâce à la création d'un climat de confiance mutuelle et, mieux encore, d'un optimisme mobilisateur que seul peut engendrer une large un large consensus urbanistique, fruit d'une participation authentique et constante des habitants à leur cadre de vie.

★ ★ ★

En Wallonie, la ville de Mons a adopté une véritable stratégie urbaine depuis près de vingt-cinq ans. Elle a notamment été choisie comme "étude de cas" par le Groupe des affaires urbaines de l'O.C.D.E. (Office de Coopération et de Développement Economique). Le bilan est en effet très positif.

Ce fut une longue marche entraînant la participation d'une multitude d'acteurs qui, chacun à son niveau, ont oeuvré à la revitalisation du centre urbain. Il me paraît dès lors utile d'en tirer brièvement quelques enseignements:

- 1) Le mouvement s'est enclenché presque spontanément: un article de presse lucide et percutant de Charles Bertin a suffi. C'est donc que, sous une apparente apathie de la population, couvait une sorte de flamme révélant un attachement affectif puissant envers la ville.
- 2) Ce mouvement est parvenu à se développer en surmontant les divergences politiques traditionnelles dans un grand élan de rassemblement.

- 3) C'est ce qui a permis, il y quinze ans déjà, de mettre au point une charte urbaine permettant de réunir autour de quelques principes d'aménagement un consensus incontestable.
- 4) Les Autorités communales ont eu l'intelligence, quelque soit la répartition des responsabilités urbanistiques au sein du Collège, de faire étudier et de se référer à un plan de structure établissant toute une philosophie et un programme d'action; elles ont recruté le personnel le plus qualifié pour mener à bien cette nouvelle tâche.
- 5) Les établissements d'enseignement de l'architecture implantés dans la ville ont fait participer leurs élèves de manière à illustrer cette nouvelle philosophie urbanistique par des propositions concrètes.
- 6) Une commission dite "de contact" a été mise en place réunissant les représentants de tous les groupes intéressés à l'avenir de la cité - commerçants, associations culturelles, membres de la Commission des Monuments et des Sites, ...
- 7) Les architectes montois ont adhéré à ce processus de dialogue avec les responsables urbanistiques de la ville.
- 8) Les particuliers, au vu d'une volonté politique communale résolue, ont pris confiance et se sont lancés eux aussi dans cette opération de requalification.
- 9) Le Gouvernement régional, pouvoir politique subsidiant en matière de patrimoine, assure de la cohérence des actions communales, a pu participer sans réticence au processus.

Toutes ces conditions ont leur importance, car, il faut le savoir, aussi peu révolutionnaire que cela puisse paraître, c'est un virage important qui est pris par rapport au laisser-faire et aux habitudes.

Vingt-cinq ans d'efforts permettent enfin d'apercevoir les fruits de la stratégie engagée. Mais, il faut rester vigilant: évaluer les conséquences à long terme de chaque nouvelle opération immobilière, en évaluer la qualité, saisir les opportunités, orienter les initiatives,

...

★ ★ ★

Ainsi, de réflexions en réflexions, la protection du patrimoine et la doctrine de "conservation intégrée"



apparaissent de moins en moins comme de simples démarches esthétiques.

Elles s'insèrent au coeur même de l'activité humaine.

Pour s'en convaincre, il suffit d'analyser, en quelque lieu que ce soit, les conditions concrètes qui ont permis le développement favorable des opérations de revitalisation du patrimoine architectural. Généralement, ces réussites résultent, pour une bonne part, des circonstances particulières qui les ont entourées; en architecture, elles sont le plus souvent le résultat d'une miraculeuse rencontre entre un artiste talentueux et un maître d'ouvrage éclairé; en urbanisme, elles correspondent habituellement à un moment privilégié où des groupes de citoyens décidés participent activement à susciter l'impulsion politique nécessaire à l'opération.

Effectivement, au départ de chaque réalisation vraiment convaincante, peuvent s'observer des attitudes nouvelles, des relations nouvelles et des mécanismes d'intervention nouveaux: des hommes plus soucieux de continuité dynamique que de rupture, des hommes mesurant la qualité de leur intervention au degré d'amélioration de l'environnement global, des hommes mieux à l'écoute des leçons de l'histoire et plus conscients des solidarités humaines.

Mais, il faut reconnaître que ces exemples privilégiés de préservation éclairée, de réhabilitation sensible ou d'architecture nouvelle intégrée restent trop peu nombreux. Ces combats isolés ne devraient plus suffire.

A n'en pas douter, une action aussi profonde que celle de la conservation intégrée ne fructifiera qu'à la mesure de la formation des hommes. Il faut entendre par là, autant l'éducation que l'instruction, autant l'éthique que la compétence.

Cette dernière réflexion est, à mon avis, valable quelque soit le régime politique concerné.

## RÉSUMÉ

Au niveau scientifique, les objectifs de protection et de valorisation du patrimoine architectural et urbanistique fixés par la Charte de Venise et par celle des villes historiques ont été, à quelques nuances près, admis universellement.

On ne peut évidemment pas se contenter de cet acquis théorique, car sur le terrain, concrètement, beaucoup de tré-

sors patrimoniaux disparaissent par négligence ou spéculation; d'autres sont gravement mutilés par maladresse ou incompetence. Une telle situation est directement liée à la diversité des sociétés humaines: leur niveau de culture et de compétence professionnelle, l'état de leurs ressources. Dès lors, les stratégies à mettre en oeuvre en vue d'une conservation intégrée efficace sont notamment liées aux régimes politiques. Passer d'un régime à planification centralisée et autocratique à un système démocratique d'économie libérale impose de renverser fondamentalement les visions et le comportement des acteurs de la conservation.

Pour les pays ayant adopté récemment un régime libéral, il est dès lors fort intéressant qu'il soit rendu compte avec objectivité des expériences vécues dans les pays régis de longue date par ce système: les succès et les insuccès des procédures mises en place, les victoires et les défaites dans les luttes pour la sauvegarde des villes historiques, le rôle des groupes de pression et des médias, ...

Un exemple concret de stratégie de "conservation intégrée" mise en place dans une ville moyenne servira de repère à partir duquel pourront être proposées quelques conclusions plus générales.

## UNITY OF THE PRINCIPLES, VARIETY OF THE STRATEGIES

**Prof. J. Barthelemy**  
*Belgium*

### SUMMARY

From a scientific point of view, the objectives laid down by the Charter of Venice and that of other historical towns, aiming at protecting and enhancing the value of architectural and town heritage, have been - except on a few points - universally accepted.

Yet this theoretical preliminary cannot be considered satisfactory as - concretely speaking - neglecting or speculating have repeatedly caused the loss of patrimony treasures, others are seriously damaged because of incapacity or tactlessness. Such a situation results from the diversity of human societies: their cultural level, their vocational skills, their resources, aso. So the strategies to be implemented in order to favour an effective integrated preservation in particular depend on political regimes. Shifting from a centralised and totally planned regime to a democracy favouring free enterprise should lead to a radical change of policy and attitudes as far as preservation is concerned.

It should be extremely interesting to give the countries that have recently adopted a liberal regime an account of the experiments led in free enterprise countries, such as successful or disappointing proceedings, victories and defeats in the struggle for preserving historical towns, role played by lobbying groups or by the media, aso.

A concrete example of a strategy of "integrated preservation" brought into play in an average town will serve as a starting point to illustrate some more general conclusions.

## La sauvegarde du patrimoine en Afrique

**Mamadou Berthe**

*Président ICOMOS, Senegal*

### PREAMBULE

Il y a quelques mois de cela, un séminaire international organisé par le Programme de Gestion Urbaine, Bureau Afrique (PGU/Afrique), a permis de mettre en relief de nombreux travaux relatifs à l'état du patrimoine architectural et urbain des villes et centres historiques en Afrique subsaharienne, notamment en terme de prise en charge dans le cadre de la gestion urbaine.

Les recommandations faites à cette occasion prouvent, si besoin en était, qu'il existe divers moyens stratégiques et opérationnels susceptibles d'assurer une bonne protection du patrimoine, dans le cadre des activités d'une ville, à condition de faire jouer à chaque partie prenante le rôle qui lui est dû.

Dans un tel contexte, l'attention des décideurs, autant que celle des populations, est attirée sur les besoins, ainsi que les possibilités offertes par le patrimoine des villes, à savoir les sites, monuments et autres ensembles de caractère historique et/ou culturel.

Au plan national, autant qu'au plan international, ces mêmes préoccupations appliquées à l'Afrique, ne peuvent plus s'entendre au terme statique, voire restrictif, au cadre physique: la limite entre le patrimoine naturel et le patrimoine historique (tangibles ou intangibles) est extrêmement floue lorsque l'on tient à la fixer.

L'approche indiquée semble être celle qui prend en compte la particularité des cultures africaines où le savoir-faire se fonde sur des valeurs religieuses et/ou spirituelles, où le concept de culture transcende la vision "monumentale esthétisante" par trop réductrice et fait place à une approche anthropologique tenant compte de l'implication des dimensions sociologiques et symboliques du patrimoine, qui ne se lit pas seulement à travers les formes et les matériaux. Primauté de l'art sur la matière?

La communication commence par un vaste survol des concepts, puis évolue vers les tentatives régionales sectorielles, avant de conclure sur des commentaires et une approche prospective de la prise en charge des sites et monuments à l'échelle du continent.

### I. LE CONTEXTE GENERAL

Outre sa définition qui, à elle seule pourrait nécessiter la tenue d'une rencontre internationale, une des premières difficultés auxquelles l'on se trouve confronté, s'agissant des sites et monuments historiques en Afrique, réside en la détermination de la valeur historique et/ou culturelle d'un tel ou d'un tel autre édifice, monument ou site.

Malgré le peu d'études fines et le nombre extrêmement réduit de recherches et de données, situation qui légitimise l'opinion selon laquelle, le patrimoine culturel de l'Afrique serait pauvre, l'Afrique subsaharienne dispose d'un patrimoine d'une richesse et d'une diversité jusque là insoupçonnées.

Comme le disait l'éminent égyptologue, le Professeur Cheikh Anta DIOP, la maîtrise de l'histoire de l'évolution de l'Afrique permettra à l'humanité toute entière, d'enrichir ses connaissances scientifiques et techniques d'une strate fondamentale dans l'appréciation de son propre destin.

De ce point de vue, d'importantes pistes de recherche sont apparues, même si nous avons conscience de ne pas encore atteindre ni le niveau de synthèse issu d'une analyse rigoureuse, ni le caractère quantitatif et qualitatif entrepris par delà le monde.

En effet, dans toute l'Afrique subsaharienne, des milliers de sites attestent des expériences longuement pratiquées, tant du point de vue de l'évolution de l'Homme (origine de l'homme, sites mégalithiques... etc.), que de l'invention de l'agriculture (premières sociétés agraires), des échanges commerciaux sur de grands espaces (routes de l'or, du sel, des épices... etc.), de l'art (arts rupestres), de l'urbanité (cités anciennes) et de la métallurgie (travail du fer), ... etc.

Chacune des étapes de l'évolution de l'homme s'est déroulée en Afrique, ce qui, du point de vue de l'approche scientifique, confère à ce continent un rôle de premier plan dans la compréhension des stratégies humaines d'adaptation et d'utilisation de l'environnement, à notre époque, où les défis de l'écologie et des établissements humains, auxquels s'ajoutent les

“fractures sociales”, occupent le premier rang.

C'est pourquoi, me semble-t-il, ayant senti la nécessité de combler ce vide, l'UNESCO a entrepris, il y a quelques années, de réécrire l'histoire générale de l'Afrique.

Une telle entreprise, si elle répond à un besoin académique ou scientifique, n'en est pas moins une réponse à un besoin psychologique d'appartenance à une culture forgée par des traditions plusieurs fois millénaires.

A ce titre, elle participe à la ré définition d'une identité africaine, tronquée par les vicissitudes de l'histoire (traite négrière et entreprise coloniale).

Le plus grand danger qui menace le patrimoine en Afrique subsaharienne réside en l'anonymat qui entoure nombre de vestiges de valeur exceptionnelle, les confinant ainsi aux limites du terroir dépositaire, tout au plus.

Or, faut-il le rappeler, toute perte enregistrée sous quelque latitude que ce soit, constitue une perte pour l'humanité toute entière. Cette notion de quasi solidarité de destin, nous commande une approche plus généreuse des problèmes et autres spécificités des régions économiquement moins nanties.

En effet, l'actuel environnement économique international de crise, n'incite pas les gouvernements africains, à se préoccuper du patrimoine, confrontés qu'ils sont avec les difficultés de plus en plus aiguës, allant jusqu'à se poser en terme de survie tout court. Lors même qu'ils le voudraient, bon nombre de pays ne peuvent pas traiter en première urgence les questions patrimoniales, en reléguant à d'autres temps les lancinantes questions de santé et d'éducation.

Certes, là-dessus, il conviendrait d'impulser des approches de type halostique où les préoccupations patrimoniales et celles du développement seraient compatibles et mutuellement avantageuses.

Au demeurant, compte tenu des mutations de tous ordres qui s'opèrent en Afrique, il conviendrait de ne pas perdre en vue que la culture africaine est plurielle et dynamique, comme du reste elle l'a toujours été par le passé.

Ce principe ajoute la nécessité de préserver les formes d'expression artistique, les savoir-faire traditionnels, ainsi que les nouveaux modes d'appropriation

et d'occupation de l'espace - tant en milieu rural qu'en milieu urbain ou pré urbain - englobant l'ensemble des établissements humains.

Les modes traditionnels d'occupation de l'espace et de construction des édifices ne sont appréciés et pris en compte que depuis peu, souvent en relation avec les préoccupations de type écologique.

Ce nouveau courant tend à mettre en valeur l'architecture traditionnelle particulièrement riche de son intégration au milieu, à la fois par sa technique et par le choix de ses matériaux.

Un vaste champ d'investigation est à explorer de ce point de vue, concomitamment avec l'élaboration de dispositions législatives à même de garantir une protection adéquate des éléments les plus remarquables.

A ce titre il convient de souligner les actions exemplaires entreprises par une association du type “Patrimoine sans Frontières”, qui envisage de reconstruire des “cases obus” issues de l'habitat traditionnel des Mosgoun du Cameroun du Nord, afin de préserver à la fois les techniques et le produit architectural.

Cet habitat tend à disparaître sous l'influence conjuguée de facteurs tant endogènes qu'exogènes, parmi lesquels on peut citer l'éclatement de la famille nucléaire, l'émergence de nouveaux matériaux de construction moins sujets à un entretien permanent, les effets pervers de démonstration de modernité, etc.

Des situations similaires se posent avec autant de gravité sur l'ensemble du continent, partout où les nouveaux modes de vie engendrent la réformulation d'un nouveau type d'habitat, faisant peu ou prou usage de techniques et de matériaux locaux.

Des pertes considérables sont recensées notamment en Casamance, où le nombre de “Cases à impluvium” se réduit en peau de chagrin.

D'une façon générale, les grandes bâtisses regroupant plusieurs générations, sont systématiquement remplacées par de petits édifices, qui sont en fait des réformulations endogènes de l'habitat traditionnel. Dans ces cas, il n'est pas rare de retrouver des similitudes dans la codification des espaces, les notions de limites et de mode de franchissement de ces limites.

Par extension, la vie urbaine contemporaine génère de nouveaux courants nés de l'effort d'adaptation à l'environnement des villes.

Ces productions, qui reprennent en les interprétant, les systèmes symboliques traditionnels, ou proposent des tendances modernes de reformulation, contribuent à l'émergence d'une nouvelle esthétique, de nouvelles formes en art utilitaire et en art décoratif, couvrant une large gamme comprenant, entre autres, le traitement des façades, l'ornementation, les ouvertures, la vannerie, le travail du bois, la céramique, la sculpture, la ferronnerie... etc., toutes formes susceptibles de figurer en bonne place dans le patrimoine des futures générations africaines.

Des efforts non moins importants devront être poursuivis en faveur des cités anciennes en majorité disparues (Koumbisaleh, Benin City, Zimbabwe, Kano, Mbanza Kongo, Kong, Timbo, Sokoto, Abeokuta), ainsi que des centres historiques, qu'ils soient du type autochtone (Ifé, Djenné, etc.), colonial (Rufisque, Zanzibar,... etc.) ou mixte (Porto Novo).

De ce point de vue, il convient de se féliciter que de nombreuses actions soient en cours à Saint Louis du Sénégal, à Grand Bassam en Côte d'Ivoire, à Mombasa et Lamu au Kenya, à Stone Town en Tanzanie, à Harare en Ethiopie, à Porto Novo au Benin... etc.

Ces travaux doivent se poursuivre, afin qu'il soit donné aux générations futures la possibilité de se ressourcer sur ces sites à caractère éminemment pédagogique.

A ce titre et pour recentrer avec nos préoccupations de l'heure, il serait indiqué de s'interroger sur les expériences en cours dans les centres historiques, là où les objectifs de développement économique ne sont pas toujours perçus comme compatibles avec ceux de conservation du patrimoine lorsque celle-ci n'est pas directement perçue comme un frein au développement.

## II. LE CADRE OPERATIONNEL

Le cadre opérationnel est d'ordinaire régi par des textes. Or, au plan légal et normatif, le premier fait marquant est l'inexistence de cadre applicable à l'ensemble de l'Afrique subsaharienne.

Néanmoins, pour une grande majorité, les états ont adhéré aux conventions internationales relatives au

patrimoine et aux sites, notamment par leur participation à l'UNESCO.

Au plan régional cependant, les rares leviers utilisables sont des programmes spécialisés à l'usage des chercheurs, destinés soit aux gestionnaires et personnels des musées - West African Museum Programme (WAMP), soit aux chercheurs et universitaires - Institut Fondamental d'Afrique Noire (IFAN). Ces deux structures capitalisent l'essentiel des actions de prise en charge du patrimoine culturel, notamment du point de vue anthropologique.

A noter qu'une institution comme l'IFAN est présente sur le terrain depuis 1950. Elle est active dans 39 pays en Afrique subsaharienne (alors que WAMP regroupe seize (16) pays ouest africains) et couvre des domaines allant de la recherche et de la documentation en ethnologie, anthropologie, archéologie, botanique, géographie physique, paléontologie... etc. A relever aussi que, depuis quelques années, le Centre International des Civilisations Bantou (CICIBA) entreprend des actions en faveur des états d'Afrique centrale. L'Institut Britannique entreprend des actions similaires en Afrique de l'Est.

Plus récemment, une organisation a été mise en oeuvre entre neuf (9) pays d'Afrique Orientale et Australe en 1989, par le regroupement des activités des musées au sein d'associations comme la Conférence de Coordination sur le Développement de l'Afrique Australe (SADCC). Ce regroupement donnera naissance à l'Association des Musées de la Conférence de Coordination sur le Développement de l'Afrique Australe - "Southern Africa Development Coordination Conference Association of Museums" - (SADCCAM).

En somme la SADCCAM est le pendant du WAMP, toutes les deux étant orientées en priorité vers les musées.

Malgré ces quelques foyers, force est de constater qu'il reste beaucoup à faire notamment en terme de coordination.

En outre, la plupart des états disposent d'une législation traitant de la protection du patrimoine culturel au sens large. Cette législation qui traite le plus souvent du patrimoine meuble, touche dans une moindre mesure la protection des sites et autres monuments. Lors même qu'elle existerait, la législation relative à la protection du patrimoine culturel et historique en Afrique a très peu d'effet.

Non seulement ceux-là même qui sont chargés de la faire appliquer n'en ont pas les moyens (humains, matériels et financiers), mais aussi il faut noter qu'il n'existe pas de cadre incitatif, ni à l'endroit des personnes physiques, ni à l'endroit des personnes morales.

De ce double constat découlent le piratage des objets d'art (sculptures sur portes et togouna dogons, poteries anciennes de Djenné, sanctuaires de la vallée du Niger, sites archéologiques, ruines de cités anciennes, etc.), le démontage d'édifices historiques pour réutiliser les pierres (Afrique de l'Est et du Centre Sud), les démolitions abusives, voire les "silences coupables" en cas de découverte de vestiges à l'occasion de grands travaux, etc.

Du même, au plan national, il subsiste des situations ambiguës où différentes structures ministérielles ont en charge la gestion du patrimoine. Ce partage des responsabilités débouche souvent sur des télescopes et des tensions entre services, situations conflictuelles fort dommageables pour le patrimoine.

Si pour les pays francophones ces attributions peuvent impliquer des départements comme la culture, l'information, l'éducation, le tourisme, la protection de l'environnement ou de la nature, la jeunesse... etc., pour les pays anglophones il n'est pas rare que ce soit le département chargé de la jeunesse, des arts et de la culture qui soit responsable du patrimoine (musées, monuments et sites).

Ces difficultés s'ajoutent souvent à la superposition des pouvoirs entre l'autorité locale (généralement le Maire) et l'autorité centrale, incarnée par le département ministériel compétent.

Collectivités locales et administrations centrales devront s'accorder sur les modalités pratiques de prise en charge du patrimoine, dans un esprit de partenariat, afin de mieux concilier les intérêts locaux et les politiques nationales.

Le vaste courant de démocratie qui souffle sur l'Afrique est à ce titre porteur d'espoirs.

L'intensité de l'attente s'explique par la nature et les structures des pays africains qui sont jeunes, fragiles et de surcroît recouvrent une grande diversité culturelle, ethnique et religieuse.

La gestion de ces changements socio politiques est l'un des défis majeurs que l'Afrique doit relever dans

une approche de tolérance basée sur un substrat culturel fécond et unificateur.

### III. CONCLUSIONS ET RECOMMANDATIONS

En cette fin de siècle marquée par de profonds bouleversements, l'Afrique ne saurait rester à l'écart sans risquer d'accentuer sa marginalisation. Elle se doit de préparer sereinement son entrée au XXI<sup>e</sup> siècle, afin d'y occuper la position qu'elle mérite. Elle en a la volonté et peut en avoir les ressources.

Certes, préserver le patrimoine dans le contexte que nous envisageons est souvent malaisé, car il importe de savoir quelles valeurs les populations accordent-elles au patrimoine de leur terroir, avant de décider de les impliquer dans quelque programme participatif que ce soit.

Au demeurant, ce mode d'approche requiert des structures relais "facilitateurs" et "médiateurs", susceptibles de travailler à la base en impulsant les actions au plan national et local.

En définitive, il s'agira de concevoir une approche stratégique, qui renferme à la fois une attitude conceptuelle à l'égard du patrimoine et une politique volontariste qui la mettrait en oeuvre dans une optique globale de développement.

Pour se conformer à l'esprit de l'approche globale, il conviendrait de ne pas perdre de vue la nécessité de procéder par paliers inter-reliés, en ciblant les trois niveaux pertinents que sont le plan régional, national et local.

Dans ce cadre, il serait nécessaire de faire assurer une bonne communication institutionnelle, afin d'alimenter et réguler les flux d'information interactifs entre les départements ministériels, les établissements publics, les autorités administratives, les collectivités locales et autres partenaires sociaux de développement, dans le domaine de la gestion du patrimoine. Cela suppose que chaque acteur puisse intervenir efficacement dans son secteur.

Le concept de régionalisation trouve ici tout son sens et confère à l'ICOMOS le rôle de relais à travers ses différents comités nationaux.

A titre indicatif, le programme régional pourrait comprendre.

1. la réalisation d'inventaires systématiques du patrimoine culturel;

2. Il a prise en compte d'un volet études archéologiques dans les grands projets nationaux et régionaux;
3. Il a renforcement de la capacité des structures chargées de la préservation du patrimoine;
4. Il a formation de spécialistes en archéologie, en histoire de l'art, en architecture et en muséologie;
5. Il a élaboration d'éléments normatifs et réglementaires, en précisant les normes et modalités d'intervention;

6. Il a incitation de l'ONG oeuvrant pour le développement à s'investir dans la préservation du patrimoine.

En somme, la prise en charge du patrimoine en Afrique subsaharienne requiert une animation soutenue en vue de sensibiliser et de responsabiliser les populations, car aucun programme ne saurait bénéficier d'un développement durable sans que la priorité ne soit accordée aux options et valeurs de la population.

## Les problèmes et l'authenticité dans les restaurations de l'architecture vernaculaire en Turquie

**Can Binan Dr Arch.**

*Prof. Assist. Yildiz Teknik Üniversitesi - Istanbul, Turkey*

Le but de cette communication est d'attirer l'attention sur deux migrations qui étaient en même temps les conclusions et causes des problèmes socio-économiques politiques et Culturelles en Turquie.

Ces transformations et ruptures culturelles avaient faits toujours des influences destructives sur l'habitat traditionnel vernaculaire qui a un caractère d'authenticité dynamique et évolutive nécessitant une continuité Culturelle. Malgré la régionalité des l'exemples ci dessous, l'universalité du problème est inobjetable de mon avis.

### L'ARCHITECTURE VERNACULAIRE EN TURQUIE

On peut dire que l'Asie Mineure est un pays où les migrations et bouillonnements culturels sont le destin. Les couches culturelles sont si mêlées les unes aux autres qu'il est très difficile de lire les influences diachroniques et synchroniques et les distinguer et préciser.

La Turquie actuel qui est répandue sur l'Asie mineure et sur la Thrace est un pays qui enferme une riche diversité d'architectures Vernaculaires; résultat d'une pluralité culturelle et géographique des siècles.

Parmi ces types d'architectures vernaculaires on peut citer globalement: (Carte-1, Tanyeli, 1979.29)

- Une tradition de 7.000 (≈) années d'architecture de terre a l'Anatolie centrale, a l'est et au sud-est pratiqué encore aux zones rurales..
- L'architecture en maçonnerie de pierre au regions sud-est qui est liée a la tradition de la Syrie du nord.
- L'Architecture vernaculaire du regions nord-est ayant des relations avec l'Azerbaïdjan et Caucase du sud.
- Une tradition regional aux côtes de la mer noire
- L'Architecture vernaculaire Egéenne aux côtes.
- Et une autre, structure en bois et construction mixte, peut être le dernier développée, et répandue de l'Est de l'Anatolie Centrale jusqu'au Balkans, que nous pouvons appeler la maison au Hayat. (Kuban, 1995, 16)

Avec un examen un peu plus approfondie on peut constater des régions de passage et types existantes ensembles.

Par exemple au sud-est de l'Anatolie on trouve deux types d'Architecture Vernaculaires; Une en maçon-

nerie de pierre, ayant des continuités tarditionnels avec la Syrie du nord avec ses caractéristiques monumentales. On peut dire que son influence est répandue jusqu'au Cappadoce.

L'autre en adobe, qui est une continuité tarditionnel des architectures de la Mésopotamie des siècles (Harran et environs). La première est une type que les propriétaires ont participés a la construction beaucoup moins que la deuxième. A cause de la de la difficulté de l'appareillage de la pierre nécessitant l'habileté professionnel des artisans. Mais la deuxième type de construction est plus facile a adapter et si vieille que tous les peuples rurales le savent .

La première type est repandue en general dans les centres historiques des villes comme Diyarbakir et Mardin; et la deuxième aux zones rurales.

### 1. EXEMPLE; UN PETIT VILLAGE DE CAPPADOCE - GÜZELYURT

Suivant la guerre d'indépendance 1919-1923, et par influence des douleurs inoubliables d'une longue guerre contre les impérialistes du monde, la nouvelle république avait signé un accord avec Grèce, pour une échange de populations Grec-Turc (1923-1925) (Ari, 1995)

Cappadoce était une des régions les plus touchées de cette échange. Les peuples échangées commirent des ruptures culturelles dans tous les deux pays.

Güzelyurt est une petite village de Cappadoce située dans la région de Hasan Dag et 50km a l'est de Aksaray ou les peuples Grecs et Turcs vivaient ensemble avant 1924. La population Grec de cette petite village était d'une grande majorité des commerçants. Par contre la population Turc était agriculteur et travaillaient dans la domaine de construction d'habitations vernaculaires. la disparition d'une classe commerçant qui avait des relations extérieures, avait causé une rupture économique dans cette société. Cette cassure socio-économique n'a pas pu être restauré parce que les Turcs venants par échange étaient des agriculteurs aussi, et par conclusion une decadence économique et une migration vers les grandes villes a



commencé. (Ulusoy Binan, 1994, 218) (C'étaient des migrations limitées mais touchaient beaucoup les régions d'échange).

La population venue par échange avait vite remplie les maisons vides. Mais venant d'une tradition de construction différente, les réparations nécessaires faites par ces nouveaux habitants menaçaient la continuité vernaculaire existante. Mais l'impotence économique du peuple restante n'a pas donné aux habitants les possibilités de faire des grandes interventions sur les maisons vernaculaires, et des démolissements pour les nouveaux bâtiments. Mais la dégradation causée par les influences naturelles continuèrent. Cette situation a continué jusqu'aux années 80, où l'industrialisation régionale avait commencé à Aksaray. Les années 80 ont été aussi le commencement de l'augmentation des activités touristiques grâce aux nouvelles routes construites reliant le Village aux grands centres touristiques de Cappadoce. Augmentation d'activités Touristiques a produit un potentiel économique qui a commencé vite à se transformer à des interventions touristiques sur les maisons vernaculaires existantes. Malgré les conseils des spécialistes de la conservation et restauration de L'Université Technique de Yildiz- Département de Restauration depuis 1983 il y a eu des fautes de restauration et de nouvelles bâtiments.

Par les recherches effectués entre 1983 et 1993 on a constaté que la tradition vernaculaire de construction est en voie de disparition. Il n'avait resté qu'une seule maçon-constructeur traditionnel dans le village, âgé de 78 ans. Cette situation a causé un grand problème dans les restaurations et transformations fonctionnelles des maisons traditionnelles, la population du village soit autochtone ou immigrant, venant des traditions vernaculaires similaires ne comprenait pas, une intervention visant à conserver l'authenticité de "design/material/appareillage". A ce point là il a fallu re-analyser l'architecture vernaculaire existante et le faire connaître au peuple pour favoriser la sensibilisation comme précisait F. Varin (Varin, 1993, 8). Prenant la conscience de l'originalité et de l'importance de ce qu'ils possèdent, et aide de tourisme, des interventions de restaurations acceptables ont pu commencer. Mais les problèmes dus à la perte de l'artisanat traditionnel de construction vernaculaire continue encore.

## 2. EXEMPLE; UNE VILLE DE SUD-EST, DIYARBAKIR

Diyarbakir est une ville centrale de sud-est de la Turquie de 375.000 habitants.

Dans l'enceinte historique de la ville 109.000 habitants vivent actuellement. C'était toujours une ville clé dans l'histoire et un but pour les forces politiques dans la région. L'enceinte de Diyarbakir qui avait 45.00 habitants aux années 1950, a actuellement 109.00 habitants. Autour de l'enceinte s'est formé une zone de bidon-ville que l'infrastructure urbaine est la même que les quartiers traditionnels intramuros surpeuplés et devenues des ghettos. (Aslan, 1991, 99).

L'architecture vernaculaire traditionnelle de l'enceinte de Diyarbakir a un plan typique structurée sur un cour intérieure, avec des chambres et un "eyvan". Ce planimétrie est construite avec une maçonnerie de pierre régionale et cette tradition se montre avec plusieurs variations comme tous les architectures vernaculaires.

Les problèmes influençant l'habitat traditionnel de Diyarbakir sont commencés aux années 1928-45. La ville choisie comme centre gouvernementale de la région par l'état, a subi une migration régionale dont la conclusion était un problème de logement. A cette époque là ce problème avait été résolu provisoirement; par la location des chambres autour des cours intérieurs des maisons traditionnelles. Une menace aux maisons comme; des transformations architecturales, annexes et démolitions n'avaient pas commencées à cet époque-là. (Aslan, 1991, 92) (transformations fonctionnel).

Les années 1950-60 en Turquie était la période des transformations économiques, la croissance démographique en Turquie a commencé à être lourde pour les campagnes. Les peuples en chômage avaient commencés à la migration vers les régions et villes industrialisées. C'est la période d'urbanisation de la Turquie. Dans cette migration interne Diyarbakir était un relais, une étape avec son potentiel commerciale offert aux immigrants des possibilités de gagner de l'argent, et c'est actuellement le même d'ailleurs. A cet époque les propriétaires ont vendus leurs maisons traditionnelles pour quitter l'enceinte ou Diyarbakir. Les nouveaux propriétaires étaient ressortissants des campagnes. La formation des bidon-villes, autour des murs et des ghettos dans les quartiers de l'enceinte sont les conclusions de cette époque.

C'était une période qu'on pouvait constater deux types d'habitations dans l'enceinte:

- a. Les maisons en pierre d'architecture traditionnelle de Diyarbakir.

- b. Les maisons en adobe, constructions traditionnelles aussi, mais faites par les gens venants de regions ruraux

la pression de l'exode rural et la densité de population sont de plus en plus augmentées après 1960. C'était une période que les menaces importantes envers l'architecture vernaculaire traditionnel, ont commencés. Les démolitions totales des édifices traditionnels pour les nouvelles constructions a plusieurs étages, intégrations destructives de l'infrastructure, separations, annexes, et changements faites avec les nouveaux matériaux et une tradition rurale. En plus des édifices traditionnels uniques, les transformations destructives dans le tissu urbain aussi ont commencés par les constructions a plusieurs étages sur les rues traditionnels étroites (7-8 étages). Les quartiers de ghettos existantes aujourd'hui sont les conclusions de cette époque là. Une grande partie de la population (%65) du centre de la ville sont les ruraux des environs de Diyarbakir. (Aslan,1991,102)

L'exode rurale en Turquie . vers les villes industrialisées est un fait sociale très important. et continuelle depuis les années 45-50 jusqu'à nos jours. Les fautes commises dans cette période dans les domaines de planification regionales ont porduit des problèmes socio-économiques et culturelles importantes. vers les années 60 les bidons-villes ont commencées a se montrer aux varoches et aux zones vertes non-controlés par les gouvernements locales, des grandes villes. Les solutions necessitent des macro mesures economiques, politiques etc.. mais du point de vue des conclusions sur le micro environnement, comme l'Architecture vernaculaire, sont destructives.

Les menaces les plus importantes sont:

Emploi d'une maison traditionnel concue pour une famille, par plusieurs familles immigrées. Cette situation nécessite des modifications sur les maisons mais ces modifications faites par les nouveaux habitants, venants d'une tradition vernaculaire differente, deviennent des menaces.

La tradition de construire ou réparer avec les matériaux locales facile a trouver et bon marché existe encore mais les matériaux sont transformés de pierre en briques et de chaux en béton etc. A cause de ces matériaux qui ne conviennent pas du tout avec les constructions traditionnels existantes, le caractère général des quartiers d'habitations de l'enceinte, sont

en train de se perdre. La tradition de construire sa maison soi même avec l'aide d'un artisan continue mais devenue de plus en plus dangereux pour les habitants a cause de ne pas bien connaitre ces nouveaux matériaux et les façons de construire. Agrendissement cellulaire par besoin est une propriété essentiel de l'architectures vernaculaires q'on rencontre dans plusieurs régions du monde, on peut même constater les traces d'une préparation aux annexes futures sur les maisons vernaculaires existantes. Ces types d'agrandissements a l'Anatolie comme précisaient plusieurs auteurs sont peut-être la cause de la formation d'un tissu urbain organique aussi. Mais cette developpement qui avait un ou deux étages et avec une harmonie avec l'habitation existante est devenu une monstre écrasante. Un cancer de l'architecture vernaculaire qui est developpé dans son organisme et qui est en train de le menacér avec ses plusieurs étages et fausse constructions, et faisant une pression de changement sur les édifices existantes.

Quelques constructions faisant l'objet d'actions de conservations ponctuelles et isolées risquent de retourner très vite à la détérioration soit par les menaces d'un environnement en pleine marginalisation, soit par un manque d'utilité productive qui permettrait le financement de la conservation.

- La maison est un element sacré ayant une signification parallèle a la famille pour le peuple Turc (pour tous les peuples d'ailleurs) Cette situation socio-culturelle n'a pas beaucoup changé actuellement ou les grandes familles se sont transformées a des noyau-familles dans notre société. C'est pour cette raison qu'il est très difficile de faire accepter aux gens la maison come un element du patrimoine National (ou International)

- Les habitants quelque soit locataires ou propriétaires se sentent capables de tout faire a leurs maisons individuelles, demolition inclus; la tradition continue. Mais pour ces gens venues par immigration aux centres des villes, cette architecture vernaculaire existante qui n'a pas de relations avec leur identité culturel reste toujours inaperçue. Rester inaperçue, secondaire et negligeeable, est peut etre un destin universale de l'architecture vernaculaire. mais c'est une situation encore plus pire. Pour les immigrants la tradition de demolir et refaire un édifice vernaculaire (!) est plus forte que la pensée de conserver et de vivre dans un edifice authentique.

- L'architecture vernaculaire n'est pas une produc-

tion finie comme l'architecture monumentale. C'est une continuité reflétant son environnement culturel, socio-économique, et historique avec toutes ses relations de construction artisanale C'est un Habitat un organisme que son authenticité est sa qualité évolutive dans le temps. Sa fragilité et son potentiel ouverte au développement rende l'architecture vernaculaire un organisme qui doit se renouveler comme un organisme vivant, mais il y a toujours un risque de cancer! Et la Migration est la première des causes de ce cancer. Aucune prévention ne sera efficace tant que cette cause continuera persister.

#### BIBLIOGRAPHIE :

- Arslan Rifki** "Diyarbakir Tarihi Kentsel kesiminde Toplumsal Ekonomik ve Mekansal yapı Özellikleri"  
Sevket Beysanoglu'na Armagan Istanbul, 1991 p:90
- Binan Demet** Güzelyurt Örneğinde Kapadokya Bölgesi Yığma Tas Konut Mimarisinin Korunması için bir Yöntem Arastirmasi  
Istanbul, Doctorat Yıldız Teknik Üniversitesi, 1994
- Binan Can** "Diyarbakir Kentinde Koruma ile ilgili Sorunlar ve Temel Yaklaşımlar"  
Sevket Beysanoglu'na Armagan  
Istanbul, 1991, p:121
- Erginbas Dogan** Diyarbakir Evleri Istanbul, ITÜ yay, 1953
- Kuban Dogan** Hayat'li Ev: Istanbul, Eren yay. , 1995
- Sezgin Haluk** Architecture Traditionnelle des Balkans, Turquie  
Athens, Ed.Melissa, 1992
- Varin François** "L'architecture Vernaculaire ; une definition dif-

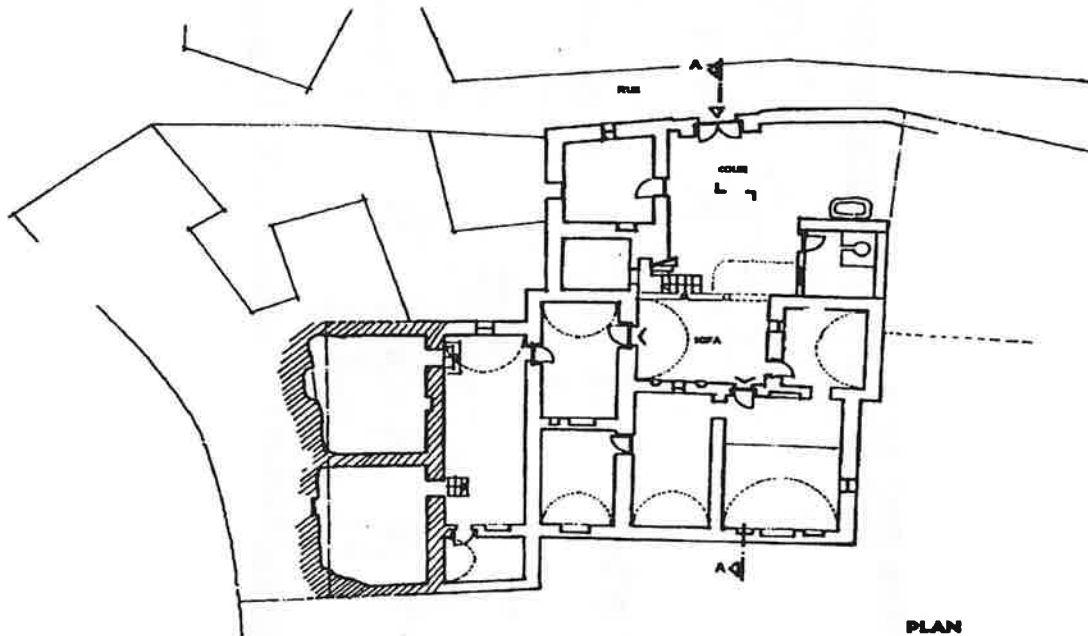
ficile a cerner"

Vernacular Architecture

ICOMOS 10th Gen. Assembly, 1993 p: 3-8

#### RÉSUMÉ:

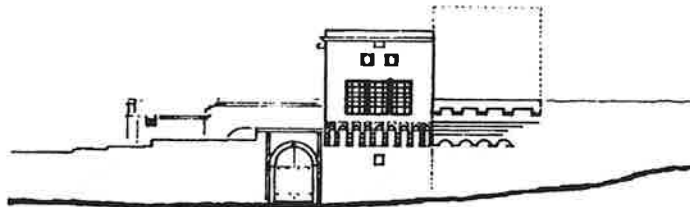
Les migrations sont une des grandes problèmes influençant le patrimoine bâti. L'architecture vernaculaire est celle qui est le plus touché dans cette ensemble. Avec son caractère d'authenticité dynamique et évolutive l'architecture vernaculaire nécessite une continuité culturelle pour son sauvegarde. La Turquie est un pays qui enferme une riche diversité d'architectures vernaculaires. Cette richesse répandue sur plusieurs regions a plusieurs problèmes différentes de sauvegarde mais une est commun; la Migration. La première exemple est un village de cappadoce ou les problèmes due aux migrations ont commencés depuis 1924. La deuxième exemple est Diyarbakir, ville de sud-est de l'Anatolie où les problèmes des migrations ont commencés aux années 1945-50. Toutes ces deux exemples montrent qu'une Macro problème comme migration a plusieurs micro conclusions peu-similaires dans des régions différentes sur l'habitat traditionnel, mais du point de vue des résolutions tous nécessitent une intervention sur le problème majeure; La migration. Par ce point là commence les politiques nationales et internationales, et la nécessité de devenir un politicien pour les gens du patrimoine architectural. C'est indispensable pour la permenance du mouvement de sauvegarde du Patrimoine Architectural dans le Monde..



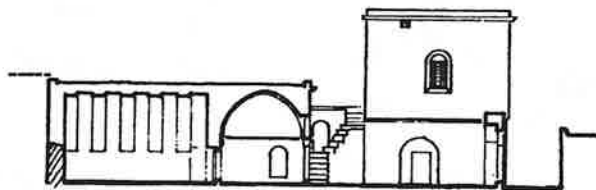
**UNE MAISON A GEIZELYURT**

**PLAN**

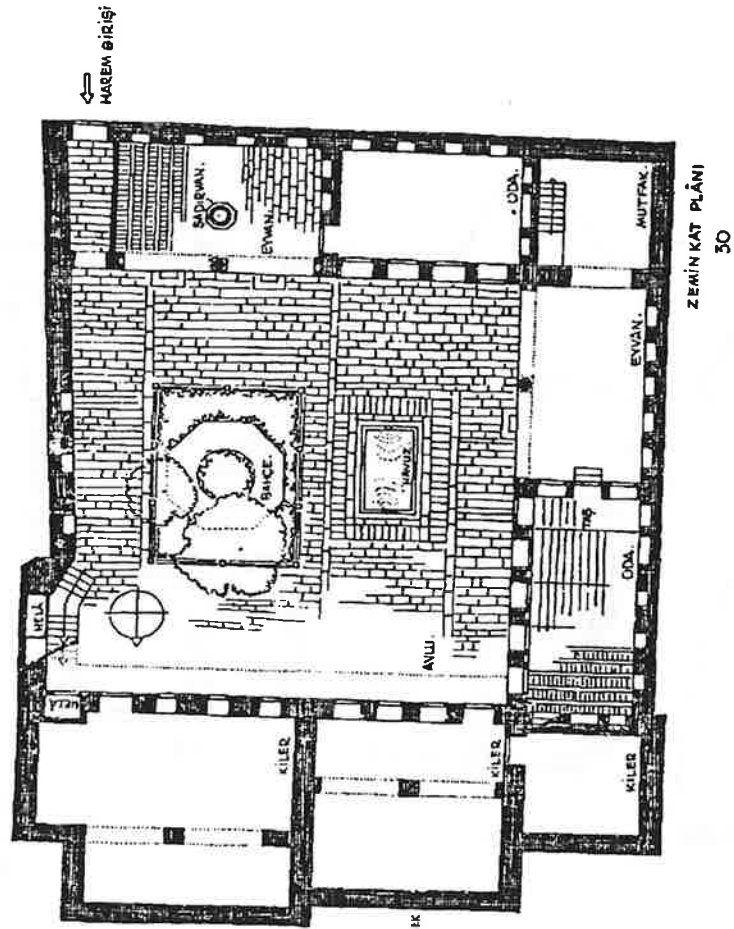
0 1 2 3 4 5M  
RELIEVE PAR BIRREY BIRMAN  
1962



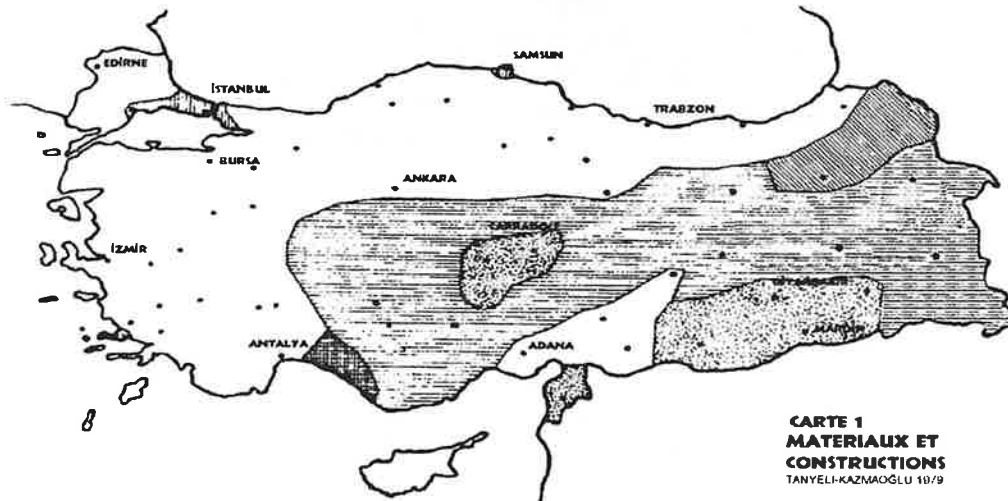
**ELEVATION RUE**









**COUPE A-A**



UNE MAISON DE DIYARBAKIR



CARTE 1  
MATERIAUX ET  
CONSTRUCTIONS  
TANYELI-KAZMAOĞLU 1979

- |   |             |   |                           |
|---|-------------|---|---------------------------|
|  | PAN DE BOIS |  | PIERRE + BOIS             |
|  | ADOBE       |  | BOIS                      |
|  | PIERRE      |  | BOIS+MACONNERIE DE PIERRE |

## L'ICOMOS face au problème de l'Europe et du Monde

**Prof. Gian Franco BORSI**

*Italie*

L'échelle des problèmes mondiaux a sans aucun doute pris de nos jours une autre dimension et le terme qui définit le mieux cette nouvelle dimension est la globalisation. Dahrendorf écrivait: "Dans notre monde se cacher est devenu difficile, voire même impossible. Toutes les économies s'entrecroisent en un marché compétitif unique et toute l'économie est impliquée dans ces jeux cruels qui évoluent sur ce théâtre. Se soustraire à ces jeux est littéralement impossible car les effets de la globalisation se ressentent dans tous les domaines de la vie sociale" (8) Le phénomène n'est pas constant et ne concerne pas non plus tous les aspects de la vie sociale; l'école, c'est-à-dire les problèmes de l'instruction, comme le reconnaît Dahrendorf lui-même semblent se soustraire à la compétition globale. Mais ce n'est pas ici le moment de discuter des imperfections ou des décalages de la globalisation mais plutôt de se demander si le problème de la conservation et du patrimoine appartient à cette réalité ou doit rester dans la dimension traditionnelle des "pays" et des "nations".

La convention du patrimoine mondial aspire sans aucun doute à une globalisation exprimée sous forme d'"intérêt universel", c'est-à-dire l'existence d'une sphère de reconnaissance autonome, commune à toutes les mentalités et à toutes les cultures. Cependant, le monument d'art, le monument historique, symbole de notre mémoire, est sans aucun doute né dans un contexte précis et représente l'expression d'une civilisation spécifique, La reconnaissance pluraliste est une abstraction ayant une simple fonction promotionnelle dans le cadre des politiques de conservations de chaque pays, de même qu'on se sert parfois de la politique étrangère pour les choix de politique intérieure. Cette aspiration à la globalisation qui englobe des questions extrinsèques de prestige, la formation de groupes de pression, l'expression d'intérêts internationaux, a une légitimité philosophique et culturelle substantielle car elle recherche une forme de nivellement et d'égalité à l'égard de certaines valeurs qui ne le deviennent que si elles atteignent une dimension d'intérêt général ou, encore mieux, "universelle". Mais cela aussi risque de devenir un exorcisme culturel ne correspondant pas à la réalité.

En réalité, en matière d'art, de conservation du patrimoine, l'unicité culturelle n'a jamais existé. Les différences culturelles ne sont pas destinées à disparaître

ni même d'ailleurs dans l'économie ou on enregistre un dynamisme élevé dû à la globalisation. La position de la Grande Bretagne; par exemple, à l'égard de l'Europe prend un caractère particulier qui n'est pas destiné à disparaître même si physiquement les distances se raccourcissent (le tunnel sous la Manche). Paradoxalement, on peut dire que lorsque les différences étaient exaltées, que le monde était divisé par la guerre froide, et que les nationalismes et les particularismes ethniques étaient accentués, les espaces de la médiation étaient exaltés. Dans ces espaces se plaçaient les organisations internationales embrassant tous les secteurs - et parmi celles-ci l'ICOMOS - comme vecteurs de communication, d'intonation, d'échanges, d'expériences, d'élévation de niveau, de propagation d'eaux et de valeurs. Lorsque la globalisation s'est manifestée comme un phénomène indépendant de ces canaux d'échange, qu'elle a avancé sur les grandes routes de la télématique et de l'informatisation, représentant une sorte d'accélération de l'information et des images dans tous les secteurs culturels les organismes internationaux sont tous entrés en crise, de l'Unesco à l'ICOMOS, prisonniers de leur logique éléphantesque, souvent en crise de ressources, justement à cause des difficultés dérivant de leur hypertrophie.

L'incidence sur la réalité est devenue minime, les organisations internationales suivent leur logique byzantine parfois indéchiffrable pour les non initiés. Les objectifs semblent être repliés narcissiquement sur le maintien du status quo, des structures hiérarchiques, des grappes, des agrainements, sur la prolifération d'organigrammes n'ayant que des rapports occasionnels et extrinsèques avec la réalité culturelle et la dynamique irrésistible de notre époque. L'égalité des changes (par condicio), la condition logique de participation pour tous les pays membres, pour tous les comités nationaux, est difficile à accepter pour tous ceux qui ont eu un rôle masseur dans la consistance du patrimoine, sa dimension et sa valeur. D'autre part; les nouveaux pays se sont très justement soulevés contre l'eurocentrisme, l'euracratie, l'habitude consolidée des organisations internationales dont Paris est l'expression d'une tradition presque prédestinée. Actuellement, le développement quantitatif des organisations internationales, et d'ICOMOS également, ne peut être considéré comme un facteur positif s'il est accompagné d'une dérégulation culturelle et s'il ne se



propose que comme le produit d'une diplomatie neutraliste à l'égard des contenus, une sorte de club élégant dont les associés respectent les règles et dont le but institutionnel et final n'est que de se rattraper, "En fin de compte - écrivait Dahrendorf toujours au sujet de l'économie - les régions qui sont en train, de se former (les régions d'Europe, d'Amérique, ainsi que les régions orientales et sud orientales du continent asiatique) ont une certaine plausibilité culturelle.

On pourrait même affirmer que l'appartenance de certains pays aux régions dans lesquelles ils se trouvent n'est pas aussi évidente : c'est le cas de la Grande Bretagne en Europe et peut-être d'une manière croissante du Japon en Asie. Quelle que soit la forme que ces structures émergentes prendront dans le kaléidoscope mobile d'une économie mondiale non encore cristallisée, les réactions aux globalisations seront différentes en dépit du fait que le marché global demande à tous les mêmes qualités positives." (9) L'histoire mondiale dans la configuration des civilisations, des régions, des Koiné culturelles ne peut ni être éliminée ni contredite par une opération de nivellement générale et extrinsèque, De la dérive la perspective légitime d'une régionalisation d'ICOMOS afin d'englober un patrimoine dont les intérêts et les caractéristiques sont homogénéisés car expression de civilisations unitaires et correspondant aux récentes économies de la société civile décrite par Dahrendorf C'est même trop facile d'accuser la vieille Europe de colonialisme et de bureaucratie mais elle constitue néanmoins une réalité historique, dépositaire d'une très grande partie du patrimoine mondial, En outre, il faudrait qu'elle retrouve au niveau européen une configuration englobant les problèmes communs, qu'elle soit l'expression d'une table de valeurs commune: La création des comités européens Circe a donc été considérée avec intérêt par le comité italien qui a manifesté une volonté de coopération renforcée. Le problème n'est pas seulement lié à la nécessité d'établir une liaison opérationnelle avec les organismes européens de la Communauté mais à la spécificité du patrimoine européen en une unité européenne fonctionnant avec difficulté mais allant vers une unification certaine, dominée par les problèmes de la monnaie, du marché, de l'agriculture etc. Conduite par une sorte de bureaucratie transversale, seul mécanisme qui compte, elle ne semble pas jusqu'à présent avoir pris en considération les problèmes du patrimoine.

Il suffit de penser par exemple aux risques et aux dommages causés dans les travaux de restauration par les installations techniques et électriques conformes aux normes européennes ; mais ceci est un cas particulier. Ce qui compte, c'est l'intégration du patrimoine

européen, un but au moins significatif ou suggestif que l'intégration de l'économie, de la défense, de la monnaie. A partir du moment où on prend conscience des risques il faut nécessairement trouver des solutions. On ne peut nier que l'ICOMOS international est en pleine crise. Celle-ci est liée à des facteurs historiques ne dépendant pas d'elle ni même de la bonne volonté des responsables qui ont fait des efforts positifs dans de nombreux secteurs. Mais les solutions ne sont pas introuvables si on ne recherche pas une solution à tous les problèmes, une solution globale pour tout. Parfois, les solutions disponibles sont les plus évidentes: Elles se basent sur des considérations banales, elles sont même à la portée de la main. Il faut savoir cueillir avec assez d'humilité, avec ténacité, il faut les affronter comme un devoir essentiel pour l'intellectuel et pour sa condition dans le monde. L'élasticité, la flexibilité, la fantaisie, sont certainement la condition essentielle pour abstenir une série de réponses.

Un peu plus de trente ans après la Charte de Venise, nous nous trouvons face à une tâche qui peut nous sembler immense, le fruit d'une situation insoluble, d'une série de difficultés insurmontables. Cependant, la tâche est claire, il s'agit de réorganiser la structure d'ICOMOS d'après une carte tenant compte de la situation actuelle. Il faut lire la situation globale d'ICOMOS comme on lirait une carte d'un météorologue enregistrant à partir d'un satellite polaire l'évaluation des isobares et des basses pressions dans le monde entier, permettant d'obtenir un cadre allant bien au-delà des espaces de notre navigation et lui permettant de tenir compte aussi des influences très lointaines. Le comité italien, qui a eu un rôle essentiel dans la formation d'ICOMOS dans les années 60, n'a pas l'intention de faire des polémiques, de bouleverser, de contester de nombreux méthodes ne pouvant être partagées ou se situant entre la gaffe et la provocation, comme la nomination à la Présidence d'un comité des structures d'un collègue italien ne faisant pas partie d'ICOMOS et sans que le comité italien en ait été informé; ce sont là des épisodes insignifiants, peut-être seulement formels, mais une forme qui a peut-être derrière aussi de la substance. Ces épisodes n'ont rien de personnel mais impliquent des questions de principe plutôt que de forme. Faut-il envisager comme objectif culturel la création d'un comité de structurenistes d'après les considérations exposées au résumé ci-dessus? Le Comité Italien n'a proposé qu'une réflexion de fond: l'ICOMOS doit être réorganisée. A moins que chaque vendredi du mois, à l'heure du déjeuner, dans tous les pays du monde, quelqu'un veuille raconter au dessert aux commensaux ses propres expériences, comme il a été suggéré. Est-ce la l'ICOMOS que nous voulons?

## L'authenticité et la sauvegarde du patrimoine dans les changements en cours à notre époque

João Campos

Portugal

### I. INTRODUCTION

À l'occasion de la Conférence d'Octobre de 1995, à Cesky Krumlov, j'ai prétendu donner une contribution pour un débat toujours en développement.

En effet, avant de discuter les moyens et les types d'intervention, on a d'abord besoin de faire le point de la situation doctrinaire de l'éthique et de la philosophie de la sauvegarde du Patrimoine édifié. Et alors la thématique de l'Authenticité représente la question centrale, au-delà de laquelle la technique est condamnée à la catégorie d'instrument sans application valable ou, ce qui serait pire, implantant la technocratie, aux antipodes de ce qu'on entend par Patrimoine.

À mon avis, on doit s'attarder sur les contours de la valorisation de la posture préalable à l'intervention, parmi des actions culturellement approfondies, en même temps simples et exigeantes, qui permettent de soutenir ou de renouveler le rôle irremplaçable d'un monument ou d'un site.

Maintenant, les aspects ayant pour base l'encadrement des changements sociaux à l'aube du XXI<sup>e</sup> siècle sont à nouveau sur table. C'est justement à cause des doutes et des dangers qui en surviennent, qu'il faut établir quelques principes fondamentaux.

C'est après l'agréable meeting à la République Tchèque, que j'ai trouvé une formulation expressive pour cette réflexion. Herb Stovel (Canada), ancien Secrétaire Général de l'ICOMOS, a dit à Santo Domingo, en accord avec le résumé de l'ICOMOS Nouvelles (n° 2 - 1995, page 24):

*Les experts, dit-il, savent approcher les évidences matérielles du patrimoine des autres; le défi consiste à trouver le moyen de faire face à la vérité, la réalité, l'intégrité des valeurs exprimées par le patrimoine des autres. Il est nécessaire de trouver les mots susceptibles d'expliquer la philosophie de la conservation et les valeurs sous-jacentes que celle-ci véhicule. La question qu'il mit en relief est la suivante: "où réside la valeur?"*

J'ai proposé à Cesky Krumlov qu'on réfléchisse d'a-

vantage sur l'importance conceptuelle d'un document non-authentique construit par Marguerite Yourcenar, avec ses étonnantes "Mémoires d'Hadrien".

Et, en ce qui concerne l'activité de défense du patrimoine réalisée par l'Empereur Romain, j'ai souligné la collaboration *avec le temps sous son aspect de passé, en saisir ou en modifier l'esprit, lui servir de relais vers un plus long avenir; c'est retrouver sous les pierres le secret des sources.*

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

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

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

D'abord c'est la question du Temps, ou mieux, son flux continu, comme premier vecteur de la signification culturelle et social d'une certaine donnée historique ou de son inhérente qualité esthétique. Et ici les questions d'évaluation proviennent du point de vue de l'observateur (d'ailleurs agent d'intervention), de son attitude philosophique et technique, de la sagesse propre de chaque époque, et de son désir de modeler le futur.

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

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

Et quand il s'agit d'intervenir plus loin que la maintenance d'un héritage, alors la réflexion résultante de la question qu'on se pose est tout à fait pertinente: si un monument, un ensemble architectural ou un site, a formé ses propres caractéristiques, parfois au cours de plusieurs siècles, insister pour que son image et sa complexion se cristallisent par rapport au futur, ne serait-ce pas nier la validité et le génie de l'évolution sédimentaire que ce Patrimoine a connue?

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

Étant donné que pour ce rapport au Symposium les questions spécifiques de l'archéologie ne me préoccupent pas, je souligne que pour la réhabilitation du Patrimoine édifié, il s'agit d'intervenir dans le but d'une revitalisation, en cherchant plusieurs fois, comme s'il s'agit d'un être aimé, le refus de la mort.

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

## II. ET MAINTENANT ?

Le carrefour de la Civilisation où nous nous trouvons aujourd'hui nous rappelle d'autres périodes singulières, marquées par des changements profonds, dans le parcours d'une Europe qui a assisté à des événements de nature et de préoccupation en tout semblables à ceux qui dominent l'horizon actuel de notre méditation.

Je pense à la victorieuse affirmation du triomphe de la Chrétienté à la fin du Moyen Age, donnant lieu à la Renaissance. Je pense à la conjonction de la Révolution Française et de la Révolution Industrielle, donnant corps et substance à tout ce qui a tracé le profil des Etats contemporains.

Aujourd'hui comme aux deux moments indiqués, ce sont des questions de communication émergentes dans le contexte des transformations structurelles de la Civilisation qui, à l'aide des nouveaux apports idéologiques découlant des mouvements sociaux,

forment un sens nouveau pour les actes particuliers à nos jours.

La même situation a succédé avec l'invention de Guttenberg et les Découvertes d'Outremer au commencement de l'Âge Moderne, et aussi avec les technologies de production et de communication à distance, parallèlement à la diffusion de la presse, dans les sociétés industrielles.

Et maintenant, c'est l'éclat du phénomène de la globalisation médiatique qui suscite des interrogations pour lesquelles les essais de réponse, au plan des géo-stratégies politiques, soit au niveau planétaire ou régional, soit même au niveau national, posent plus de perplexités, et sûrement autant de doutes toujours nouveaux mais chaque fois plus grandes, sans nous conduire, pour le moment, vers une normalisation de la suite de la Civilisation elle-même.

De toute façon, nous savons que, au bout de chaque stade de développement, ce sont les réponses culturelles qui ont donné les solutions pour l'encadrement de nouveaux parcours à faire, toujours en découvrant que la direction n'est pas pré-déterminée au carrefour de la crise, puisque le chemin n'existe pas d'avance: le chemin se fait en cheminant.

## III. LE PARCOURS

Après la construction des Etats Chrétiens des nations européennes au XII siècle, et aussi au XV siècle et au XVIII siècle, nous sommes maintenant au XXI siècle dans un stade de métamorphose culturelle de difficile définition. Les valeurs sociales et éthiques apparaissent minorées, par rapport à une apparente disparition des contenus idéologiques des sociétés, soulignée par une consommation atavique du phénomène de la communication qui mène à une banalisation, ou même abolition de la conscience critique de l'individu face au monde qui l'entoure.

Malgré cela, nous voilà à discuter les problèmes de la sauvegarde des valeurs de l'héritage de l'Humanité: c'est le signe évident de l'existence d'une tension qui nourrit l'état larvaire des réflexions qui fourniront plus tard la clé de nos soucis.

La résolution de la contradiction entre la globalisation et l'affirmation des spécificités culturelles, où se trouve la racine de toute authenticité, sera le grand pas vers le respect pour les identités sociales et du monde de l'esprit.

Il faut toujours donner du temps au temps, mais dès maintenant nous pouvons critiquer les attitudes de la génération passée, sans nous laisser ludibriquer par ce qui a été fait, avec de l'authenticité qui régnait alors, et peut-être avec beaucoup moins de doutes et d'hésitations.

N'est-il pas vrai qu'on ne parle jamais du principe de la "mise-en-valeur", avec ses parvis, ses parterres, responsable du mensonge et de la destruction de la compréhension des encadrements qui assuraient l'authenticité des ambiances sociales et paysagistiques d'un monument donné?

N'est-il pas vrai qu'il n'y a pas beaucoup de temps, on ne se posait pas la question de la fixation des solutions, aveuglement placées au service de la répétition d'une imagerie décollante de la création de stéréotypes de certaines classes d'édificiations historiques?

Au labyrinthe où nous sommes, il faut ne pas perdre le fil conducteur, et si on recule ce sera pour reprendre à nouveau la recherche.

Ce fil conducteur est en même temps un instrument et une valeur, et on peut le dénommer justement par le nom de l'Authenticité.

Mais il faut prendre garde: l'Authenticité ne sert pas à la catégorie de concept abstrait, c'est un outil pour le chemin à faire, notre fil d'Ariane, il faut ne pas la remettre à un mot d'une signification redondante, réductrice de sa propre atteinte.

Depuis les architectes d'Hadrien (pour ne pas dire avant) en passant par Alberti, Michel-Ange ou Bernini et, sans doute, Viollet-le-Duc, jusqu'aux soucis qui, le long de notre siècle, ont caractérisé l'effort méthodologique international, tous les intervenants envers la création et la pérennité du Patrimoine ont dû être *Authentiques*.

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

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

Roberto di Stefano écrivait (ICOMOS *Information*, 4/1989), sur la réalité (je souligne réalité) d'une hypocrisie recouverte d'un voile hypothétiquement culturel pour "vendre" un produit.

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

Et les gens achètent, quelques uns applaudissent, en ne restant qu'une fausse et pauvre apparence de légitimité et de vérité, enfin, les dépouilles d'un patrimoine qui ne le sera jamais.

Pourtant fixer les contours pour l'authenticité sera toujours, sur le plan technique, établir des recettes préparées à l'avance et hypothétiquement sûres. Une attitude pareille a toujours été condamnée par toute la théorie produite au plus haut niveau international, notamment les Conclusions de la Conférence Internationale d'Athènes sur la Restauration des Monuments (1931), la Charte Internationale sur la Conservation et Restauration des Monuments et des Sites (Venise, 1964), la Charte Européenne du Patrimoine Architectural (Amsterdam, 1975) et la Convention pour la Sauvegarde du Patrimoine Architectural de l'Europe (Granada, 1985).

Alors, on s'aperçoit de l'indélébile posture de l'authenticité qui est l'essence, elle-même, de tout le Patrimoine et des actions les plus variées qui ont une place dans sa sphère d'action. Vouloir standardiser ce qui est "*authenticité*" peut aboutir au vide de la signification de plusieurs questions où elle est déjà naturellement implicite.

#### IV. CONCLUSION

L'intervention pour la sauvegarde du Patrimoine édifié doit se faire dans la compréhension de l'Authenticité, sans aucune prétension de globalisation, c'est-à-dire, éviter le péril de la réduction méthodologique ou technique parmi des paradigmes faillibles, inopportuns et mutables.

Nos temps, Temps de Paradoxes pareils à tant d'autres qui ont renouvelé le parcours de la Civilisation, ils transportent un défi permanent pour l'attribution du sens correct au temps qui passe, à l'Histoire, enfin, à la Vie.

La réduction des valeurs culturelles à des modèles dominants, cela veut dire, la tendance de la globalisation face à chaque identité spécifique, c'est le plus grand péché contre l'idéal de l'Authenticité.

Comme pour quelque autre idéal, étant impossible sa contextualisation uniforme, l'Authenticité est essentielle à la Culture, nous mettant d'accord avec M. Stovel: par rapport au point de départ et au point d'arrivée, *la vérité, la réalité et l'intégrité* sont les parties composantes de notre attitude pour la protection et pour le prolongement créatif du Patrimoine.

Le dialogue entre le semblable et le différent, entre l'individuel et le collectif, doit abandonner la neutralité libérale et le narcissisme autiste, et aussi se placer définitivement contre la tolérance sans visage, sans nier l'espace de création pour les interventions de nos jours.

Le chemin des principes à exercer chaque fois, nous mènera au-delà de l'Authenticité: c'est la Liberté qui se revoit dans tous les moments qui constituent le Patrimoine de l'Humanité, déterminés en fonction de raisons historiques auxquelles nous nous identifions collectivement.

La singularité de chaque exemple de patrimoine fait la différence de la globalisation du politiquement correct ou idéologiquement acceptable. Il faut combattre le nihilisme et le nivellement de la médiocrité consummatrice, soit disant, le contraire de l'authenticité.

La valeur du Patrimoine, est à côté de la Liberté exprimée par toute création supérieure de l'Homme. Le Patrimoine, avec son authenticité intrinsèque, est le Droit de l'Homme à la Mémoire de lui-même.

#### **AUTHENTICITY AND SAFEGUARD OF HERITAGE IN THE CHANGES TAKING PLACE IN OUR TIME**

**João Campos**

##### **SUMMARY**

The acts regarding the safeguard of the built Heritage must be done on the understanding of Authenticity, without any pretension to generalise, that is, avoiding the danger of making a methodological or technical reduction among the fallible, inopportune or changeable paradigms.

The reduction of cultural values to dominant models, that is, the tendency to the generalisation when facing each specific identity, is the main sin against the ideal of authenticity.

The dialogue between the similar and the different, between the individual and the collective, must leave the liberal neutrality and the autistic narcissism, and also position itself against the faceless tolerance, without denying the contemporary interventions their own creative space.

The path of the principles to apply each time will take us beyond Authenticity: It is Freedom that revises itself in all the moments that make the Human Heritage, determined by the historical reasons with which we collectively identify.

The singularity of each example of heritage makes the difference to the generalisation of the politically correct or ideologically acceptable. It is necessary to fight against the nihilism and the levelling by the consuming mediocrity, that is, the opposite of authenticity.

#### **AUTENTICIDAD Y SALVAGUARDA DEL PATRIMONIO EN LOS CAMBIOS DE NUESTRO TIEMPO**

**João Campos**

##### **RESUMEN**

Una intervención para la salvaguarda del patrimonio construido debe ser concretizada en la comprensión de la Autenticidad, sin ninguna pretensión de globalización, o sea, evitando los peligros de una reducción a metodologías y a técnicas basadas en modelos fallibles.

Una tal reducción constituye la tendencia de la globalización versus cada identidad específica, siendo el pecado mayor contra el ideal de la Autenticidad.

El diálogo entre lo igual y lo diferente, entre lo individual y lo colectivo presupone el abandono de la neutralidad liberal y del narcisismo autista, planteando-se definitivamente contra la tolerancia sin rostro, aunque buscando el espacio de la creación para las intervenciones de nuestros días.

El camino de los principios a ejercitar cada vez nos conducirá más lejos que la propia Autenticidad: será la Libertad que se constata en todos los momentos que constituyen el Patrimoine de la Humanidad, determinados en función de la razón de la Historia que nos identifica como colectivo.

La singularidad de cada ejemplo de patrimonio hace la diferencia de la globalización de lo políticamente correcto o de lo ideológicamente acceptable. Es necesario combater el nihilismo y el nivelación por la mediocridad consumista, todo lo que representa lo contrario a la Autenticidad.

## Affordable housing in historic buildings: A Nexus of Societal Needs and Conservation Ethics

Steadie R. Craigo

AIA, Historic Architect California Office of Historic Preservation, U.S.A.

Social and geopolitical changes have placed considerable burdens on government resources. National programs are being pressured to compromise by stronger competition for diminished funding resources. Among the affected programs, providing affordable housing has become even more challenging to national governments. Innovative means are sought to increase the supply of housing units. One successful method is the rehabilitation of existing buildings, but unfortunately, often with a detrimental impact to heritage.

Due to the housing crisis confronting the United States, central government housing agencies have utilized their funds to rehabilitate structures in urban areas of cities and towns. Generally, central and local government agencies collaborate with housing authorities and developers. Available structures, such as warehouses, office buildings, hotels, apartment buildings, and industrial buildings, are being converted to housing. Frequently, these structures are historic buildings which are listed or eligible for listing in the National Register of Historic Places; the United States's list of heritage properties worthy of preservation.

During the last two decades there has been a growing effort to recycle existing buildings to provide affordable housing. This is due in part to the realization that existing buildings and neighborhoods provide a better quality of life. Also, important services, such as stores, medical facilities, and public transport, are usually readily available to residents. Plus, the few financial incentives available for historic rehabilitation can be persuasive to developers and housing agencies.

Housing policies, regulatory statutes, and building codes are almost unrecognizable from those of twenty years ago. Hazardous materials complicate projects, as well as increase costs. New regional safety requirements, such as seismic retro-fit, have compounded rehabilitation expense. Add to this list, the regulatory processes, the concerns of developers and operators, and the residents's needs. Given this situation, any affordable housing project utilizing an historic building is complicated.

In the United States, central government involvement will require an official comment process on such projects pursuant to the National Historic Preservation Act to avoid unnecessary loss of national heritage. This can include consultation between governmental agencies, housing organizations, developers, and heritage organizations, as well as the general public.

When an historic property is affected by a such a project, the *Secretary of the Interior's Standards for Rehabilitation* is the document used as the basis for commenting on the project's impact. Succinctly, the intention of the *Standards* is to conserve by appropriate treatment the significant historic fabric and character defining features of the property. The *Standards* are also used by national heritage conservation programs and central and local government heritage projects. *Rehabilitation* is defined by the Secretary as "the act or process of making possible an efficient compatible use for a property through repairs, alterations, and additions, while preserving those portions or features that convey its historical, cultural, or architectural values".

Recently, questions have been expressed by both governmental agencies and developers regarding the appropriateness of using the *Standards* to comment on affordable housing projects. Since these projects are minimally funded and are not undertaken for heritage conservation, critics claim that the *Standards* are too inflexible and costly, and an impediment to low-income housing rehabilitation. Thus, the *Standards* have been labeled a barrier to achieving the national goal of affordable housing. The questions focus on interior work, an area highly impacted by life-safety issues.

Responding, the National Advisory Council on Historic Preservation issued in 1995 a policy statement on *Affordable Housing and Historic Preservation*. The document re-confirms that the National Historic Preservation Act directs the central government to foster conditions in which heritage resources and modern society can harmonious exist to "fulfill the social, economical and other requirements of present and future generations".

The Council's statement validates heritage conserva-



tion's vital "role in meeting the country's basic needs for safe, decent, and affordable housing". However, the statement promotes a "new, flexible approach to historic preservation" as a means to reconcile the Nation's need to provide affordable housing with the national heritage conservation goals.

The "new" approach requests that the *Secretary's Standards* be adhered to when feasible, that is when economic or design constraints do not preclude compliance with the *Standards*. When this situation develops, alternative design guidelines may be developed. Further, exterior work on affordable housing projects should be emphasized and interior considerations limited to significant features and spaces during reviews.

The Council's statement is, on one hand, commendable as an effort to focus on the country's affordable housing problem. Nonetheless, national goals of affordable housing and heritage conservation are mutually possible using the existing *Secretary's Standards*. Housing projects have complied, without resorting to softer alternative heritage standards, and without raising issues of conservation ethics and dissonance between national goals.

Affordable housing projects are increasingly complex. More than ever, technical expertise is crucial to successful historic rehabilitation projects. In all these projects, the paramount factor is early input during the planning process to permit consideration of heritage issues in the concept and design phases.

In California, examples exist of affordable housing projects in historic buildings, which have and have not successfully met the Standards; each demonstrating the importance of both early planning and conservation expertise. The following case studies illustrate this point:

#### **CASE STUDI NO. 1: HARRISON HOTEL**

The 1914 Harrison Hotel in Oakland, located across the bay from San Francisco, was constructed as a working class hotel. The building has been recently converted into a single-room occupancy residence, maintaining retail stores on the ground floor. The new residential use permitted retention of original interiors, using shared bathrooms and common areas. Nevertheless, difficult life-safety issues had to be resolved, including fire and seismic requirements.

Historic upper floor corridors did not confirm to regu-

lar building codes for new construction. Alternative code provisions for heritage buildings were utilized to provide flexibility to retain the existing non-fire rated corridor doors and transoms and the use of the original historic exterior fire escapes. This provided a cost savings to the project.

The structural work required for seismic retro-fit was the most invasive problem. This situation is endemic and problematic due to recent California seismic laws. Retro-fit methodologies can have substantial impacts on both the exterior and interior of the historic buildings. In addition, seismic work may require up to 40% of the total project budget.

Early consultations minimized the physical and visual impact of the structural work. Seismic diaphragm anchors were concealed within the exterior walls rather than exposing plates on the facades. Regrettably, the combination of required seismic work and its high cost is generally forcing acceptance of work which has less than satisfactory visual and physical impacts on architectural heritage. These impacts can be reduced through planning and diligence



Fig. 1. Harrison Hotel, Oakland, California USA During Rehabilitation, 1995.

#### **CASE STUDI NO. 2: MARY ANDREWS CLARK MEMORIAL RESIDENCE.**

Mary Andrews Clark Residence in Los Angeles was constructed in 1912 as a residence for single women. The building, located in an high drug use area, was recently converted into a single room occupancy using central and local government funding. Local government housing authority at first thought that the imposing building was too elegant for affordable housing. The building had significant seismic, life safety, and dis-

abled access issues. These were resolved early with expert technical advice. Alternative access for people with disabilities was provided, and existing open interior stairwells were sensitively modified for egress.

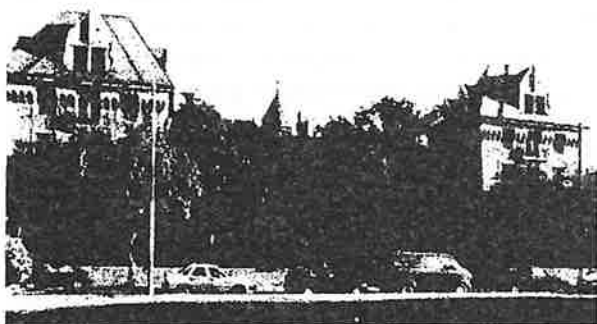


Fig. 2. Mary Andrews Clark Residence, Los Angeles, California, USA. After Rehabilitation, 1995.

### CASE STUDI NO. 3: ST. ANDREW'S BUNGALOW COURT.

The St. Andrew's Court in Hollywood, a typical 1920s U-shaped bungalow court with 16 individual and duplex housing units, is similar to many such residential courts in California. Early and continuous consultation throughout the project, as well as good conservation advice, achieved a very successful project. The 1994 Northridge Earthquake and vandalism heavily damaged the historic interiors. Interior plaster was replaced using gypsum board with a skim coat to duplicate the original appearance. Removal of the plaster permitted insulating exterior walls for improved energy conservation. Lead paint on interior wood trim, cabinetwork, and window sashes was encapsulated and over-painted, rather than totally removed. After Rehabilitation, 1996. Saving both money and historic materials. Disabled access was provided to individual units by sharing a single ramp between every two houses. The bungalow court is providing housing for people with AIDS. Requirements, such as physical access and environmental control as well as the abatement of lead paint hazard were addressed. An added benefit of the project has been a reduction in the neighborhood's high crime problem.



Fig. 3. St. Andrews Bungalow Court, Hollywood, California, USA. After Rehabilitation, 1996

### CASE STUDI NO. 4: SALVATION ARMY ADMINISTRATION HEAD QUARTERS.

The former Salvation Army Administration Headquarters, constructed in the 1920s in San Francisco, is an example of why a project fails to meet the Standards. Originally planned as a local project with only city funding, the local review was completed and construction near commencing when the city housing authority added a small amount of central government money to augment project funding. This simple action triggered review of the historic building. The completed project design included two-story residential units within the building, which required demolition of historic interiors and modifications to the fenestration. The heritage conservation issues were unresolvable at this late date in the project. The problem illustrates a basic lack of understanding of heritage conservation regulations. Once the central government money was withdrawn, the project continued as planned.

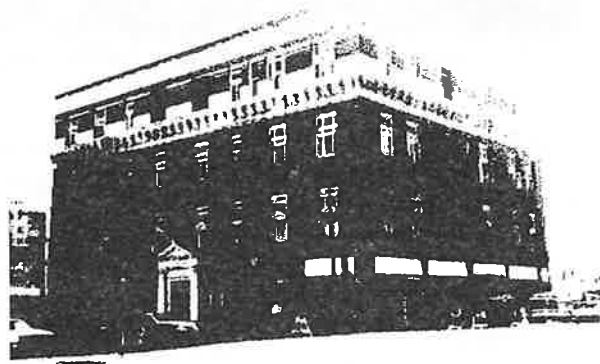


Fig. 4. Former Salvation Army Headquarters, San Francisco, California, USA. During Rehabilitation, 1995.

### CASE STUDI NO. 5: NOTRE DAME CATHOLIC SCHOOL.

The Notre Dame project, constructed in San Francisco shortly after the 1906 Earthquake, had a difficult start, but the non-profit housing agency appreciated the architectural qualities of the historic building. Early consultation identified significant issues, such as the slate roof, exterior stucco and windows. The former classrooms, all now used as offices, were not identified as significant, although other interior spaces were.

Previous inspections indicated that the slate roof, exterior stucco surfaces, and windows were deteriorated and required replacement. Analysis by conservation experts indicated that both the stucco and slate were in good condition and repairable. The window survey also found the windows in usable condition. However, the city and the central government

housing agency wanted the lead removed from the window sashes. The exact nature of the health risk was unclear.

The new use is elderly housing, which does not require the same degree of lead hazard protection as for young children. The expense of complete lead paint removal doubled the cost of repairing the windows. Thus, retaining historic windows was considerably more expensive than new windows.

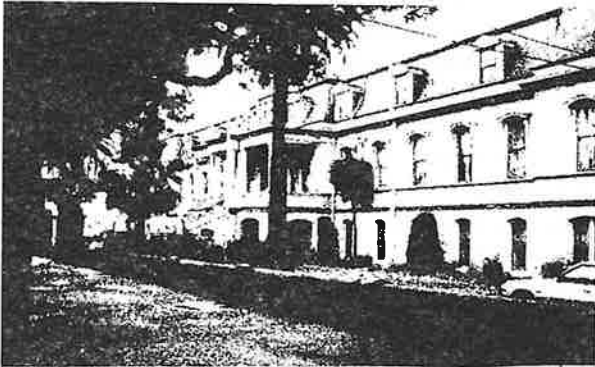


Fig. 5. Former Notre Dame Catholic School, San Francisco, California, USA. Before Rehabilitation, 1995.

Lead paint hazard abatement is a significant problematic issue for both affordable housing projects and heritage conservation. In California, local governments are pro-active in abating hazardous lead conditions. Lead hazards can affect construction workers and tenants, but mostly create health risks for very young.

Additionally, the Notre Dame developer thought that new windows with dual-pane glass would reduce

long-term maintenance and be more energy efficient and sound attenuated. These were also required by the central government housing agency. Energy conservation, in an area such as San Francisco with neither very low nor very high temperatures, is both unnecessary and impractical. Housing agencies should consider performance based needs, rather than standard prescriptive requirements for heritage buildings.

An agreement was reached which retained historic windows on the three facades, but the windows on the back elevations were replaced in kind. This was the beginning of a draft window treatment protocol with the City of San Francisco and other governments.

These case studies illustrate the inherent flexibility already existing in the Secretary's Standards, without resorting to a compromise policy of softer standards, detrimental to heritage, for a special project category. The Standards should best be considered a starting point in the review of projects, with a well-considered, practical approach to permit flexibility where the Standards cannot be met 100% due to life-safety requirements and project constraints. The problem of affordable housing in heritage buildings is the all too common failure to consider heritage conservation in the early planning stages.

The goals of heritage conservation and affordable housing can be a mutually rewarding partnership — one which is responsive to the societal and political changes in our countries.

## The South African Museum and social change: Holding the past, shaping the future

**Dr Patricia Davison**

*South African Museum, Cape Town, South Africa*

*... by including the voices of people who have been wronged or neglected by the dominant forces in history - the museum itself becomes a marvelous, humbling and inspiring artifact of our moral evolution as human beings.*

Ralph Appelbaum 1995

### PRELUDE

Cultural heritage in South Africa is inseparable from the landscape which exerts its presence both physically and spiritually on the minds of all those who live there, and which bears the imprint of human activity over long periods of time. Table Mountain, signature of the city of Cape Town, has been known for centuries to sailors who navigate the capricious seas off the Cape of Good Hope, and for much longer to the indigenous inhabitants of the subcontinent. The land between the mountain and the bay was the site of the earliest European settlement at the Cape in the 1650s (Fig. 1.); it was also a place of confrontation with indigenous Khoikhoi people, and the destination of slaves from Africa, Indonesia, India and Madagascar. Many different histories unfolded here, and no account of this terrain, this meeting place of cultures, can avoid being shaped by the position and perspective of the narrator. In a certain sense, 'heritage' is always a selective, subjective version of the past, shaped by concerns of the present.

Heritage includes oral traditions but in the absence of written transcriptions we can only imagine what aspects of the cultural landscape indigenous inhabitants of the Cape might have invested with significance. Ethnographic records from other parts of the country confirm that San hunter-gatherers had strong attachments to their physical surroundings and complex spiritual beliefs relating to the realm of nature. The rock paintings found in abundance in the mountainous regions of southern Africa constitute a remarkable testimony to a rich heritage that preceded European settlement by many thousands of years, but that was terminated by the impact of colonization. Any concern with heritage in South Africa must acknowledge the significance of a pre-colonial archaeological heritage, which research continues to uncover, and it must also acknowledge that slavery

was an integral part of the colonial society that emerged at the Cape from the earliest years of its existence. Both of these unsung aspects of social history at the Cape intersect with the history of the South African Museum.

### THE SOUTH AFRICAN MUSEUM IN HISTORICAL PERSPECTIVE

The South African Museum, founded in 1825 during British rule of the Cape Colony, is the oldest museum in southern Africa. The Museum is presently situated in an historical precinct known as the "Company's Gardens", site of the garden that was established during the earliest years of the Dutch East India Company's rule at the Cape. The garden, irrigated from streams that ran down from the slopes of Table Mountain, was originally intended to provide fresh fruit and vegetables for sailors and the Company's officials, but as the settlement became established the garden was laid out more formally with hedges dividing beds in which many plants, both indigenous and exotic, flourished. Culinary and medicinal herbs were planted, as were roses, vines, figs and pomegranates. Fragrant avenues of citrus, oak, camphor, chestnut and bay trees ran through the garden. In the early 1700s, a menagerie of wild animals, native to the country, and an aviary were added to the upper section of the gardens. The menagerie with its 'strange collection of living rarities', such as ostriches and zebras, was maintained until the early 1800s. The handsome gateways from the avenue to this section of the gardens remain in place to the present, the menagerie site being occupied now by buildings housing the Michealis School of Art of the University of Cape Town.

By the nineteenth century, the character of the gardens had changed and was showing signs of neglect but the avenue, consisting at this time of fine old oaks, remained an attractive feature of the landscape. A house for the Governor and his guests was situated on its east side. This "tuynhuys" had replaced an earlier guesthouse situated towards the lower end of the garden. A number of early eighteenth-century visitors noted that a room in the guesthouse contained a diverting assemblage of skins, skeletons and strange

beasts that had been mounted for display. The fate of these specimens is not clear but it is known that some found their way to European collections.

The location of the original guesthouse had become undesirable through proximity to the Company's slave lodge. The first slave lodge, of wood and thatch, was built in the 1650s to house a large number of slaves from Angola (see Shell 1995, for a full account of slavery at the Cape). In 1669 this was replaced by a larger plastered brick structure which was partly destroyed by fire ten years later. The reconstruction, completed in 1680, further extended the lodge to form a quadrangular building with a covered courtyard. It was enlarged again in the 1750s, with the addition of a second storey. The lodge, which could house up to a thousand slaves, was run by the Dutch with army-like discipline and stratification. Towards the end of the 1700s, slavery was declining and, after the British Occupation in 1795, a more ambivalent attitude towards slavery prevailed. By the 1820s most of the slaves at the lodge were elderly or infirm. In 1828 all slaves remaining at the lodge were freed, preceding general emancipation by a decade.

Early in the nineteenth century the French-trained architect Louis Thibault, Inspector of Civil Buildings at the Cape, had drawn plans to transform the bleak, prison-like lodge into an elegant civic building with gracious sash windows and neo-classical ornamental features. The renovation was completed in 1815. From 1821 part of this building was used as a Public Library and, when the South African Museum (SAM) was founded in 1825, rooms were set aside for housing the collections under the supervision of Dr Andrew Smith, the first curator.

Andrew Smith, an Army Surgeon born and educated in Scotland, had a particular interest in natural history and ethnology. During expeditions into the interior of South Africa he made meticulous observations, and later published some of the earliest taxonomic studies of southern African fauna, as well as ethnographic descriptions of the indigenous Khoisan people. Like museums in Australia and India, the SAM followed the British model, being a scholarly institution that assembled collections for the edification of the learned community.

It is now widely accepted that scientific knowledge is inextricably linked to the domain of institutionalized power, and museums constitute one of the channels through which approved knowledge can be disseminated to the general public. Although modern muse-

ums are accessible to all, in practice they retain their association with scholarly institutions and are controlled by the well-educated upper-classes. Remnants of elitism, traceable back to the origins of museums, have continued to effect the public image of museums in subtle ways. The location of the early SAM within an official civic building, formerly the Company's slave compound, raises the question of how this setting might have affected the way the museum was perceived by the visiting public. The building itself must have evoked a sense of authority, implicitly transferred to the museum. However, while casual visitors may have been intimidated by the imposing building, at this time the museum was frequented mainly by scholars and people of influence rather than the general populace.

The locality of the museum changed a number of times over the next two decades. From 1833 it was attached to the South African Literary and Scientific Institution situated in Looyers Plein where, by appointment, it was open to the public; later it was moved to a site near the old menagerie in the gardens. Despite favourable reception by visitors, the collections gradually fell into neglect after Andrew Smith's return to England in 1836. Eventually, through the intervention of the Governor, Sir George Grey, the museum was revived and reconstituted in 1855 under a board of trustees and a newly appointed curator, Edgar Layard. His stated aim was to acquire "a complete series of the natural and artificial productions of South Africa".

Nineteenth-century museums developed in a very different intellectual environment from their forerunners, the Renaissance cabinets of curiosities. Scientific classification and taxonomic order replaced former idiosyncratic arrangements of collections. There was a shift from assemblages of rarities to systematic collecting of specimens. As in museums elsewhere in the world, the spatial layout within the early SAM was linked to current scientific concepts: 'The rigid classificatory arrangement...was usual in all museums of the period, and this tradition of 'Order'... was indeed the outcome of the systematization of science, started by Cuvier and Linnaeus, which was so closely in accord with nineteenth-century scientific thought' (Summers 1975). Also in keeping with the times was a growing commitment to educating the general public. None the less, the content of museum collections continued to be shaped by an educated elite whose values they both expressed and perpetuated. In this, the SAM followed a trend well-established in Europe.

From 1860 to 1897, the SAM occupied a wing of the South African Library situated in the lower part of the Company's Gardens. Thereafter it moved to a new building on the site that it still occupies in the upper part of the gardens. The Dutch architect, J E Vixseboxse, winner of an open competition to design the new museum, produced a gracefully proportioned, handsome building that echoed his designs for civic buildings of the Transvaal Republic but that soon became a Cape Town landmark (Fig. 2.). By the 1920s, however, the Museum was already short of space; a new wing was completed in the 1930s but pressure on space continued to increase as the collections grew and diversified.

For most of its existence the SAM had been a general or encyclopaedic museum, including natural history, archaeology and ethnology, as well as cultural history. In 1964, the latter collections were transferred to an historically important building that had been vacated by the Supreme Court. This was the building that had originally been the Company's slave lodge, which had been transformed architecturally in the early nineteenth century for use as civic offices. The relocation of the cultural history collections thus returned part of the SAM to the site of its origin in 1825.

This section of the SAM became fully autonomous in the late 1960s as the South African Cultural History Museum. Since that time the South African Museum has been primarily concerned with natural history and anthropology, including archaeology, physical anthropology and ethnography. This separation artificially divided cultural history from ethnography, colonial history from pre-colonial history, and implicitly denied the possibility of exploring the historically contingent interactions between indigenous people and the colonial population, as well as the profound impact of the natural environment on the course of South African history. This institutional separation also worked against the ideal of a holistic approach to managing heritage resources, and had the unfortunate result of implying that apartheid principles had been adopted by the SAM - indigenous people were grouped with natural history, and their history was ignored or treated differently from that of European and other settlers. Africans were portrayed as having timeless traditions or customs and were thus excluded from being participants wider historical processes. Although it is fairly common in other countries for museums of history and anthropology to be separate institutions, in South Africa this inevitably reinforced segregationist ideologies. In recent years, renegoti-

ating the separation between cultural history and ethnography has become important to both of the museums concerned - they are striving for an integrated, multivocal approach to interpreting South Africa's past.

National museums can rarely be separated from the political context of nationalist interests. The establishment of national museums in many parts of the world related directly to nationalist ideologies. For example, the amassing of ethnological collections was inseparable from colonial power relations that allowed the West privileged access to the cultural and historical resources of colonized societies. By providing a show-case for chosen collections, be they products of scholarship, invention, local manufacture or colonial conquest, museums both represented and authenticated national concerns. In South Africa, most museum interpretations of history were presented from a Eurocentric perspective, and the concept of heritage tended to mean colonial heritage. This legacy of the past presents a challenge to contemporary museums to transcend limited national or sectarian interests, and allow many voices to be heard. As Ralph Appelbaum (1995) has noted, communicating multiple points of view in museum interpretations is a positive new development that enriches the experience of visitors.

Since the late 1980s, South African museums have become increasingly aware of the need to change. In 1987, the conference of the Southern African Museums Association in Pietermaritzburg reflected both an anxiety about the role of museums in perpetuating social inequalities and also a recognition that museums should not merely react to changing external circumstances, but take the initiative in changing from within. The opening of new extensions to the SAM in 1987 provided an opportunity to take up the challenge of playing a more active educational role, extending its programmes to reach a wider range of communities, in the hope of using museum resources to help bridge the deep divisions in South African society.

#### THE SOUTH AFRICAN MUSEUM AND SOCIAL CHANGE

By their very nature long-established museums may seem resistant to change or prone to historical inertia - a stable point in a changing world. This is, of course, an illusion. Time does not stand still for museums, monuments or anything else. Although often concerned with the past, heritage conservation occurs in a continually changing present.

Conservation practice itself is a process that alters the nature and context of the objects it treats, even though material stability is its ultimate goal. Moreover, although museums conserve cultural artefacts, they are not necessarily conservative or opposed to change. On the contrary, museums and their collections are resources that can be used and interpreted in many different ways to convey a wide range of messages. A museum is both a bounded entity, a composite artefact, and part of a wider context within which it is given meaning and value as an institution in society. It follows that museums will be imbued with changing significance in relation to changing social contexts.

Since 1990 when Nelson Mandela was released from prison South Africa has been experiencing unprecedented social change. No individual or institution in the country has been unaffected by the emergence of a democratically elected government representing all South Africans. The Government of National Unity has set its goal as nothing less than the transformation of society, the entitlement of those formerly dispossessed, and the economic development of the country as a whole. Principles for guiding this process of change have been clearly stated, and all state-funded institutions have been asked to rethink their priorities in terms of these principles. Ultimately state funding will be used as an agent of change. In future, proposed museum projects will be assessed in terms of their contribution to nation-building and their relevance to principles of reconstruction and development. What does this mean for heritage institutions, and the SAM in particular?

It seems clear that real transformation of museums and heritage management will occur only through commitment to a more inclusive approach to decision-making at all levels. In the past, the composition of governing boards or councils tended to reflect mainly scientific, academic and professional interests, on the assumption that the public interest would thus be well served. It is expected that newly appointed councils will be more representative of the South African population as a whole. How the restructuring of councils will affect priorities within museums has yet to be seen, but the process in itself is significant and shows a commitment to democratic principles. In many ways the transformation of heritage institutions mirrors, at a micro level, the larger scale political transformation of government. Key concepts in the process of transformation - transparency, accountability, and negotiation - are echoed in heritage-related debates. Working together with

legitimate community leaders has become an essential part of heritage management at all levels. The Ministry responsible for arts and culture appointed a task group to consult widely with heritage organizations and interest groups as a necessary prerequisite to developing new policies. The challenge for museums is to embrace change with integrity and honesty, rather than simply adopting a superficial posture of change, hoping to maintain the status quo. At the same time, fundamental principles of museum practice should not be sacrificed to short-term political expediency.

Redefining the constituencies that museums serve is an essential part of transformation. Local school pupils are a major component of most museums' visitor profile, but regional, national and international audiences, including both adults and children, are increasing. Since 1994 foreign tourism to South Africa has increased greatly, and a growing number of tourists visit the SAM. Attracting more diverse local audiences is equally important. Using vernacular African languages in labels and the presentation of programmes shows respect for the linguistic heritage of the region, and reflects the multicultural composition of the population. Increased employment of staff who speak African languages is of practical educational importance and encourages the participation of new audiences. The SAM has also initiated a programme for non-literate people. Literacy classes for domestic workers are held at the Museum, using images and ethnographic objects from the collections as the starting point for a teaching programme. Feedback from the students adds to the ethnography of the objects.

The recovery of formerly neglected areas of African history and culture is a notable feature of post-apartheid South Africa. Historical sites and museums have important roles to play in this process. Robben Island, a powerful symbol of both oppression and human courage, has been declared a National Monument. It has been suggested that a museum commemorating the struggle for human rights should be developed on the Island. Communities striving to reclaim their heritage and affirm their identity in the present have given rise to new community-centred projects, such as the District Six Museum. Projects such as these are artefacts of the post-apartheid period; they do not bear the legacy of the past in the same way as older museums. Ironically, many museums, such as the SAM, founded as colonial institutions, have helped to unravel the threads of pre-colonial history through their archaeological collections



and research, and thus challenged biased Eurocentric histories. Furthermore, museum-based programmes in geology, zoology and botany add to an understanding of the natural environment that is shared by all South Africans. The presence of Table Mountain that frames the city and the SAM is a constant reminder of the interconnected realms of nature and culture.

Although long-established museums were founded in the colonial period, they are now part of the South African cultural landscape and hold immensely valuable resources that can be interpreted in many different ways. They embody and reflect long-term historical processes and intellectual traditions but at the same time are open to new interpretations. At one level, the collections of the SAM trace the changing biodiversity and cultural complexity of the subcontinent; at another level, they constitute evidence of past practices, insights and prejudices. On all accounts, they are significant heritage resources that may inform current debates, advance knowledge and shape future understanding.

#### REFERENCES CITED:

- Appelbaum, R. 1995. Anthropology, History and the changing role of the museum. In: Tsong-yuan Lin (Ed) Proceedings of the International Conference on Anthropology and the Museum: 247-259. Taipei: Taiwan Museum.
- Shell, R. C-H. 1995. Children of bondage. A social history of slave society at the Cape of Good Hope, 1652-1838. Johannesburg: Witwatersrand University Press.
- Summers, R. 1975. The history of the South African Museum 1825-1975. Cape Town: Balkema.

#### SUMMARY

This paper sketches the changing history of one of the oldest heritage institutions in southern Africa against the backdrop of its physical setting in the city of Cape Town. Focusing on the South African Museum, it argues that museums are complex artefacts that encompass and embody history but are also active participants in current debates. Although the term 'heritage' gives an illusion of an unchanging past, heritage conservation is part of a constantly changing present. The representation of the past is not value-free, nor is it uncontested. This issue is particularly pertinent in the context of the profound political changes that have taken place in South Africa since 1990. I suggest that although the South African Museum was founded as a colonial institution, and could be termed Eurocentric, in practice it is firmly rooted in South Africa; it holds collections that reveal the biological and cultural diversity of the country, and through the interpretation and sharing of this heritage with the public, it contributes towards shaping future understanding.

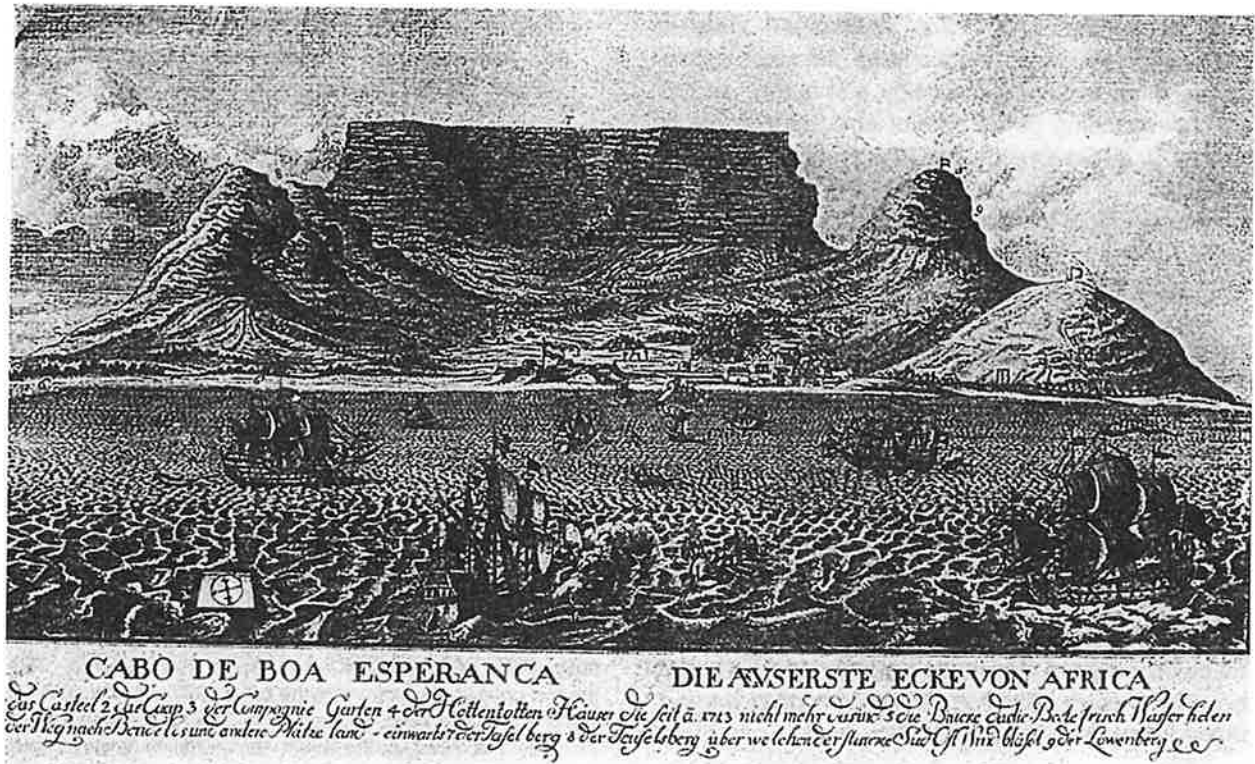


Fig. 1. The Cape of Good Hope. From an engraving by G. A. Grundler, 1742, in possession of the Cape Town City Council.  
 (Morrison, N° 150, Cape Archives.)

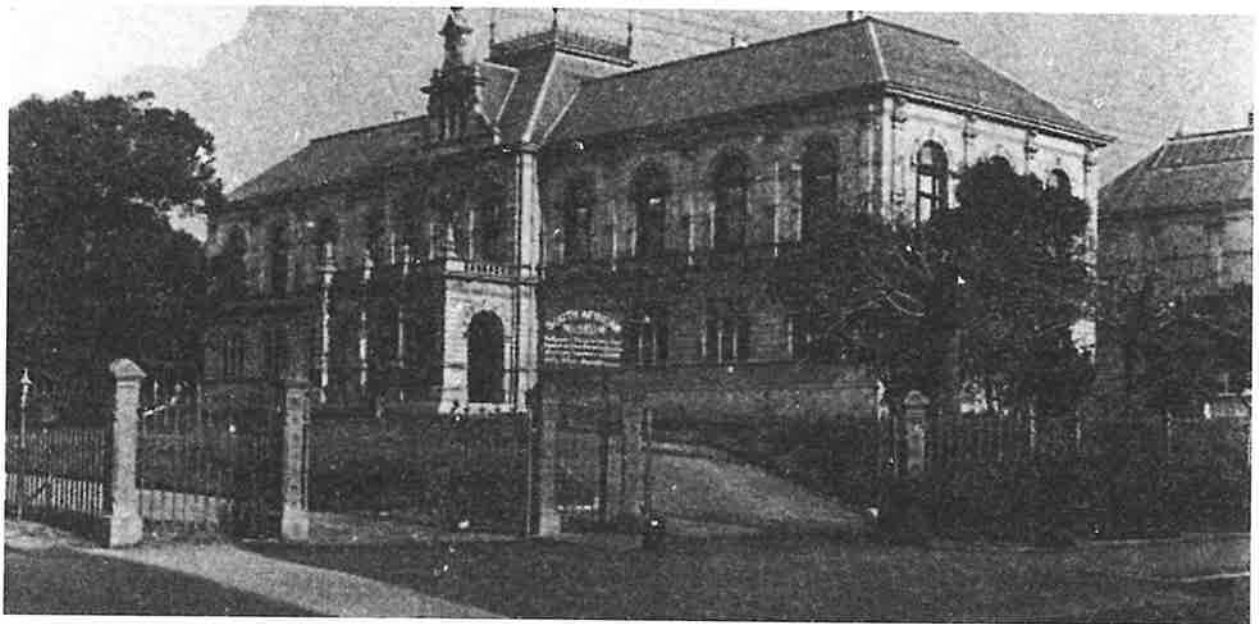


Fig. 2. South African Museum, c. 1900. (Cape Archives, E 8145)

## Understanding and preservation of heritage in the context of changing social values

**Prof. Nimal De Silva**

*ICOMOS, Sri Lanka*

Heritage is what man has possessed from the past, from his ancestors who have lived on this planet for thousands of years. Their experience, achievements, creations and failures have survived up to date. What is left today is not all what was experienced and achieved by the ancestors. It is only a part. Major portion has disappeared with time. What is left is also in the process of disappearing. It is the law of the nature. Nothing is permanent in the world, not even the world.

When the heritage was associated with the man and his activities, it is known as cultural heritage. This is also of two kinds, the tangible cultural heritage and intangible cultural heritage. Monuments, buildings, cities, artifacts etc. are considered as tangible heritage. The values, practices, beliefs, activities and performance etc. are taken as intangible heritage. The tangible heritage is mostly dealing with art, the latter more with the heart. Technology, materials and skills are dominating the conservation of tangible cultural property. The two international organizations ICOMOS and ICCROM are committed in the preservation of monuments and sites and the movable cultural property.

All cultural property are the achievements and products of civilizations and the cultures developed in the processes of struggling and adopting for their survival. In this path of development the cultures have evolved traditions and these traditions have consolidated the accumulated wisdom of the past.

It is obvious that before planning for the future, one must understand the present situation. The present can be understood and comprehended only by understanding the past or the historical background and their chronology. What is found as a monument today, is a product of social, cultural, political, technological and artistic achievements of the people of that particular period of the creation. The achievements and the inspiration of these people were deposited with these monuments. A scientific study and understanding of these cultural monuments will reveal an unbiased history of the period of its production. It is like reading a history book. Therefore our concern on the preservation of these cultural monuments will be of great help and assert for the present and future generations to understand the feeling, beliefs, and achievements of their ancestors.

The conservation must preserve and enhance the messages and values of cultural property. The assignment of priority values will inevitably reflect the cultural context of each historic building. These priority values have been appreciated and understood by the people who are concerned about preservation of these cultural property. When the monuments are in large number, the community will have relatively low priority in the overall concern about preservation needs and they will be more concerned about economic and other priorities in living.

In general terms the values assigned to cultural property has been identified under three major headings, the emotional values, cultural values and user values. The understanding and appreciation and concern about these values may vary according to the social, cultural and economic situations of the community who are associating this cultural heritage at different periods of time. Their priorities may not be on preservation but on some burning immediate problem. A sound judgment will depend on a wide cultural perception and mature sensitivity that gives ability to make correct value assessments.

The spiritual and symbolic values, the identity that a monument represents and surprising feeling that the monument create within the heart and mind of the people will guide towards the discovering of emotional values. These are mostly subjective, vary from person to person, depending on cultural and political background prevailing in the community. The cultural values can be more defined and are more specific. But it is a combination of one or more factors such as historic, archaeological, architectural, its age, aesthetics, scientific, documentary, context and situation etc. The assessments can be more academic and intellectual. It is necessary to see that these values are not only the concern of the intellectuals and academics but the community as a whole. The user values are easily understood, comprehended, experienced and provide direct impact on the community associating the heritage. For which it is necessary to understand the limitations, possible distraction of unmeasurable values that can occur due to economic priorities and technological drawbacks.

One must understand the values identified by a society that is subjected to a high degree of continuous change and that demands a lot. Therefore the evaluation may

vary from time to time, from place to place and community to community due to other social, political and economic pressures. The values are relatively constant, what is changing is the formula used in value assessment.

The intellectual perception and comprehension is considered necessary to identify the guide lines required by the society to understand these values. The approach must be simple, continuous and self realizing. For which educational effort and public awareness are to be considered important. The healthiest situation will be that when the community demands for conservation of cultural heritage and begin to act with collective responsibility, evolve legislation as guidelines to identify the objectives and controls. So that the preservation of heritage should not be a result of legal arrangements and controls. It must evolve as a community effort, with understanding and commitment.

When cultural properties are identified their magnitude may vary from a small piece of artifact, a building, a group of buildings, a township or to a cultural landscape. The actual effort required in this conservation process also varies to a greater degree. It needs professional skills, scientific knowledge, experience, personnel to do it and finance. More than all this, the conservation needs public desire, commitments and appreciation as a community and also individually. When a building or a group of buildings have gained cultural value, some aspects of its ownership and responsibility of maintenance will percolate down to the community, local authority, the country the whole world community depending on the magnitude of the cultural value that it has gained. Even through the legal ownership remains private, the society demands for its existence, maintenance, access to the property and sometimes the authorities or the governments are requested to share the responsibility of looking after it. In the process, the owners will loose the right to do what ever they want, they get bounded by legislation and hence, there is a possibility that he will loose the interest in spending money for maintenance and conservation work.

If the individual owner, the community and the country as a whole is poor with ill financial resources and invariably with a high population their priorities change. The curiosity begins only when the necessity ends. Even through that they like to look after the cultural heritage they have no means of doing it. But there are many instances, the lack of money has helped to preserve the building. If money was there it would have lubricated the changing values of the society and cause destruction of the cultural property in disguise of development.

The conservation of cultural heritage is no more a responsibility of one individual, it has become a national

issue, a global issue and responsibility of everybody. Many legislation have been adopted, national and international charters have been formulated, national and international institutions have evolved for the cause of conservation of the heritage, world wide publicity is given, UNESCO have established a separate unit to look after cultural heritage and to inscribe world class cultural heritage, and many other individual and collective efforts have been launched to fulfill the cause. We have been doing this for the last three or four decades. It is high time that we have to look back and see whether our objectives have achieved, our philosophies have preserved the heritage and benefited the community, will our efforts really preserve the monuments or destroying it directly or indirectly in the disguise of conservation and preservation, what are our short comings and how to make it really last long not only in material but in spirit.

In our collective effort in conservation of cultural heritage who are the beneficiaries, the monuments, the owner, the immediate community, the country or the world community. To what extent or to what degree do they benefit. Our collective efforts have made commerce and international business to settle on the monuments and cultural heritage, with a palatable term called cultural tourism. This burden is getting heavier and heavier. It is not sure that the so called economic gains and profits in cultural tourism filters down for conservation and preservation of monuments that attract these tourists if so to what degree. No doubt that tourism brings leisure and learning for people who can afford to travel and also there is no doubt it brings destruction to the monument and its environment. Are they maintaining the so called balance. With this effort most of the cultural monuments have become museums and objects of art to see. Is that what we need and will that be out ultimate goal one day.

The church, that was once a place of God now has become a historic building for sale. Many residences have become commercial institutions. Many monuments have become museums. Specially in poor countries they are big white elephants. We have to examine the changing trends and values of the society. Whether we like it or not the values in society are changing very fast. Will the future generation really appreciate what we are doing now. Will they benefit in the same way that we intended. Is it true that we are conserving material culture in these so called tangible cultural property and the intangible cultural heritage is far behind in the race and there is no balance or compatibility. We need to conserve for humanity. The trend of the modern development is covering the values of the intangible cultural heritage with Pounds and Dollars. It is high time that we inculcate cultural and human values hand in hand with the conservation of monumental heritage.

## Le patrimoine et les transformations sociales

**Prof. Roberto Di Stefano**

*Italie*

Le monde qui nous entoure est caractérisé par le contraste entre l'immutabilité des besoins et des valeurs de l'homme et la mutation frénétique des critères adoptés pour les satisfaire. Ces critères se fondent sur des choix qui ne maintiennent pas en équilibre les besoins matériels et les valeurs et qui, en revanche, semblent axés uniquement sur la jouissance matérialiste des ressources disponibles. Par ailleurs, on sépare les actions visant à pourvoir aux deux besoins innés de l'homme, à savoir: les besoins naturels et le besoin de valeurs; on le fait aussi parfois lorsqu'on parle de conservation du patrimoine (de préférence sur un ton académique et aristocratique!) du haut de sa "tour d'ivoire" sans s'occuper le moins du monde de la réalité qui nous entoure.

Nous savons que la société industrielle, dès son avènement, a protégé et sauvegardé le patrimoine des nations en tant que témoignage de civilisation et garantie de fiabilité des opérateurs économiques auxquels il appartenait. Sauvegarde, pourtant, limitée qui, par exemple, n'a pas empêché les "vandalismes-embellissements" produits par les transformations urbaines de Paris, de Londres, de Vienne ou de Rome, ou les modifications du milieu naturel dues à la construction de chemins de fer ou à l'implantation d'industries, ou tout simplement à l'urbanisation.

En réalité, à l'époque comme aujourd'hui, les raisons qui poussent à la conservation du patrimoine sont très différentes en fonction du point de vue adopté, que ce soit celui: 1) des hommes qui forment une communauté; 2) de ceux qui doivent réglementer la vie sociale par des lois adéquates; 3) de ceux qui détiennent les diverses formes de pouvoir (économique, industriel, politique, etc.) La diversité des perspectives détermine aussi, par l'identification de valeurs différentes, une reconnaissance différente des choses à protéger.

Il faut donc, avant tout, comprendre si les diverses composantes de la société (et, par conséquent, les divers individus) admettent l'existence d'un "pourquoi" de la conservation et de "quoi" conserver (au niveau local, national et mondial) ainsi que le degré de priorité qui lui est attribué (si toutefois il existe un "pourquoi") dans l'échelle des besoins (matériels ou non); degré de priorité qui, naturellement, varie d'une région à l'autre du monde, du fait de la diversité de la dimension des besoins à satisfaire par rapport à la

quantité des ressources disponibles (toujours rares).

La difficulté de comprendre tout ceci explique la difficulté de mondialiser le problème de la conservation en indiquant des solutions globales. La conservation dépend de choix qui sont essentiellement de nature politique ou économique, basés sur une évaluation du patrimoine qui permet d'établir si celui-ci est seulement une charge économique pour la population - qui en reçoit une utilité de type non matériel en retour (prestige, témoignage de civilisation, etc.) - ou s'il constitue une ressource capable, par le biais d'un processus adéquat de transformation en bien, de produire en plus un avantage économique; dans ce cas, la conservation du patrimoine est un facteur de développement de la société. Et, dans ce sens, les choix ci-dessus ont un caractère économique.

D'autre part, ces choix concernent étroitement les destinataires de ce développement, à savoir: 1) les hommes qui vivent en société, qui tirent de l'écologie humaine les moyens nécessaires (du corps comme de l'esprit) à leur survie; 2) les minorités détentrices des pouvoirs qui visent à jouir des biens (pour leur propre développement et non pas celui de la majorité) dérivant de la transformation des ressources culturelles. Dans ce sens, les choix ont alors un caractère politique.

A ce stade se manifestent l'importance fondamentale de la participation de la population à ces choix et la nécessité que les citoyens, libres d'interpréter les valeurs du patrimoine, fassent entendre haut et fort leur volonté, en surmontant l'attitude que W. Morris a défini d'"apathie" (il y a plus d'un siècle).

Surmonter cette "apathie" signifie aller au-delà du moment où nous reconnaissons la valeur du monument par pur effet psychologique, et se mettre à réfléchir sur la relation qui existe entre l'"ancien" qui en fait partie et le "nouveau" qui est en nous, et à prendre conscience des ressources que le patrimoine déplore pour nous en tant que bien économique.

Dans cette perspective, nous avons donc besoin d'accroître nos connaissances des monuments, de façon rationnelle (et non instinctuelle) pour identifier toutes les valeurs pour lesquelles nous voulons les transférer du passé où ils furent construits, au présent où ils se

montrent utiles pour nous, c'est-à-dire propres à être utilisés.

Une utilisation, non seulement et non pas tant du monument comme objet, mais des valeurs qu'il renferme et qui en font une "ressource" à transformer - comme on vient de le dire - en "bien" selon un processus délicat qui doit, en même temps, en empêcher l'exploitation et en exalter les valeurs. Un processus qui doit être pensé et appliqué sur la base de choix faits par la majorité des citoyens, pour l'amélioration de la qualité de la vie (qui est, comme l'écrivait J. Ruskin, la vraie richesse de l'homme), et pour le développement authentique de la société.

Malheureusement, au cours des dernières décennies, un type d'utilisation pervers a été mis en oeuvre sur la base d'interventions nées des intérêts de groupes (publics ou privés) qui rendent la protection du patrimoine beaucoup plus difficile. Celui-ci a besoin non plus uniquement d'être sauvegardé, mais d'être conservé avant d'être détruit, pour pouvoir continuer à en tirer une utilité et pour la réalisation de conditions de vie optimales.

Conditions qui doivent permettre à chaque homme de trouver un équilibre entre le bien-être du corps et de l'esprit, sur lequel, par nature, se fonde la vie, et qui détermine la double série de besoins primaires de l'homme, celle des biens matériels et celle des valeurs qu'il trouve, entre autres, dans le patrimoine. S'il ne satisfait pas ces deux besoins, l'homme demeure déséquilibré et vit mal.

Le patrimoine est, par conséquent, un élément fondamental de l'écologie humaine, considérée comme discipline qui traite des relations entre les organismes vivants (donc, les hommes) entre eux, avec le monde environnant et le milieu dans lequel ils vivent. Le patrimoine - inséré dans ce milieu en devenant dynamique, suivant la continuité évolutive - est riche, non seulement de valeurs de l'antiquité (comme le montre A. Riegl) mais aussi de valeurs d'actualité, et aussi bien de valeurs d'art et d'histoire que de valeurs psychologiques.

Dans la société moderne, le problème n'est donc plus de sauvegarder et de protéger des oeuvres d'art et d'histoire, définies comme telles par une minorité d'experts, mais consiste à défendre l'homme de la destruction faisant suite à la perte de ses caractéristiques propres, c'est-à-dire de ses capacités de penser, de se souvenir, de vivre dans la solidarité, en sortant de l'isolement égoïste pour saisir l'harmonie

des créations afin de les représenter sous des formes toujours nouvelles. Caractéristiques essentielles qui ne sont rien d'autre que des valeurs; l'homme a besoin de valeurs. Une des façons de répondre à cette exigence est précisément d'empêcher l'aliénation de ce qui - produit par nos semblables par le passé, contient ces valeurs, selon la majorité des individus et non seulement d'une minorité d'intellectuels connaisseurs d'art. Ceci est beaucoup plus complexe et difficile à pratiquer que la conservation des choses d'intérêt historique et artistique, notamment en raison du fait que les valeurs essentielles qui y sont attachées sont différentes en fonction des individus, aux divers stades de la vie de chacun, et en fonction des pays. Et au sein de chaque individu (de façon plus ou moins consciente) se perpétue la recherche des valeurs pour vivre au milieu des choses qui l'entourent, qui est fondée sur le jugement libre et subjectif.

Aujourd'hui, à mesure que nous avançons vers la société de l'an 2000, il nous faut passer du concept de Conservation à celui de Sauvegarde des valeurs pour l'homme. détenues pas le patrimoine, mais qui doivent être également contenues dans ce que nous réalisons aujourd'hui, l'accroissement du patrimoine exprimé sous des formes nouvelles mais renfermant toujours les mêmes valeurs immuables. Il faut donc garantir la sauvegarde des valeurs de l'antiquité pour reposer les mêmes valeurs dans le nouveau, en les perpétuant et en permettant aux hommes d'en jouir continuellement, pour vivre mieux, en les interprétant.

Ceci constitue le vrai défi de notre époque: la libre interprétation des valeurs. Elle advient, comme on le sait, au travers d'un mécanisme complexe et subtil de l'esprit qui permet, à chacun, d'exprimer sa propre opinion qui ne demeure pas fixe et définitive dans le courant d'une vie, mais qui peut se transformer en fonction de l'acquisition de nouvelles connaissances et expériences.

Or, la société d'aujourd'hui permet un accroissement rapide des connaissances et de possibilités d'information diffuses par le biais des mass-médias et des moyens de communication en temps réel. Ceci influe directement sur l'interprétation des valeurs de la part de chaque individu et, de ce fait, détermine de nouveaux critères et méthodes de sauvegarde du patrimoine. D'un côté, en effet, on renforce la participation de la population à la problématique, compte tenu d'une plus grande capacité d'interprétation des valeurs, mais, de l'autre, si les médias sont contrôlés et manipulés par des groupements d'intérêt, cela peut donner lieu, non pas à la sauvegarde du patrimoine,

mais à sa jouissance par des opérations mercantiles (tourisme culturel, villes d'art, etc.) au profit exclusif du capital (privé ou public).

Autrement dit, la libre interprétation des valeurs, et donc, des choix d'utilisation du patrimoine dépend de la capacité politique de contrôler les filières d'information, des Parlements -nationaux (et des institutions internationales pour la coopération), auxquels, par ailleurs, incombe la tâche d'assurer le développement correct de la société. Et ce dernier - on le répète - n'est tel que s'il répond de façon équilibrée tant aux besoins matériels (de l'emploi à la santé) qu'aux besoins non matériels (de la mémoire individuelle et collective au culte des sentiments interpersonnels, religieux, etc.). Voici donc, par un autre biais, une confirmation du caractère éminemment politique du problème de protection du patrimoine, dont les solutions seront forcément différentes selon la prédominance de pouvoirs hégémoniques (économique, financier, industriel, etc.) ou de pouvoir démocratique de la majorité des citoyens.

Il s'agit donc d'un problème politique qui rentre dans le cadre (mondial et national) de la stratégie du développement de la société.

Il ne suffit plus de penser aujourd'hui que le patrimoine doit être uniquement conservé; il faut penser à en sauvegarder les valeurs pour les exploiter "à des fins utiles pour la société" (Charte de Venise, art. 5), lesquelles sont dictées par un développement qui permette d'atteindre un équilibre satisfaisant entre les besoins et les valeurs. Rapport très variable d'un continent à l'autre et d'un pays à l'autre, étant donné les grandes différences de modes de vie des hommes, aussi bien dans les zones sous-développées où sévit encore la pauvreté et la famine, que là où le soi-disant bien-être ne parvient pas à dissimuler la perte progressive des valeurs de l'homme.

La recherche de l'équilibre indispensable du développement de cette société passe par des voies différentes, le long desquelles on retrouve toujours l'inéluctable exigence d'assurer à l'humanité entière la possibilité de jouir de ses propres valeurs, auxquelles elle aspire (plus ou moins), dans toutes les conditions et circonstances, en les interprétant librement.

La culture actuelle, en dépassant le concept abstrait et utopique de Conservation des monuments et des oeuvres d'art, s'attache à résoudre le problème de la protection des valeurs et du patrimoine, à utiliser en se rendant compte qu'on ne peut le faire qu'au moyen d'une vaste stratégie, politique et économique, du

développement social, en mesure de maintenir en équilibre les facteurs qui concernent aussi bien les besoins que les valeurs de l'homme moderne, quel que soit l'endroit où il vit.

## RÉSUMÉ

On attire l'attention sur les moyens actuellement adoptés par la société moderne pour satisfaire les besoins (tant spirituels que matériels) spécifiques à l'homme, et notamment le besoin de valeurs. Moyens qui comprennent également la conservation du patrimoine culturel, qui doit être définie avec précision dans sa raison d'être (pourquoi), dans l'identification des objets (quoi) et dans la façon de l'exécuter (comment).

Ces précisions, liées aux intérêts et à l'échelle des besoins des divers types d'individus formant la collectivité, dépendent de choix essentiellement politiques et économiques. Choix qui doivent tendre à un développement réel de la société, visant à assurer l'équilibre entre valeurs et besoins matériels. Les hommes doivent être en mesure d'utiliser le patrimoine architectural de façon moderne sans consommer ni détruire les valeurs que celui-ci renferme et qu'ils reconnaissent comme tels grâce à la libre interprétation, facilitée (et non pas conditionnée) par des filières de connaissance et d'information de masse.

On soutient que le concept de "Conservation du patrimoine" apparaît dépassé, abstrait et utopique dans la société moderne; il doit être remplacé par la "Protection des valeurs du patrimoine", un élément fondamental du développement harmonieux de la société, propre à garantir avant tout le respect de l'écologie humaine.

## CULTURAL HERITAGE AND SOCIAL CHANGE

**Prof. Roberto Di Stefano**

*Italia*

### SUMMARY

Attention is called to the means presently used by modern society to meet man's particular needs (both spiritual and material), among which the need for values. Means that include also conservation of the cultural heritage which should be defined specifically as to its "raison d'être" (why), the identification of the objects (what) and the means of implementing (how).

These points, referred to the interests and scale of needs of the various categories of individuals making up a community, depend on political and economic choices. These choices should aim at a real development of society, in order to reach a balance between values and material needs. Man should be able to utilize the architectural heritage in a modern way without consuming or impairing the values it embraces and that he recognizes through free interpretation, facilitated - and not conditioned - by the knowledge and mass information channels.

The concept of "Conservation of the cultural heritage" is outdated in modern society because it is abstract and utopian. It should be substituted by "Protection of the values of heritage", as a fundamental component of a sound development of society which should guarantee especially the respect for human ecology.



# New Owners of Old Quarters: Social Change and the Reproduction of Historic Urban Spaces<sup>1</sup>

Iclal Dinçer, Zeynep Enlil

*Ph.D, Ph.D, Yildiz Technical University, Faculty of Architecture.*

*Department of City and Regional Planning, Besiktas 80750 Istanbul, Turkey*

## INTRODUCTION

Protection of the cultural heritage presents a crucial problematic for cities which are under the influence of rapid social change, and Istanbul has been one of them especially since the 1950s. Located at the cross-roads of two continents and as the capital city of two great world empires, Istanbul had always been a point of attraction and a dynamic city of migrants. However, the unprecedented rate of urbanization and metropolitan development since the 1950s exerted immense pressures on the rich cultural heritage of the city far surpassing history. A city of less than a million in 1950, Istanbul, is an expanding metropolis of about 10 million today, where people of different origins and rural backgrounds brought to this great metropolis their own local cultures and created an increasingly heterogeneous cultural landscape.

If one component of this new cultural landscape is the production by the rural migrants of new social, geographic and economic spaces at the periphery, i.e. the squatter settlements, the other is the cultural reproduction of the existing historic quarters, which are taken up by the same groups in search for an answer to the question of housing.

However, both current research and urban policy-making regarding the housing problem and the problem of integration and cultural articulation of migrants to their "new urban habitat" have generally focused on the new social, geographic and economic spaces produced at the periphery. The reproduction of old residential quarters by the migrants, on the other hand, has not sufficiently been addressed with an eye to the ways in which these groups perceive, use, transform and appropriate the historic urban spaces in question. Besides, policies regarding the conservation and regeneration of historic urban quarters usually conceive the problem solely as a matter of protecting the "historic and cultural heritage," almost totally disregarding the inhabitants of the habitat. In other words, "for whom to conserve" and "whose environment to conserve" are questions that are not taken into consideration. Instead, it is taken for granted that the migrants who now occupy the old residential quarters do not belong to these places. That

is, they are seen as "others" who are different than the indigeneous culture who once produced these historic urban spaces. Thus, their dislocation by policies which promote either gentrification or functional changes is usually seen as a legitimate process. There is no concern for the processes by which the migrants reproduce and thus, become the "new owners" of old residential quarters. Nor is it acknowledged that they can also be deemed worthy of protection. (Figure 1)

Thus, before any sound policies can be produced, it is important to understand the ways in which the "new owners" perceive and use these historic quarters both at the level of the house and the neighborhood, how they transform or wish to transform them, the degree to which they appropriate their daily living environment and make it a "homeplace" for themselves, and finally what "historic and cultural heritage" mean for the "new owners" of old urban quarters.

In order to shed some light to these questions, which we believe would provide a basis for the development of ethically sound conservation and regeneration policies, we have undertaken a research and conducted a survey composed of standardized and open ended questions, in two neighborhoods in the historic Istanbul peninsula, Fener and Cankurtaran, which are taken up by migrants. In other words, they are both historic urban spaces reproduced by "new owners." The present paper presents the findings of this research.<sup>2</sup>

## A BIT OF HISTORY: THE TWO NEIGHBORHOODS

### Fener

Located on the banks of the Golden Horn, Fener was the most prominent Greek neighborhood of Ottoman Istanbul, which was also the seat of the Greek Orthodox Patriarchate. (Figure 2) Invited by Mehmet II in the 15th century, renowned Greek families who settled here gave the neighborhood an aristocratic flavor. These families, who claimed descent from the great families of the Byzantine Empire, enjoyed special privileges and got rich through maritime trade. The Fener Greeks also had a special place in the

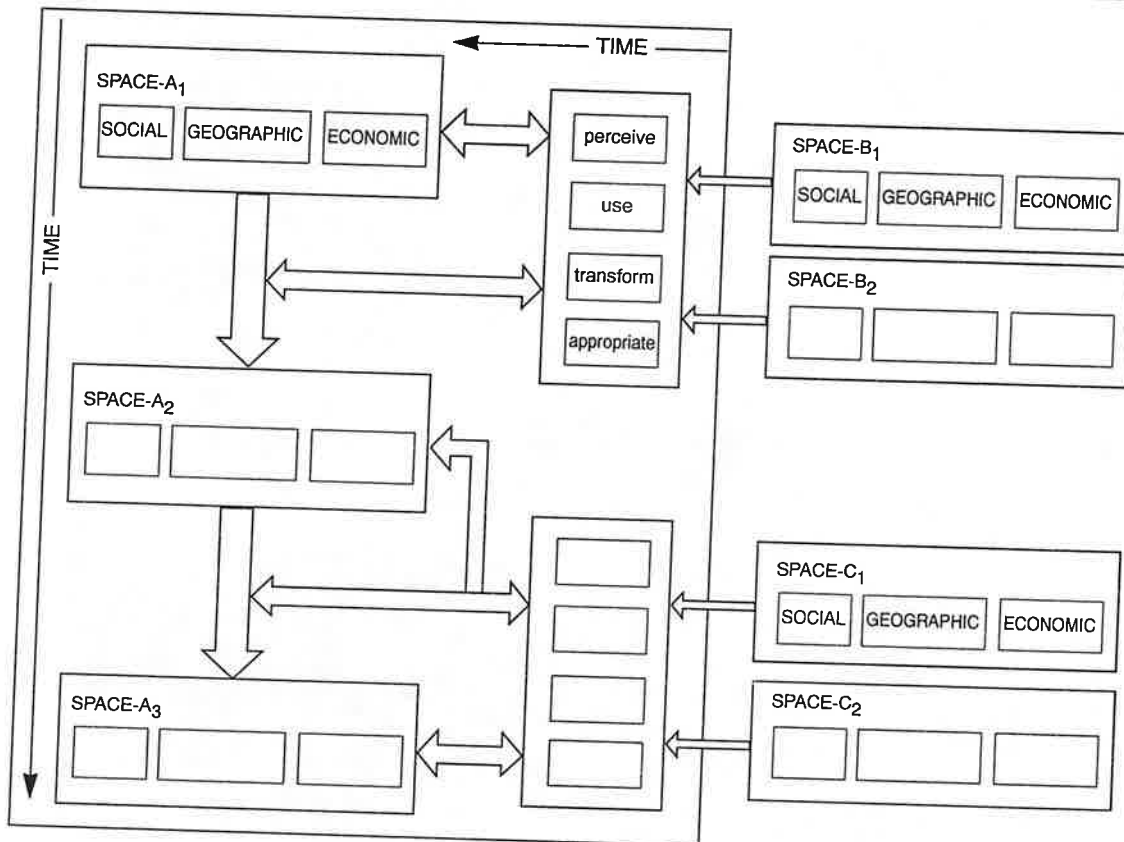


Figure 1: The Reproduction Process of Space

Ottoman social system. They served in important administrative positions, acted as translators for the Ottoman bureaucracy and had been influential in Ottoman foreign affairs.<sup>3</sup>

The social structure of Fener began to change as early as the mid-18th century, when the eminent and wealthy families of the neighborhood began to move to the shores of the Bosphorus. This process continued in the 19th century, as the emergent bourgeoisie, who became rich through international trade and banking, began to leave the area and moved to the newly developing prestigious neighborhoods on the other side of the Golden Horn, and especially to Pera. Nevertheless, Fener preserved its middle-class character in the early decades of the Republican era. The ethnic composition in Fener, however, became more mixed as more Turks settled here, although the neighborhood was still predominated by the Greeks until the 1950s.

The neighborhood filtered down the social ladder as its original population moved to the other parts of Istanbul such as Sisli, Yesilköy, Kadiköy and the Islands.<sup>4</sup> The development of small and medium scale industry along the banks of the Golden Horn helped to speed up this process by attracting people

of a different social make-up to the surrounding residential areas, including Fener. The political unrest in September 1955, had been a final blow for the neighborhood, after which most of its Greek residents left the country. The property in Fener changed hands or was left in a state of absentee ownership, which contributed to the social as well as physical decay of the neighborhood. All these events coincided with the time when rapid urbanization took its toll in Turkey and the population of Istanbul was escalating by the incoming rural masses. As Fener was one of the inner city neighborhoods with a cheap stock of available housing close to the business district and the industrial establishments along the Golden Horn, it absorbed some of the migrant population.

Today, Fener has completely filtered down and the urban fabric composed of 19th century houses in brick or stone is in a severe state of deterioration. The 2-3 storey houses, originally built for single-family usage on narrow-frontage lots, are subdivided and occupied by more than one family, increasing the densities to uncomfortable levels. In addition, the houses are generally substandard, lacking adequate bathroom and kitchen spaces and having sewerage and heating problems. These problems related to the standards of living are further

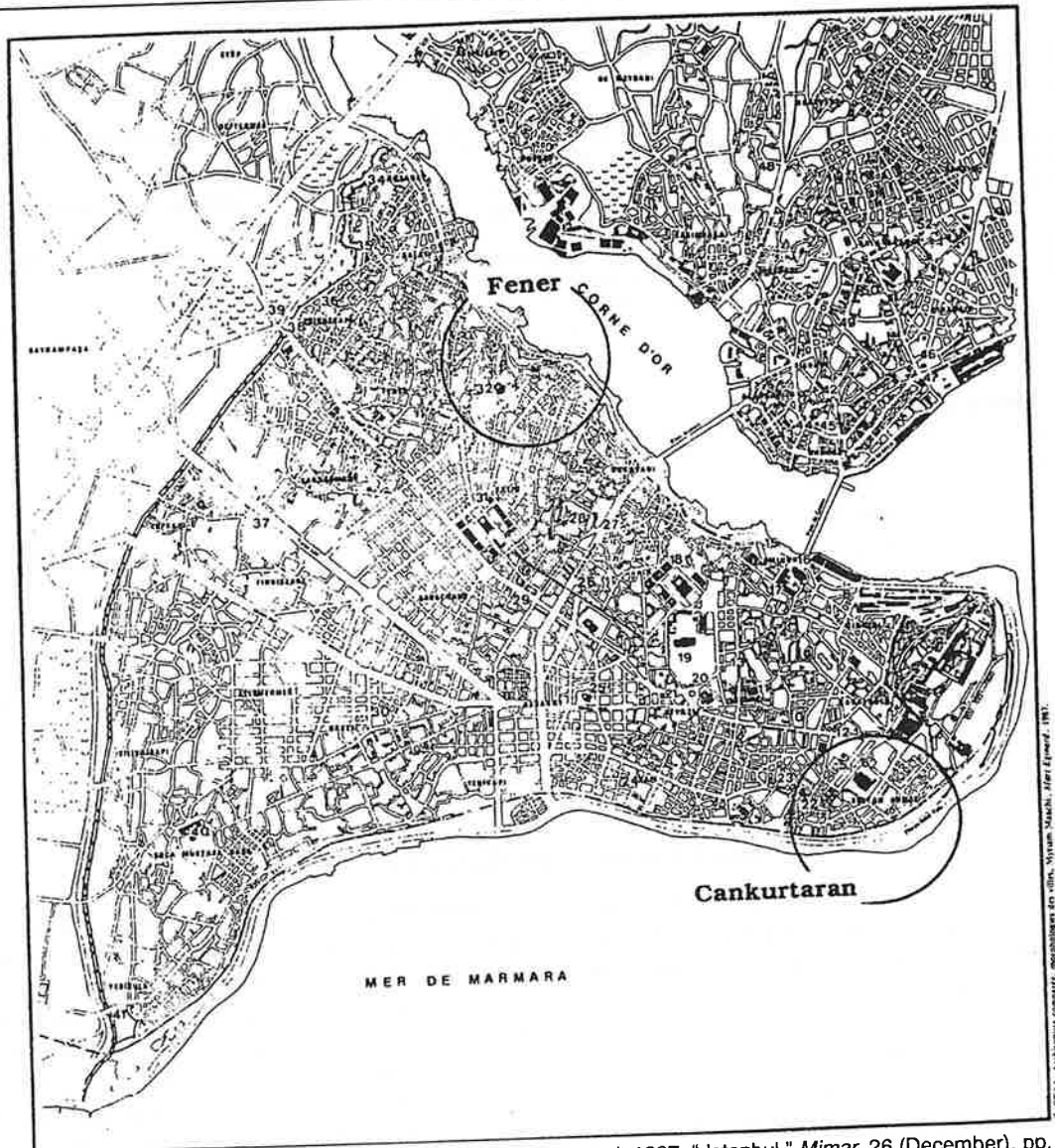


Figure 2: Location of Fener and Cankurtaran. Source: A. Borie. et.al. 1987. "Istanbul." *Mimar*. 26 (December). pp. 12-13.

exacerbated by low levels of maintenance due to the high rate of renter occupancy by people of limited means, the great majority of whom are migrants from the rural areas.

### Cankurtaran

The gentle slopes along the shores of the Marmara, with its southern exposure and the great panorama it offered overlooking Üsküdar and the Prince's Islands was potentially a site to be developed as a special place. (Figure 2) The opportunity provided by this site, where Cankurtaran is located, was well exploited by the builders of the city. Thus, Cankurtaran was developed as a special place both in the Byzantine and Ottoman times. However, its importance survived neither over time nor in the collective memory. The hills gently sloping from the Hippodrome (today's

Sultan Ahmet Square) down toward the Marmara was the location of the Great Palace, the first structures of which were built by Constantine. Embellished and enlarged by the succeeding emperors the Byzantine Palace complex extended over a vast area from the walls of the present Topkapi Palace in the east, and the Catladikapi Gate in the west.<sup>5</sup> The Great Palace began to fall into disuse towards the end of the 11th century. It was devastated during the Latin invasion of the city at the beginning of the 13th century,<sup>6</sup> and was finally abandoned altogether, when the main imperial residence was transferred to the Palace of the Blachernae in the middle of the same century.<sup>7</sup> At the time when Mehmet II took over the city, the area covered by the Great Palace was already in ruins.<sup>8</sup>

Beginning from the mid-15th century, Cankurtaran began to develop as a residential neighborhood on a portion of the grounds previously occupied by the Great Palace.<sup>9</sup> The proximity of the area to the Ottoman imperial residence, the Topkapi Palace, as well as to important religious edifices, the Hagia Sofia and the Sultan Ahmet Mosque,<sup>10</sup> resulted in the concentration of palaces and mansions of the Ottoman dignitaries around the Sultan Ahmet Square and down the slopes towards the Marmara, stretching over a large area from Ahirkapi to Kadirga, including Cankurtaran.<sup>11</sup>

Not much is known about the specific dynamics that transformed this area after the 17th century. However, it appears that the process by which the Ottoman dignitaries as well as the wealthy families began to move outside the walls and built magnificent waterfront residences along the Bosphorus during the 18th century marked, just as in Fener, the very beginnings of social and physical transformation in Cankurtaran.<sup>12</sup> Since the area was close to the commercial heart of the city centered around the Grand Bazaar, the Kadirga port along the Marmara and right next to the stables of the imperial palace, it appears that, over time, Cankurtaran was increasingly occupied by people who worked in these areas.

Up the hill, due to the location of various government offices, the vicinity of Sultan Ahmet preserved its prestigious character well into the early decades of the 20th century, where upper and upper middle classes settled. Infact, residents of the neighborhoods around the Sultan Ahmet Square state that, they used to somewhat look down upon the residents in Cankurtaran for they were of a relatively lower social standing.<sup>13</sup> In parallel to the further development of new prestigious areas to the north on the other side of the Golden Horn and the general loss of prestige for the peninsula, which became more significant in the 1950s, these areas also changed hands and, like Fener, Cankurtaran slid yet another step down the social ladder.

Today, the neighborhood is also in a state of deterioration, but less so than in Fener. The 19th century wooden houses, which characterize the urban fabric in Cankurtaran, are in a similar, if not worse, state of decay as the old houses in Fener. Due to the building material, which makes maintenance and renovation more costly and difficult, some of the wooden houses are so run down that they are even totally abandoned. However, there are newer buildings that are better kept, which comprise the urban fabric together

with the 19th century wooden houses. In addition, there are a few old houses which are renovated and adapted for re-use as hotels. Though they are limited in numbers, they foretell the trend for a new phase of transformation in Cankurtaran. The proximity of the neighborhood to the historic sites and monuments makes it vulnerable to change for the purposes of cultural tourism, which is paradoxically both an asset and a threat for conservation.<sup>14</sup>

#### **"NEW OWNERS" OF FENER AND CANKURTARAN: APPROPRIATION OF SOCIAL AND PHYSICAL SPACES**

In order to preserve cultural identity and provide continuity with the past, it is generally agreed that, deteriorated historic urban quarters such as Fener and Cankurtaran, should be conserved and regenerated. However, the fact that such quarters are now occupied by "others," often migrants with a rural background, is seen as the major problematic of conservation and regeneration policies concerning these areas. Not only because these are usually a group of low-income people, who cannot properly maintain these quarters, but also because they are a population group that is "different" than the one who once produced these urban spaces.

It is true that the migrants choose to settle in these old quarters primarily for practical reasons and do not have the intentions to upgrade the old houses for their historic and cultural value. In fact, it is usually the low levels of maintenance, which makes the old quarters affordable to these people who have only limited choices. However, over time, they appear to develop stronger ties with the historic urban spaces they occupy, and appropriate them both physically and socially.

For instance, proximity to workplace and the low rental and sale prices were the primary reasons, which affected the migrants' choice of residential location both in Fener and Cankurtaran. However, in both neighborhoods, there appeared to be a positive social space created by a strong network of social relations. People generally knew each other and had friendly relations with their neighbors.

In Fener, the expanse of social space was much larger than that in Cankurtaran, and was dominated by the network of relations among people who were from the same place of origin (*hemsehri*). In Cankurtaran, however, *hemsehri* relations was much weaker as compared to Fener.<sup>15</sup> In both neighborhoods, the ratio of knowing those people who were already set-

tled in the neighborhood when the respondents themselves came was high. While, the ratio of knowing the newcomers was also high in Fener, it was very low in Cankurtaran.<sup>16</sup> In fact, the residents in Cankurtaran seem to have established a community of people, who have known each other for a long period of time<sup>17</sup> and appear to consider the newcomers as "others," as they themselves have once been, and stated that they "cannot get along with the 'new comers' " because they have a "different state of mind and different ways of behaviour."

Overall, over 60% of the respondents stated that they liked their homes as well as their neighborhoods. About one third of the respondents in both Fener and Cankurtaran mentioned good relations with their neighbors as the major reason for liking their neighborhood.<sup>18</sup> Aspects of social space, i.e. "good neighbors," "friendly people," "knowing the people," were the most common responses in both Fener and Cankurtaran, given to the question what was best about their neighborhood. While "the presence of friends and relatives," was frequently cited in Fener, this response did not occur in Cankurtaran at all. Instead, the residents of Cankurtaran stressed that they liked their neighborhood because they are "used" to living here, and that they feel "belonged" to this place. These comments suggested that they felt a certain belonging to their neighborhood. Indeed, quite many of them said that they also liked their houses, for the simple reason that it was their "home."

It is also interesting to note here, that more than half of the respondents in Cankurtaran complained about the recent changes in their social environment. They frequently mentioned that "since the area has been taken up by businesses [meaning hotels], old residents have been increasingly moving out of the neighborhood," and because of that "neighborly relations have been vanishing."<sup>19</sup> According to them the hotels "disturb" the neighborhood, for they cause the area to be "noisy" and "crowded" and "full of strangers," who do not have appropriate manners.<sup>20</sup>

Hence, there was a strong "sense of community" in Cankurtaran, the loss of which, was quite a common concern to the current residents. In Fener, on the other hand, the respondents did not use expressions which indicated the existence of a similarly strong sense of community. This may be partially attributable to the conditions of living together in subdivided single family houses and the resulting higher densities, which may negatively affect the existence of a strong feeling for community. Or it may be attributable to the

fact that, Fener is not yet under any kind of pressure, which by pushing out the residential functions, threatens the sense of community.

In both Fener and Cankurtaran, people appeared to have appropriated their physical environments for certain qualities as well. The house acted as the mediator of this appropriation. When the respondents were asked whether they were satisfied with their houses and the reasons for their satisfaction, more than half of the responses referred to physical characteristics. They said they liked their houses because "it was a single family house (*müstakil*) and had a garden," or that "it received sun and had a view," that "it was large enough," or that "it was healthy, because it was built in timber." Some respondents even said that they liked the house they live in "because of its architecture," and because it was "old."

On the other hand, their complaints about the houses centered around the "low levels of maintenance" and low standards of living: that the houses were "so run-down," and that they were "damp," and full of "mice and bugs." They were "so small and inconvenient," and did not have "adequate kitchen and bathroom space."<sup>21</sup> These complaints showed the sensitivity of the residents to their physical environments and their aspirations in terms of housing quality.

In addition, their complaints about their physical environment were focused on insufficient municipal services. In both Fener and Cankurtaran, the most common complaint by far, was that the neighborhood was "littered," and was "full of rubbish." Other complaints involved the insufficiency of the infrastructure such as sewage, lighting, low maintenance of streets and the absence of parks and playgrounds. The residents blamed the municipalities for being indifferent to the proper provision of such urban services. When all these complaints and expectations are taken into consideration, it is apparent that the sub-standard conditions of living were the major factors, which prevented the residents of the two neighborhoods from more strongly appropriating their historic environment for its physical qualities.

#### **AWARENESS OF THE CULTURAL HERITAGE AND ATTITUDES TOWARDS ITS CONSERVATION**

The conservation policies are underlined by approaches that the "new owners" of old urban quarters do not deserve to be living there, for it is assumed that they do not perceive and appreciate the historic and cultural value of their environments.

Table 1: A wareness of the Cultural Heritage and Attitudes Towards its Conservation in Fener and Cankurtaran in Total

		Those who like "new" apartment houses		Those who like "old" houses		Neutral	Total
Would like the old houses to be demolished and replaced by apartment houses	No awareness of cultural heritage at all or only of monumental buildings	36	52%				
	A wareness of cultural heritage (monumental buildings and historic urban fabric)	1	2%				
Would like the old houses to be demolished and replaced and upgraded	No awareness of cultural heritage at all or only of monumental buildings	3	4%	3	4%		
	A wareness of cultural heritage (monumental buildings and historic urban fabric)			16	24%		
Neutral						10	14%
Total		40	58%	19	28%	69	100%

However, as the present research showed, some of the residents in Fener and Cankurtaran did indeed perceive the historic and cultural value of the urban fabric. Moreover, they had positive attitudes towards its conservation. Their responses to the following set of questions hinted their awareness of the cultural heritage:

- "Is your neighborhood an important part of Istanbul? If so, what is special about it?"
- "Are there important buildings in and around your neighborhood?"
- "Which houses do you like the most in your neighborhood?"

We considered the response "...because it is an historic place" or "...because there are old houses" to the first question as the major indicator of awareness about the value of the historic quarter, together with the response "historic" or "old" houses to either one of the last two questions.

Other respondents who considered their neighborhood as an important part of Istanbul either because it was "centrally located," "touristic," "close to the sea and shopping," or because it was a "quiet place," and did not mention the "historic" or "old" houses at all in

the first question; those who mentioned only the monuments in the second question; and those who said they liked "new apartment buildings" were considered as not being aware of the historic and cultural value of their environment.

In fact, this last group of respondents stated that they would prefer their houses, as well as the other houses with a historic value in their neighborhood, to be demolished and replaced by apartment buildings. Because, in their eyes, the apartment buildings were "more hygenic," "healthier," "larger and more spacious," "nicer," and "modern." Only for some respondents "new" apartment buildings explicitly connoted "modernity" and "higher prestige" (*mevkii yüksek*), however, they were mostly equated with "quality" and "convenience." (Table 1)

On the other hand, the first group of respondents, that is, those who were aware of the historic and cultural value of the houses they live in, preferred to repair and upgrade them. Moreover, they stated that they would not wish the houses in their neighborhood to be replaced by apartment buildings for the very reason that "there's nothing special about the apartment buildings" and that "they're everywhere." Some respondents even stressed the fact that if "apartmen-



Table 2: A wareness of the Cultural Heritage and Attitudes Towards its Conservation in Fener

<b>FENER</b>		Those who like "new" apartment houses	Those who like "old" houses	Neutral	Total		
Would like the old houses to be demolished and replaced by apart- ment houses	No awareness of cultural heritage at all or only of monumental buildings	65%					
	A wareness of cultural heritage (monumental buildings and his- toric urban fabric)	2%					
Would like the old houses to be demolished and replaced and upgraded	No awareness of cultural heritage at all or only of monumental buildings	10%					
	A wareness of cultural heritage (monumental buildings and his- toric urban fabric)		14%				
Neutral						9%	
Total		77%	14%				100%

Table 3: A wareness of the Cultural Heritage and Attitudes Towards its Conservation in Cankurtaran

<b>CANKURTARAN</b>		Those who like "new" apartment houses	Those who like "old" houses	Neutral	Total		
Would like the old houses to be demolished and replaced by apart- ment houses	No awareness of cultural heritage at all or only of monumental buildings	38%					
	A wareness of cultural heritage (monumental buildings and his- toric urban fabric)						
Would like the old houses to be demolished and replaced and upgraded	No awareness of cultural heritage at all or only of monumental buildings		9%				
	A wareness of cultural heritage (monumental buildings and his- toric urban fabric)		32%				
Neutral						21%	
Total		38%	41%				100%



talized," then their neighborhood would "lose its character" and its "specialness."

There was another group of respondents in our sample who did not have an awareness of the historic value of their immediate living environment. Yet, they still wished the old houses in their neighborhood to be repaired, instead of being replaced by new apartment buildings, simply because they preferred "single family living" (*müstakil yaşam*), or for the reason that if apartment houses were to replace the existing housing stock, then the neighborhood would "become overcrowded," and that there would be "no gardens left." Eventhough their preference for the upkeep of the historic building stock was for reasons other than its perceived or real historic and cultural value, these respondents seem to have perfectly appropriated their physical environment, for it responded to their needs and values. Thus, they represent a potential group for raising public awareness about the importance of protecting the urban heritage.

Overall, the respondents who perceived the historic urban fabric as valuable, gave priority to its conservation. This suggested that they have strongly appropriated the geographic space and wished to transform and reproduce it only by improving its physical qualities through repair and upgrading. This appropriation seemed to have been enhanced or compounded by the reproduction of the social space that the physical environment in question embodied in the social networks the "new owners" of these historic urban quarters have webbed over the years.

On the other hand, the negative attitude of those towards the conservation of the urban fabric was not solely because "historic or cultural heritage" did not have much symbolic meaning for them, but more so due to the sub-standard physical conditions, which made life existentially difficult. Although they were not feeling at "home" with the standards of living provided by these run-down neighborhoods, yet they seemed to be perfectly at "home" there, when the social relationships are taken into consideration. Thus, they expressed their wishes to radically transform their physical environment, and to reproduce it in a "new" and "healthier way," for which the apartment buildings seemed to be the only alternative that provided the single way out to raise their quality of life.

#### PARAMETERS OF AWARENESS AND ATTITUDES TOWARDS CONSERVATION

Probing into the demographic structure and socio-

economic characteristics of the "new owners" who share in common a historic urban space both in Fener and Cankurtaran revealed interesting results, which provided insights to the parameters that affected awareness of the historic and cultural value of the urban fabric.

It was striking to observe that those respondents who perceived the historic urban fabric as valuable and gave priority to its conservation were mostly second generation migrants or those who came to Istanbul in childhood. Whereas, those who did not perceive it as valuable and gave priority to its demolition were first generation migrants, that is, those who came to Istanbul as adults.

Furthermore, both in Fener and Cankurtaran, those people who had an appreciation to the historic character of their neighborhoods shared some or all of the following characteristics in common: First, they were mostly migrants from the Aegean and the Marmara Regions,<sup>22</sup> second, most of them had further education beyond primary school, and the majority of the household heads were either people who worked at jobs which require special skills or retired civil servants and artisans. In addition, half of the female respondents in this category were working women.

On the other hand, the second group of respondents, that is, those who did not perceive the historic urban fabric as valuable and who had a negative attitude towards its conservation, portrayed characteristics that were in contrast to those of the above. That is, they were mostly from regions other than the Aegean and the Marmara and had, almost exclusively, rural origins. There was a high ratio of those who had no schooling, eventhough almost all could read and write. Most household heads worked at jobs which do not require any special skills, and none of the female respondents were working women.

When the two neighborhoods were examined separately, the ratio of residents who did not have an awareness of the historic and cultural value of the urban heritage and who had a negative attitude toward its conservation was almost twice as much in Fener than that in Cankurtaran (65 % and 38% respectively). Whereas, the ratio of those residents who had such an awareness and who wished to conserve the historic urban fabric was more than twice in Cankurtaran than in Fener (32% and 14% respectively). (Tables 2 and 3)

The difference between the residents' awareness of

the historic and cultural value of urban space they live in and their attitudes towards its conservation in the two neighborhoods, was due to the concentration of respondents with the first group of demographic and socio-economic characteristics mentioned above in Cankurtaran, and the concentration of those with the second group of characteristics in Fener.

## CONCLUSION

For the planning profession old residential quarters present a crucial space of conflicting interests and priorities, which become especially problematic in the face of rapid social change and given the scarcity of resources. On the one hand, there is the need to protect the cultural heritage for the benefit of a vaguely defined general public. On the other hand, there is the need to develop policies which will provide solutions to the housing question of the low-income migrants. However, these two goals are not usually reconciled when historic urban quarters are in question. On the contrary, the fact that these quarters are now occupied by low-income migrants is usually seen as an obstacle for the protection of the cultural heritage, not only because these people do not have the means to properly maintain the historic buildings they live in, but also because they are seen as a group of people who do not belong to these places.

However, this pilot study suggested that the migrants who are generally addressed as "others," and whom we preferred to refer as the "new owners," seem to have appropriated their "new urban habitat" more than we tend to think. The appropriation of historic urban spaces by the migrants seems to increase through time, in parallel to their duration of stay in the city and the neighborhood. This in turn, suggests that, they should not necessarily be seen as "others," who occupy environments they themselves have not originally produced.

The urban conservation and regeneration approaches, which give priority to the protection of the "historic and cultural heritage" alone, and which do not take into account the interests of the "new owners" of old quarters, should be questioned on the grounds that they threaten a fragile community of people who have limited choices. For these approaches usually consider gentrification of old residential quarters by higher income groups or the rehabilitation of buildings for new uses as panacea for the regeneration of historic urban spaces. The resulting dislocation of the existing population, on the other hand, is seen as a legitimate process which ensures the success of the con-

servation of cultural heritage.

Even if necessary measures are taken to re-house the dislocated population elsewhere, which is rarely the case, the fact that they might have physically and/or socially appropriated their neighborhood is totally disregarded. Hence, existing residents are scattered in and around the metropolitan areas, and deprived of their established social networks in their community, they are atomized in urban space.

However, as this research undertaken in Fener and Cankurtaran suggests, the migrants, who try to make a new life for themselves in cities, reproduce such historic residential quarters through use, transformation and appropriation. Therefore, the sustainability of community should also be given a high priority in the agenda of planning policy for the conservation of historic and cultural heritage. Hence, in adherence with the principle of integral conservation adopted by the Council of Europe in 1975, approaches in urban conservation, which takes both the habitat and the inhabitants into consideration seems to be necessary.<sup>23</sup>

## Notes

- 1 A version of this paper was presented at the International Symposium on "Housing Question of the Others," Habitat II Pre-Conference, Bilkent, Ankara 23-25 November 1995. The author's names are listed in alphabetical order.
- 2 We would like to thank Professor Dr. Aysenur Ökten, who commented on the design of the interview questions and to Ebru Yılmaz and Bülent Barlak, who helped to conduct the interviews.
- 3 Inalcik, Halil. "Istanbul." *Encyclopedia of Islam*. 2nd ed. Leiden, 1978, 4: 241 and Inciciyan, P.G. *XVIII Asirda Istanbul*. Trans. H.D. Andreasyan. Istanbul: Istanbul Matbaasi, 1956, pp. 16-17.
- 4 Akin, Nur. "Fener." *Dünden Bugüne İstanbul Ansiklopedisi*. Vol. 3. Istanbul: Türkiye Ekonomik ve Sosyal Kalkınma Vakfı, 1993, p. 281.
- 5 Çelik, Zeynep. *The Remaking of Istanbul: Portrait of an Ottoman City*. Seattle and London: University of Washington Press, 1986, p. 15.
- 6 Eyice, Semavi. "Tarih İçinde İstanbul ve Şehrin Gelişmesi." *Atatürk Konferansları-VII*. Ankara: Türk Tarih Kurumu Basımevi, 1980, p. 103.
- 7 Çelik, Zeynep. *The Remaking of Istanbul: Portrait of an Ottoman City*, p. 18.
- 8 Eyice, Semavi. "Tarih İçinde İstanbul ve Şehrin Gelişmesi," p. 103.
- 9 Kuban, Dogan. "Ahirkapi." *Dünden Bugüne İstanbul Ansiklopedisi*. Vol. 3. Istanbul: Türkiye Ekonomik ve Sosyal Kalkınma Vakfı, 1993, p. 101.
- 10 Almost the entire structure of the Topkapi Palace was built between 1459-1465 during the reign of Mehmet II. The great Byzantine Church of Hagia Sofia was converted to a mosque again by Mehmet II, The construction of the Sultan Ahmet Mosque was began during the reign of Ahmet I (1603-1617), contributing to the prestige of the area.
- 11 Built in the 16th century, Ibrahim Pasha Palace lining the

Byzantine Hippodrome was the first of such great residences. The Ottoman chronicler, Evliya çelebi, lists a number of other which concentrated in the area mentioned above by the 17th century. Among them are, the Sokullu Mehmet Pasha Palace right below the Sultan Ahmet Mosque, Melek Ahmet Pasha Palace near Hagia Sofia, Rüstem Pasha Palaca and Koca Ali Pasha Palace at Sultan Ahmet, Yusuf Pasha Palace near Ahirkapi. See Eldem, Sedat H. *Türk Evi-Osmanlı Dönemi*. Vol.II. İstanbul: Güzel Sanatlar Matbaası A.S., 1986, p. 20 and Eyice, "Tarih lünde İstanbul ve Sehrin Gelismesi," p. 125.

- 12 According to the 18th century documents, old palaces and grand houses with extensive gardens, which were left in destitute were gradually torn down and rows of wooden houses and shanties were built in their place. See; Ahmet Refik [Altınay]. *On Altinci Asirda İstanbul Hayati* (1553-1591). İstanbul: Devlet Matbaası, 1930, pp. 67-68.
- 13 Interviews with Professor Dr. Mehmet özdoğan and Necdet Vidinlioglu who resided in these areas.
- 14 Fitch, James Marston. *Historic Preservation: Curatorial Management of the Built World*. New York: McGraw-Hill, 1982.
- 15 The ratio of knowing those people who were from the same village or town as the respondents themselves was the highest in Fener (80%). Only 29% of the respondents said that they knew people in their neighborhood, who were from the same place of origin.
- 16 In Fener, the ratios of knowing those who came to the neighborhood before and after the respondents themselves, and who were from a different place of origin were 57% and 40% respectively. Among the Cankurtaran residents, the ratio of knowing those people who were already settled in the neighborhood when they themselves came was the highest by 53%. While, the ratio of knowing the newcomers was the lowest by 6%.
- 17 47% of the respondents in Cankurtaran were residents in this neighborhood for 20 years and above. Whereas, this ratio was 29% in Fener.
- 18 these ratios were higher in Cankurtaran than in Fener.
- 19 "... isyerleri çogaldi, aile kalmadi, eski insanlar burayi terk ediyor...," "... eskiler tasindi, komsuluk kalmiyor..."
- 20 "...serseriler cogaldi," "... basibos insanlar cogaldi...," "... terbiyesiz insanlar geliyor..."
- 21 All of these complaints about the housing conditions were twice as much in Fener than in Cankurtaran.
- 22 The majority who came from these two regions were from Adapazari, Çanakkale, Edirne and Balikesir. Central Anatolia ranked second in terms of the place of origin among this group of migrants who had an awareness of the historic value of their neighborhood and they were mostly from çorum and Kastamonu. It is interesting to note also that one of our respondents in this category, a young women who strongly appreciated the historic character of Fener, was from Safranbolu, a historic town in the Black Sea Region, which is listed as part the World Cultural Heritage and became the symbol of large scale conservation at the urban level in Turkey.

## SUMMARY

What to conserve and why? For whom to conserve or whose environment to conserve? These questions reflect a crucial problematic for cities which are under the influence of rapid social change, and İstanbul, a world city with a history of 2700 years, is one of them.

İstanbul, a city of less than a million in 1950, is an expanding metropolis of about 10 million today. The processes of rapid urbanisation and metropolitan development exerted immense pressures on the rich cultural heritage of the city and created an increasingly heterogeneous cultural geography, where people of different origins and rural backgrounds brought to this great metropolis their own local cultures.

If one component of this new cultural landscape is the production by the incoming rural masses of new geographic and social spaces at the periphery, i.e. the squatter settlements, the other is the cultural and social reproduction of existing historic quarters, which are taken up by the same groups in search for an answer to the question of housing.

However, both research so far and urban policy-making have generally dealt with the housing problem and the problem of integration and cultural articulation of immigrants to their new urban environments an the context of the new geographic and social spaces created at the periphery. The reproduction of the old urban quarters has not sufficiently been addressed with an eye to the ways in which these quarters are appropriated by low income groups, often with a rural background.

Conservation and regeneration policies regarding such historic quarters so far, have commonly proposed in these areas functional changes, usually related to tourism, without a sufficient understanding of the needs of the "new owners" of old quarters, let alone taking measures to re-house them elsewhere in the city.

This paper will present the findings of a research in two old residential quarters of the historic İstanbul peninsula, which aims to understand the ways and the degree to which the "new owners" have appropriated these quarters, how do they relate to the historic environment they live in, and what "cultural heritage" means for them. It is believed that such empirical investigation will provide a crucial basis for the development of ethically sound conservation and regeneration policies.

## Approsh methodologique à la mise en oeuvre des plans et projets de réhabilitation/restauration L'exemple de Marseille - France

**Daniel Drocourt**

*Directeur de l'Atelier du Patrimoine de la Ville de Marseille, France;*

**Anh-Dung HO**

*Architecte-Urbaniste - Atelier du Patrimoine, France*

Il faut attendre les Instructions et Circulaires des 16 novembre 1832, 19 février 1841, 1er octobre 1841, 31 octobre 1845, 22 avril 1852 et 8 octobre 1874 pour voir apparaître les premières lois du 30 mars 1887 et du 3 janvier 1889 visant à la protection des sites et monuments historiques en France. Les différentes législations, essentiellement les Lois du 31 décembre 1913 et du 2 mai 1930, viennent par la suite compléter ces mesures. Toutefois, cette législation ne protégeait que les "oeuvres majeures" d'architecture. Cependant, la ville, composée de nombreux édifices de qualité variable et d'époques diverses, ne peut trouver sa valeur que dans l'unité urbaine d'ensemble.

Au mois d'octobre 1974, le Secrétaire d'État à la Culture avait lancé une nouvelle politique "Des Cent Villes" qui consiste à inscrire à l'Inventaire des Sites les "Centres Historiques" des cent villes de France de plus de 20 000 habitants et à confier à des architectes des études "des Plans de Protection". Dès lors, la politique nationale en matière de sauvegarde et remise en valeur du patrimoine historique des villes est à remettre en question:

- Que protéger ?
- Pourquoi protéger ?
- Comment protéger ?

### QUE PROTÉGER ?

Au regard de cette opportunité de protection, la loi du 31 décembre 1913, modifiée en 1943, relative aux Monuments historiques et leurs abords à protéger dans un rayon de 500 mètres est très sélective car elle néglige un autre type de patrimoine dit *d'accompagnement* qui mérite aussi une protection. Ce patrimoine, composé de nombreuses "maisons ordinaires", constitue une part quantitativement essentielle du cadre urbain et notamment un témoignage vivant de la culture architecturale et l'identité historique de la ville. Dans l'hypothèse inverse, où quelques-uns de ces monuments disparus, la *per-*

*sonnalité* d'une ville restera toujours identifiable grâce à la présence de ce "patrimoine ordinaire".

### POURQUOI PROTÉGER ?

La sauvegarde et remise en valeur des centres historiques ont pour but de :

- sauvegarder la spécificité culturelle d'une ville, voire même d'un région,
- maintenir la présence permanente de l'histoire dans la ville,
- protéger un patrimoine dont son état présent, quel qu'il soit, ne justifie pas la destruction,
- redonner à la ville un "cadre régulateur" de l'urbanisme et de l'architecture au regard de la production de l'architecture contemporaine.

### COMMENT PROTÉGER ?

La sauvegarde et remise en valeur du patrimoine architectural historique restera toujours un "objectif" subordonné aux modes d'utilisation du patrimoine immobilier. On ne pourra évidemment pas éviter les actions erronées de l'initiative des privés, les mouvements spéculatifs et la ségrégation sociale comme conséquences d'urbanisme à court terme. Donc, il faut que :

- les mesures législatives de sauvegarde du patrimoine historique s'intègrent bien dans une politique d'aménagement et d'utilisation du patrimoine,
- la protection du patrimoine architectural soit associée à la nécessaire revitalisation des centres historiques dépeuplés et dégradés,
- dans l'objectif de remise en valeur du patrimoine immobilier, une large couche de population, étant en majeure partie propriétaire, intervenants et bénéficiaires, participe à l'effort de reconquête des centres anciens. Donc, les recommandations de restauration immobilière devront tenir compte de ces impératifs et favoriser cette perspective,

- les mesures réglementaires puissent maîtriser les mouvements spéculatifs,
- l'État et la municipalité locale mettent en place un "Plan de Planification Urbaine" intégrant une somme de connaissances historiques, architecturales et techniques de construction et de restauration du bâti sous forme des "Documents réglementaires" (les Cahiers des Charges ou des Recommandations) et des "Plans Guides" qui seront fort utiles pour les maîtres-d'oeuvres publics ou privés dans leur conception des projets ou de leurs interventions. En outre, leurs efforts communs peuvent permettre d'organiser les différentes formations pour les professionnels (architectes, artisans...) en la matière.

#### **APPROCHE MÉTHODOLOGIQUE À LA PLANIFICATION URBAINE DES CENTRES HISTORIQUES :**

Les valeurs propres des centres historiques, architecturales, urbanistiques, sociales et culturelles sont de plus en plus intéressantes et importantes en matière d'étude de planification urbaine. Depuis fort longtemps on ne s'intéresse qu'aux édifices historiques protégés au titre de la loi de protection des Monuments Historiques et l'on oublie le reste, de sorte que la dégradation des éléments dits "ordinaires et sans intérêt" est aggravée, parfois difficilement remédiable, (tel est le cas des quartiers du Panier, Belsunce et Noailles) ou parfois irrémédiable, conduisant à la rénovation (tel est le cas des quartiers Grands-Carmes et Sainte-Barbe dans le centre ancien de Marseille).

En France, la planification urbaine des centres historiques, est, par principe assurée par l'État, d'une part, dont le Service Départemental de l'Architecture et la Commission des Sites qui le représentent, en application des Lois du 23 décembre 1913 relative à la protection des édifices classés ou inscrits et du 2 mai 1930 relative à la protection des sites classés ou inscrits à l'Inventaire des Monuments Historiques, et d'autre part, la municipalité locale en application de "servitudes de procédures" du Plan d'Occupation des Sols (le P.O.S.) en tant que document d'urbanisme de gestion. Jusqu'alors, la faiblesse de la planification urbaine des sites historiques réside dans des "documents de servitudes de procédures" sans contenu préétabli, reposant sur l'instruction du coup par coup de préavis de travaux.

#### **APPROCHES LÉGISLATIVES ET RÉGLEMENTAIRES :**

Il s'agit, en conséquence, d'appliquer les différentes

lois pour élaborer les procédures de "planification urbaine" visant à assurer une meilleure protection légale des centres historiques.

#### **VERS LA CRÉATION D'UNE "ZONE DE PROTECTION" :**

En application du Titre III de la Loi du 2 mai 1930, on pourra établir un véritable document de planification urbaine instituant une "Zone de Protection" qui peut définir préalablement les règles particulières relatives aux droits d'utilisation des sols et aux prescriptions architecturales. Au regard du POS en vigueur, elle aura pour effet de créer une pérennité des "servitudes" et la possibilité d'imposer plus strictement les "servitudes non aedificandi" (modifié par le Décret n° 77.861 du 26 juillet 1977 relatif aux "Servitudes d'Utilité Publique affectant l'utilisation du sol" et par le Décret n° 86.984 du 19 août 1986, Annexe 1.B relatif aux "Servitudes d'Utilité Publique relatives à la conservation du patrimoine").

La zone de protection doit comporter deux catégories de "servitudes" :

- "Servitudes générales" applicables à l'ensemble de la zone instituée,
- "Servitudes particulières" applicables à des secteurs spécifiques ou sensibles.

Vers la création d'une "Zone de Protection du Patrimoine Architectural et Urbain" (ZPPAU):

La création d'une ou plusieurs ZPPAU dans un centre historique, sur proposition ou après accord du Conseil Municipal, peut être instituée autour des monuments historiques dans les quartiers ou dans les sites à protéger ou à mettre en valeur pour des motifs d'ordre esthétique ou historique par l'article n° 70 de la loi n° 83-8 du 7 janvier 1983 relative à la répartition de compétences entre les communes, les départements, les régions et l'État.

Les dispositions de la ZPPAU ainsi que ses prescriptions particulières en matière d'architecture et de paysages urbains sont obligatoirement annexées au POS. Les travaux de construction, de démolition, de déboisement, de transformation et de modification de l'aspect d'immeubles ou de devantures commerciales seront soumis à "l'Autorisation Spéciale" après l'avis conforme de l'Architecte des Bâtiments de France.

Le dossier de création d'une ZPPAU comprend :

- un rapport de représentation exposant les par-

- ticularités historiques, géographiques, architecturales et urbaines de la zone,
- l'énoncé des "Règles générales et particulières" relatives à la protection partielle ou en totalité des paysages de l'architecture et de l'urbanisme,
- un document graphique délimité, le cas échéant, des zones soumises à des règles "spécifiques".

Toutefois, les "zones de protection" (cf. 1) créées en application de la Loi du 2 mai 1930 continuent à produire leurs effets jusqu'à leur suppression ou leur remplacement par des ZPPAU.

– Mars-1984 Loi de décentralisation. L'Etat confirme son rôle dans des domaines patrimoniaux de plus en plus divers et met en place les instruments de politiques locales: les COREPHAE (Commission Régionale du Patrimoine Historique, Archéologique et Ethnologique), les CRPS (Collège Régional du Patrimoine et des Sites) dans leurs domaines respectifs, orientent les choix régionaux tandis que les ZPPAU (Zone de Protection du Patrimoine Architectural et Urbain) établies avec les Municipalités organisent la prise en compte du patrimoine dans la vie locale.

#### **VERS L'INSTITUTION D'UN "SECTEUR SAUVEGARDÉ" :**

Une des procédures visant à assurer la meilleure planification urbaine des centres historiques est celle d'institution d'un "Secteur sauvegardé" (en application du Décret n° 77-737 du 7 juillet 1977 de la Loi n° 76-1285 du 31 décembre 1976) accompagné d'un "plan de sauvegarde et de mise en valeur" du patrimoine immobilier (en application de la Loi du 4 août 1962) ou d'un "Plan de Sauvegarde et de Mise en Valeur des Secteurs Sauvegardés" (en application de la loi du 17 janvier 1978).

Dans la pratique actuelle des villes anciennes dont les centres historiques n'ont pas été déclarés en "secteur sauvegardé, c'est le POS en vigueur qui est le seul outil réglementaire "protecteur". Il définit les règles générales de sauvegarde du patrimoine urbain dans les zones "U.A.", (le cas de Marseille, par exemple, le quartier historique du Panier est inscrit en zone "U.A.b.").

- N° 4: Proposition de règlement d'un périmètre de protection du patrimoine architectural et urbain,
- N° 5: Magasins et façades commerciales,
- N° 6: Marseille Porte d'Aix, repère historique.

Ce document permet une lecture historique qui constitue une approche essentielle à la recomposition harmonieuse des îlots à reconstruire et aux interventions sur les immeubles à réhabiliter. Il permet enfin de situer l'opération d'urbanisme dans l'histoire de la cité.

A l'intérieur du périmètre défini, les opérations de conservation, de restauration immobilière et de mise en valeur des secteurs, menées soit à l'initiative des collectivités publiques, soit à l'initiative d'un ou plusieurs propriétaires groupés ou non en Association Syndicale sont autorisées par l'article I. 313.3 de la Loi du 18 juillet 1985.

Le "secteur sauvegardé" et son "Plan de sauvegarde et de mise en valeur" serviront de document d'études et de "Guides de Référence" sur l'aménagement global des centres anciens. Ils répondent réellement aux impératifs historiques et architecturaux ainsi qu'à l'intérêt social et économique (dépenses des travaux et déduction fiscale) de l'utilisation du patrimoine existant. Ils permettent notamment à la Collectivité Publique d'engager les actions de sensibilisation, d'information d'aide architecturale et de conseils techniques à la restauration.

L'avantage de ces documents réside dans les prescriptions d'interdiction de démolir ou d'indiquer les immeubles dont la modification pourra être imposée par l'Autorité Administrative à l'occasion d'opération d'aménagement public ou privé.

#### **VERS L'ÉLABORATION D'UN "POS DE DROIT COMMUN" :**

Les POS apparus avant 1976 ne peuvent comporter des dispositions similaires à celles du Plan de Sauvegarde et de Mise en Valeur. La loi du 23 novembre 1976 portant sur la Réforme de l'Urbanisme renforce et complète les servitudes que peuvent instituer "les POS de droit commun", afin de mieux les adapter aux impératifs de sauvegarde et de mise en valeur des centres et quartiers anciens. Cette réforme législative témoigne de la nouvelle prise de conscience du nombre et de la valeur des ensembles historiques et s'ajoute une redécouverte de certaines dispositions générales du POS favorables à la protection des sites et à des exigences de réhabilitation du tissu urbain ancien: contrôle de

démolitions, de reconstructions ou d'aménagements de bâtiments à l'identique ou de curetages d'îlots.

### Le contrôle des démolitions:

Le "Permis de démolir" institué par la loi 1976 portant sur la réforme de l'urbanisme, améliore les conditions de sauvegarde des centres anciens sur trois points :

1 - Il s'agit d'un permis unique regroupant toutes les autorisations de démolition imposées antérieurement par les diverses législations,

2 - L'exécution de tout travail qui aurait pour effet de rendre l'utilisation des locaux impossible ou dangereuse est assimilée à une démolition et sanctionnée en l'absence d'autorisation par une obligation de remise en état dans un délai déterminé,

3 - L'extension du champ d'application du permis de démolir : il est désormais exigé en ce qui concerne les immeubles inscrits à l'Inventaire des Monuments Historiques, aux abords des Monuments Historiques, en sites classés ou dans les secteurs sauvegardés, dans les périmètres de "restauration immobilière" ainsi que dans les secteurs à protéger ou à mettre en valeur pour les motifs d'ordre esthétique, historique ou écologique (article L. 123.1.5ème alinéa du Code de l'Urbanisme) délimités par un POS rendu public. Le permis de démolir ne peut être refusé ou accordé que sous réserve de l'observation de prescriptions spéciales si les travaux envisagés sont de nature à compromettre la protection ou la mise en valeur des quartiers, des monuments et des sites.

Pour qu'un "POS de droit commun" soit valable et non opposable aux tiers, il faut préétablir la configuration des immeubles intéressants à préserver et annexer dans les documents graphiques POS.

### La reconstruction ou l'aménagement des bâtiments existants:

Cela consiste à prévoir les "zones délimitées" dans lesquelles la reconstruction sur place ou l'aménagement des bâtiments existants, pour des motifs d'urbanisme ou d'architecture, seront imposés ou autorisés avec une densité au plus égale à l'ancienne quel que soit le Coefficient d'Occupation des Sols (le COS) autorisé.

Cette disposition vise à maintenir le caractère morphologique, volumétrique ou historique des alignements dans les centres anciens.

### La démolition imposée à des fins de mise en valeur:

L'instruction au POS des obligations de curetage de certains coeurs d'îlots (en application à la Loi Malraux) à des fins de salubrité ou d'habitabilité ou de mise en valeur des façades sera plus intéressante sous l'angle de l'urbanisme que réglementaire.

La prescription des immeubles ou parties d'immeubles à démolir particulièrement dans les secteurs sauvegardés pourrait se baser sur les dispositions législatives subordonnant à la délivrance des permis de construire (par les articles R.313.5 et 17 du Code de l'Urbanisme) et des Autorisations Spéciales de Travaux (par les articles R.313.6 et 18 du Code de l'Urbanisme).

Ce POS de droit commun est un POS fin ou de protection, qui s'appuie sur la délimitation des secteurs à protéger ou à mettre en valeur en élaborant des documents graphiques beaucoup plus détaillés et met effectivement en vigueur des techniques de planification visant à assurer une meilleure sauvegarde des sites urbains à grand intérêt historique.

### "Secteur d'accompagnement":

Les règles sont identiques aussi bien pour les restaurations que pour les nouvelles autorisations.

### "Secteur sensible":

Les règles se différencient selon cinq catégories quand il s'agit de traiter un immeuble maintenu ou de construire un immeuble neuf:

**Catégorie 1:** l'immeuble apparaît dans son état original ou très proche de l'original: *prescription* : immeuble à restaurer.

**Catégorie 2:** immeuble facilement identifiable mais subit des dégradations ou des altérations telles que l'on ne peut imposer une restitution rigoureuse: *prescription* : seuls les éléments d'origine sont à conserver.

**Catégorie 3:** immeuble ne renvoyant pas un "type de référence" ou ne comportant plus que quelques vestiges d'un type: *prescription* : immeuble d'accompagnement.



**Catégorie 4:** immeuble en rupture avec l'architecture locale : *prescription* : immeuble ne pouvant être systématiquement démoli.

**Catégorie 5:** *prescription* : nouvelles constructions à réaliser.

#### APPROCHE ANALYTIQUE ET ÉLABORATION DES DOCUMENTS RÉGLEMENTAIRES :

##### **Méthode d'analyse: Les silhouettes urbaines:**

Les données topographiques et les relevés des bâtis permettent d'analyser les conditions de perception des silhouettes urbaines des sites. Ces éléments permettent une prise en compte des diverses approches visuelles extérieures complétées par des approches visuelles internes qui conduisent à la détermination détaillée d'une "enveloppe guide" du bâti, compatible avec la permanence de la silhouette historique.

Cette "enveloppe guide" est un ensemble de repères altimétriques à préserver.

##### **Les unités:**

Deux niveaux d'analyse à prendre en compte:

##### **Premier niveau: "l'unité élémentaire":**

C'est l'immeuble. Il comprend à l'unité de conception aussi bien que d'intervention et pourra être étudié en le décomposant en séquences ou ensembles.

Cette unité élémentaire est aisément identifiée et correspond à l'échelle à laquelle sont posés les problèmes ayant trait aux droits au sol.

##### **Deuxième niveau: "les niveaux de l'unité":**

C'est le patrimoine bâti constitué par des unités élémentaires. Malgré sa diversité apparente, un tissu ancien n'est pas une adjonction aléatoire d'éléments hétéroclites mais un ensemble dont la logique peut être saisie à différents niveaux.

Il conviendra donc de reclasser les bâtiments en des familles ou ensembles de même catégorie et d'en analyser les caractères. A partir de ces préalables, la démarche peut être définie en deux phases:

##### *Phase 1 : Recensement méthodique de la totalité des unités élémentaires du patrimoine:*

Il consiste à répartir les immeubles en des ensembles homogènes à partir des traits architecturaux communs: modénature de façades, nombre de travées, éléments décoratifs...

##### *Phase 2 : Analyse des ensembles constitués:*

(A partir des facteurs techniques, fonctionnels, idéologiques qui ont déterminé la configuration propre des immeubles de chaque groupe). Ce travail, appuyé sur l'analyse historique des conditions et du contexte qui ont engendré les formes architecturales repérées, reste d'un caractère général. Il permet de passer du stade de la classification (analogie formelle) à la typologie (classification explicative des caractères).

La phase d'analyse peut comporter dix procédures suivantes:

1. Recensement exhaustif des immeubles par photographie de chacune des façades.
2. Constitution d'un fichier comportant par façade, des indications permettant le repérage sur plan, des renseignements décrivant le bâti, des informations diverses, même de la présence des caves.
3. Comparaison des cadastres restitués à la même échelle. Ce travail permet de restituer les différents aspects fonciers du sol (propriétés et formes des parcelles) et de cerner les mouvements d'urbanisme du site (ouverture, fermeture, alignement des voies, création des places ou placettes dans le tissu historique.
4. Recherche historique ou repérage de datation des immeubles. Ces données nous permettent d'effectuer un classement général des îlots.
5. Classement des immeubles en fonction de leurs catégories.
6. Analyse historique et technique de l'architecture locale, régionale et nationale des époques concernées.
7. Repérage dans les villes voisines d'immeubles comparables. Analyse des similitudes et différences.

8. Établissement des hypothèses explicatives des filiations, parentés, différences ou ruptures formelles pour les principaux types d'immeubles.

9. Analyse des caractères de l'ordonnement des façades selon les différentes époques (nombre de travées, dimensions de baies, dessin de ferronneries, motifs d'ornements).

10. Vérification du classement et mise en évidence des types dominants (méthode de nuages et tableaux de croisement des facteurs).

#### ÉLABORATION DES DOCUMENTS RÉGLEMENTAIRES ET DES PLANS GUIDES:

La phase d'analyse précédente conduit à élaborer des documents réglementaires et des Plans Guides.

#### LES DOCUMENTS RÉGLEMENTAIRES: "LE CAHIER DES CHARGES":

Le "Cahier des Charges" élaboré pour les différentes typologies analysées aura pour effet de confronter les nécessaires transformations avec le bâti existant, d'harmoniser, d'orienter ou de freiner les modifications potentielles.

#### Procédure d'élaboration:

La procédure d'élaboration d'un Cahier des Charges comporte 3 phases suivantes:

- a - Repérage des modifications et altérations (perçements, travaux d'aménagement des devantures commerciales...),
- b - Établissement des recommandations à partir des traits dominants de chaque type et des nécessités d'adaptation du bâti,
- c - Mise au point du Cahier des Charges:  
Il s'agit de définir pour les constructeurs ou les intervenants des "règles d'intervention" conformes à la typologie originelle de l'immeuble. C'est la condition première de la sauvegarde et de la mise en valeur du patrimoine à partir des "unités élémentaire".

Il convient d'étendre aux particuliers les "règles de remise en état ou de renouvellement du bâti, travaux qui ne peuvent être à la seule charge de la Collectivité Locale.

Il convient d'assouplir les règlements du POS dans le cas qui nécessite une intervention ponctuelle (remise

en question de l'application obligatoire de l'alignement dans le tissu ancien).

- Le "Cahier des Charges" pourra apparaître sous deux formes:

- Le Cahier de Prescriptions: Il sera élaboré pour une application dans certaines zones ou secteurs déterminés en fonction de leurs caractères spécifiques, voire même d'une rue.

- Le Cahier de Recommandations: Il sera élaboré et appliqué dans un champ d'application élargi : le centre historique, secteur d'activités.

Dans le centre-ville, les rez-de-chaussée d'immeubles sont toujours l'objet de modifications successives pour mieux les adapter aux exigences commerciales et à la modernité des façades d'immeubles, quelles que soient leurs qualités architecturales ou historiques, sont partiellement ou totalement détériorées, parfois méconnaissables.

Il nécessite d'élaborer les différents "Cahiers de Prescriptions ou Recommandations" qui seront destinés à orienter ou imposer les intervenants en matière des travaux d'aménagement de devantures commerciales. Cette action vise à l'obligation de restituer l'échelle de l'immeuble et les éléments architecturaux disparus.

#### MISE EN PLACE DES CAMPAGNES DE RAVALEMENT OBLIGATOIRE À CARACTÈRE DÉCENNAL DES FAÇADES : EXEMPLE DE MARSEILLE

En application du décret du 26.3.1852, de la Circulaire du 26.3.1959, de la loi du 31.12.1976 et des articles L. 132.1 à 5 et R. 131.1 portant sur l'action de ravalement obligatoire à caractère décennal des façades, et les arrêtés préfectoraux prévus par la loi du 11.11.1940 donnant droit aux Maires des communes l'autorité de préparer "les campagnes de ravalement obligatoires" sur son choix de plusieurs rues en totalité ou en partie des rues, la municipalité de Marseille a lancé depuis 1982 une vingtaine de campagnes de ravalement visant à:

- Remettre en bon état de propreté et de rétablir les qualités structurelles et fonctionnelles des ouvrages présents sur la totalité des façades d'immeubles (au nombre de 4 995 façades) quel que soit le mode de construction et la nature des matériaux employés.

• Dans l'intérêt général de la politique urbaine, assurer une meilleure remise en valeur du patrimoine immobilier grâce aux différentes prescriptions imposées lors de l'exécution des travaux :

- les prescriptions réglementaires et techniques,
- les prescriptions municipales se réfèrent au "Document de Typologie des Prescriptions,
- les prescriptions administratives.

#### LES PLANS ET DOCUMENTS GUIDES:

##### Plan de "Formes Architecturales et Organisation" (le F.A.O.):

Le plan de "Formes Architecturales et Organisation" décrit les espaces qui ont hérité de différentes périodes de l'évolution urbaine et constitue les perspectives intéressantes:

- Énumérer les éléments d'architecture les plus intéressants.
- Rappeler les anciens espaces végétaux qui existent encore pour pouvoir exclure toutes intentions de construction.
- Définir l'enveloppe de la masse immobilière pour assurer le maintien de la silhouette urbaine.
- Indiquer les zones instituées dans un périmètre déterminé, dans lesquelles les opérations structurantes apparaissent comme opportunes et possibles et notamment les alternatives de servitudes de construction sont proposées pour inciter des interventions concertées.
- Définir le Coefficient d'Utilisation des Sols (le CUS), règle de hauteur, propre aux sites et aux abords des monuments historiques pour:
  - maintenir ou améliorer la cohésion des enchaînements de corniches et débords de toits (éléments de scénographie de la rue),
  - maintenir l'allure du vélum de toitures de manière à conserver la continuité et la hiérarchie des silhouettes de masse dans l'environnement paysager de la ville ancienne.

Cette règle de hauteur a pour effet de donner un instrument logique de la régularisation de l'intensité d'occupation des sols et par le même effet, de favoriser la véritable réhabilitation des bâtiments existants et à modérer leur destruction.

##### "ATLAS DES ÉLÉMENTS ARCHITECTURAUX ET TYPOLOGIE":

L'étude de recensement des éléments bâtis conduit à un classement des catégories "d'intérêt" et "de type":

- *Catégorie "d'intérêt"*: (notion de valeur).
  - Grand intérêt historique et architectural: les monuments classés ou inscrits à l'Inventaire des Monuments Historiques.
  - Intérêt pittoresque, artistique et esthétique : les spécimens exemplaires, les monuments et édifices ne sont pas protégés au titre des monuments historiques.
  - Intérêt décoratif : les ensembles décoratifs (soit un immeuble, soit un îlot).
  - Intérêt de la continuité urbaine : les modèles courants à valeur d'accompagnement.
- *Catégorie "de type"*: (notion de culture architecturale).

Le classement des types est déterminé en fonction de la culture architecturale du bâti: allant du type traditionnel et local (type de 2 et 3 fenêtres marseillais) à celui haussmannien.

#### EXEMPLES CONCRETS DE MARSEILLE

Marseille, la plus vieille ville de France, dispose dans son centre un grand périmètre historique d'environ 250ha qui est composé de plusieurs secteurs où le patrimoine urbain et architectural y est homogène au rythme de l'évolution de la ville intra-muros. La percée de la rue Impériale dans l'axe de la vieille ville en 1860, liée au développement du port maritime, et les 2 guerres mondiales avaient fait disparaître une grande partie du précieux patrimoine historique de Marseille.

La création en 1972 des différentes zones d'aménagements différées (ZAD du Panier) et concertées (ZAC de Grands Carmes-Sainte Barbe et Belsunce) donc la dernière ZAC-Canebière en 1991, affirme la volonté de protection du patrimoine culturel de la Municipalité de Marseille. L'objectif prioritaire est bien de remettre en valeur une grande partie du centre historique de la ville en forte dégradation depuis au moins deux dernières décennies, revitaliser la fonction résidentielle et susciter le retour au centre ville des

activités économiques.

### 1/- Création des ZAC (Zone d'Aménagement Concerté) et ZAD (Zone d'Aménagement Différé) dès 1972.

- ZAD du Panier: 8ha - 899 immeubles donc 4736 logements abritant une population de 8.500 personnes. Opération Programmée en 1974-1980 - Opération de restauration immobilière avec 4 périmètres de R.H.I en 1984-1987 - Création du Périmètre de Restauration Immobilière en 1993.

- ZAC de Sainte-Barbe: 1,5ha - 100 immeubles contenant 570 logements et 113 activités. Actions engagées en périmètre O.P3 Triangle Sainte Barbe consistent à démolir 73 immeubles (de 370 logements et 100 activités), restaurer 37 autres (185 logements), reconvertir l'ancien hopital des Incurables en Faculté des Sciences Economiques, restituer et restaurer l'ancienne halle de Puget, développer les nouvelles constructions destinées aux nouveaux équipements de services et d'accueils des étudiants, surtout l'Hotel du Conseil Régional.

- ZAC Belsunce: 21 ha.- 618 immeubles - 6.500 logements. Actions engagées en 2 périmètres O.P1-Francis Pressencé (concerne 78 immeubles contenant 378 logements et 95 activités) et O.P2-Nationale (concerne 106 immeubles contenant 436 logements et 275 activités). Ainsi 4 R.H.I (résorption d'habitat insalubre) ont été lancées depuis 1974-1989, 2 D.U.P viaire en 1984 . Dernièrement 2 périmètres P.R.I Thubaneau et Baignoire sont lancés en 1993.

- ZAC-Canebière: crée en 1991, concerne 546 immeubles et 2.000 logements. Les actions engagées concernent la remise en valeur architecturale des immeubles ainsi que la reprise économique de la Canebière.

En 1990, la Municipalité de Marseille, avec la participation et le concours apportés par l'ANAH et PACT Régional, avait crée un nouveau Périmètre d'Intérêt Général (le P.I.G) dans le centre ville, ayant une surface de plus de 600ha et de 15.000 habitats, qui auront pour objectif l'aide à l'amélioration des logements privés.

### 2/-Création des Périmètres de Restauration Immobilière dans le centre ville: quartier du Panier (en 1993-1994) et du Belsunce

Par sa libération cadre en date du 22-Juillet 1994, la

Ville de Marseille a voté un programme général d'actions concertées en faveur du centre ville. Celui-ci met particulièrement en évidence la nécessité, en complément des actions déjà engagées (Plan Canebière, OPAH et restaurations immobilières, espaces publics, stationnement, création d'équipements) ou en préparation (projet Euroméditerranée), d'entreprendre un effort global sur le centre ville notamment dans le domaine de l'habitat.

En effet, la présence d'un bâti trop inconfortable ou trop dégradé crée un obstacle à l'évolution souhaitée. Depuis les années 1980, une dynamique de réhabilitation a été développée, sans que les résultats ne soient encore suffisamment connus pour changer l'image de ces quartiers.

En conformité avec les options adoptées au titre du contrat de ville, notamment en matière de solidarité urbaine, les actions que la ville s'est proposée de poursuivre au cours des années à venir, s'organisent autour des trois objectifs suivants:

- transformer le tissu urbain et réhabiliter le parc immobilier dans le respect - indispensable du patrimoine architectural et urbain.
- favoriser, en adaptant l'action sociale, le rééquilibrage de l'habitat.
- développer le partenariat avec les acteurs privés.

Dans ce cadre, l'option a été prise d'accroître sensiblement le volume et le rythme des interventions visant à réhabiliter le patrimoine immobilier en développant la procédure de restauration immobilière engagée sur le secteur Récolettes et sur le Panier, qui motivent sensiblement l'investissement privé.

### 3/- Création des Zones de Protection du Patrimoine Architectural Urbain et Paysager (Z.P.P.A.U.P) du centre ville et du quartier du Panier.

La Ville de Marseille a pris l'initiative par deux délibérations du Conseil Municipal de prescrire la mise à l'étude de deux ZPPAUP, la première concerne le centre ville et la deuxième concerne le noyau historique de Marseille, le quartier du Panier. Cette démarche a pour objet, dans les secteurs à valeur de patrimoine, de redéfinir les règles du jeu entre la Commune, l'Etat et l'usager. La réussite de la réhabilitation et de la mise en valeur d'un quartier ancien s'apprécie non seulement à la qualité de la conser-

vation et de la restauration du bâti ancien ou au respect des alignements dits 'historiques', mais surtout à sa capacité à attirer de nouvelles populations, de nouveaux commerces ou de nouvelles activités susceptibles de redonner la vie et le dynamisme perdus au fil des années de paupérisation. Il faut donc s'attacher à mettre en valeur le quartier du point de vue historique ou architectural mais aussi en tenant compte de l'attractivité future du quartier. L'architecture du patrimoine et du paysage, avec l'appui et conseil scientifique de l'Atelier du Patrimoine.

L'objectif des dispositions de la ZPPAUP est la sauvegarde et la mise en valeur du patrimoine architectural urbain et paysager. Elles fixent les règles architecturales, urbanistiques et paysagères nécessaires à la préservation et la mise en valeur de ce patrimoine. Leur champ d'application est limité strictement aux mesures liées à cet objectif; les autres aspects, tout aussi importants, relèvent de l'application du Plan d'Occupation des Sols de la Commune, qu'elles ne sauraient remplacer, mais

plutôt compléter.

Les règlements de la ZPPAUP comportent obligatoirement deux sortes de documents:

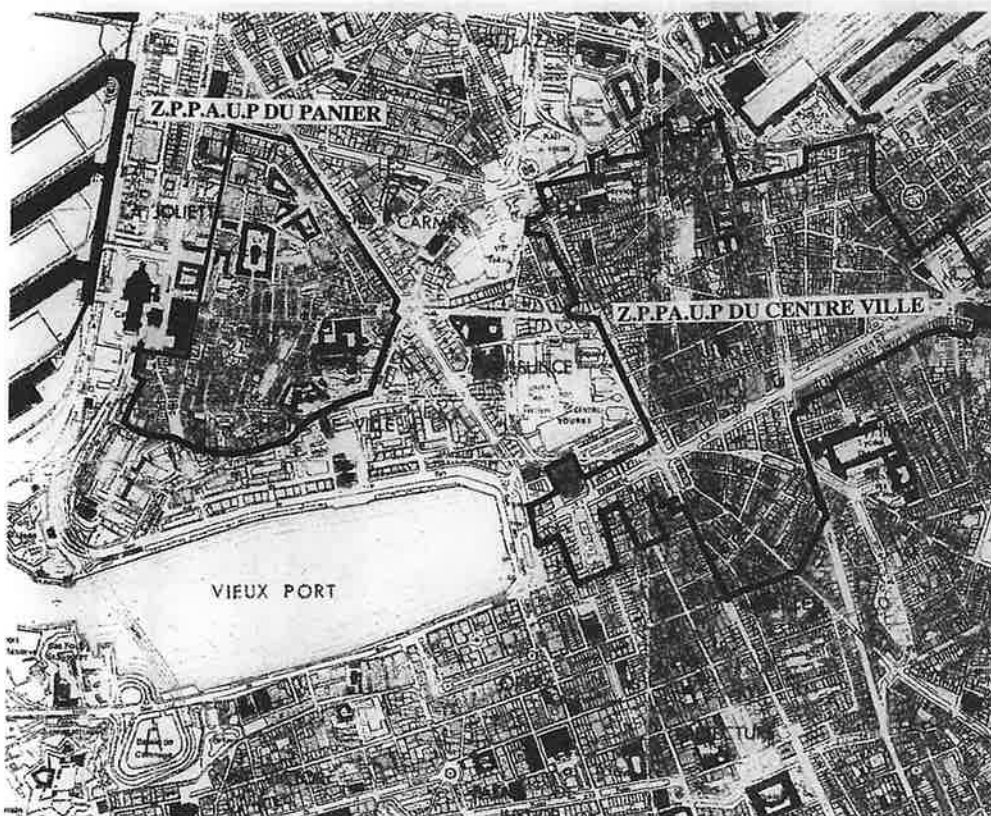
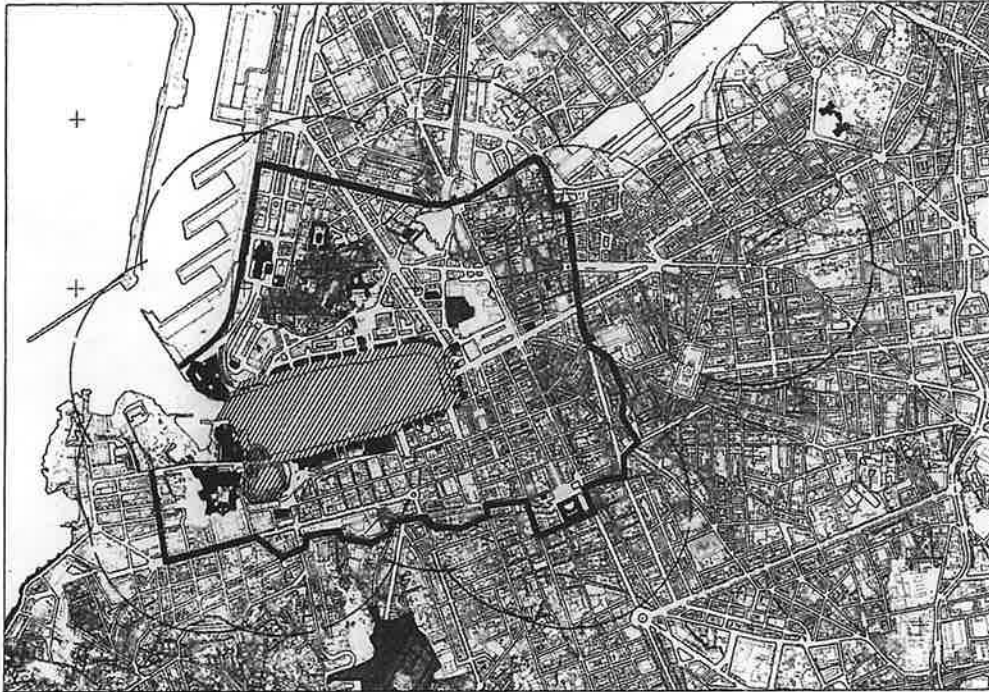
**-Les pièces écrites:**

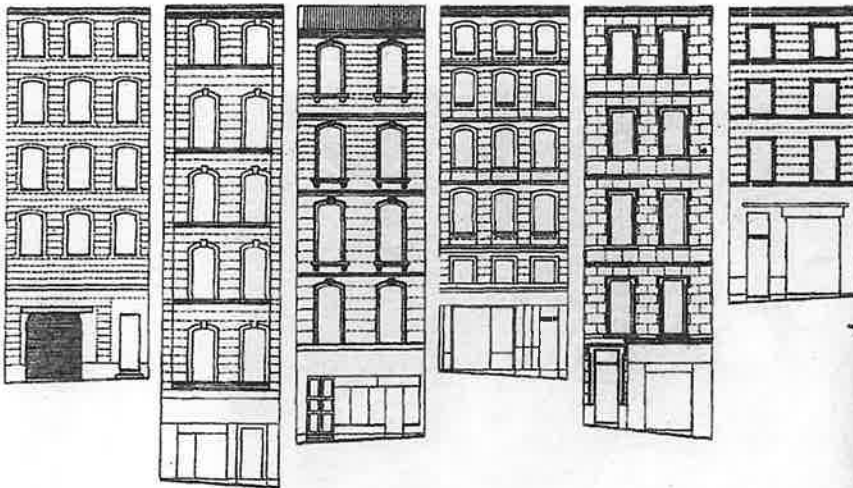
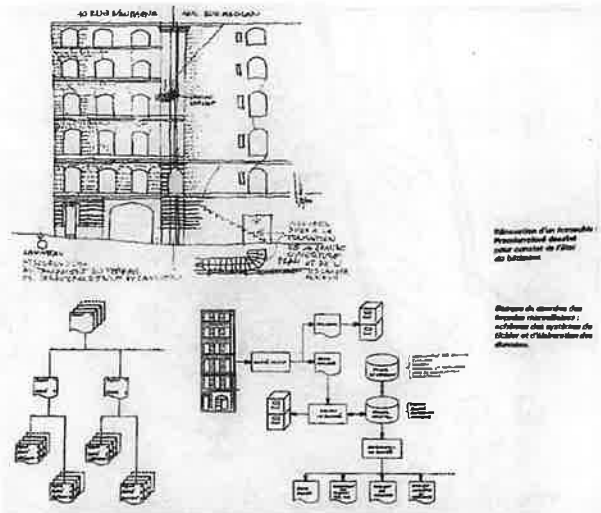
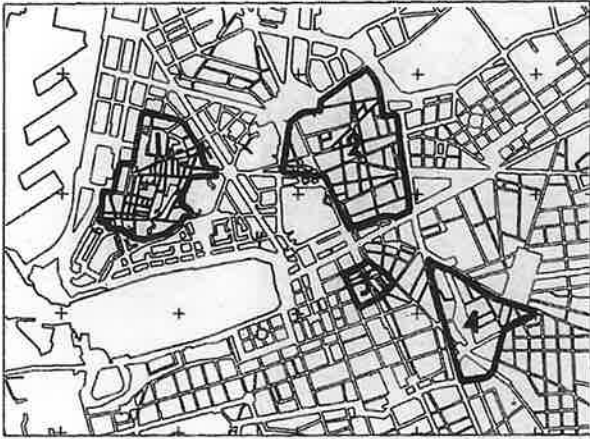
+ **"Les règlements"** fixant les dispositions architecturales et paysagères indiquant les conditions générales de restauration, d'aménagement ou de construction et **"les annexes au règlement"** comportant une liste des édifices protégés au titre de la Loi 1913 et une deuxième liste des prescriptions particulières de la ZPPAUP applicable dans le périmètre déterminé.

**-Les pièces graphiques':** les différents plans.

**3A- La ZPPAUP du centre ville - quartier Belsunce** (par délibération du Conseil Municipal du 22 Juillet 1994 )

**3B- La ZPPAUP du Panier** (par Délibération du Conseil Municipal du 27 Février 1995):



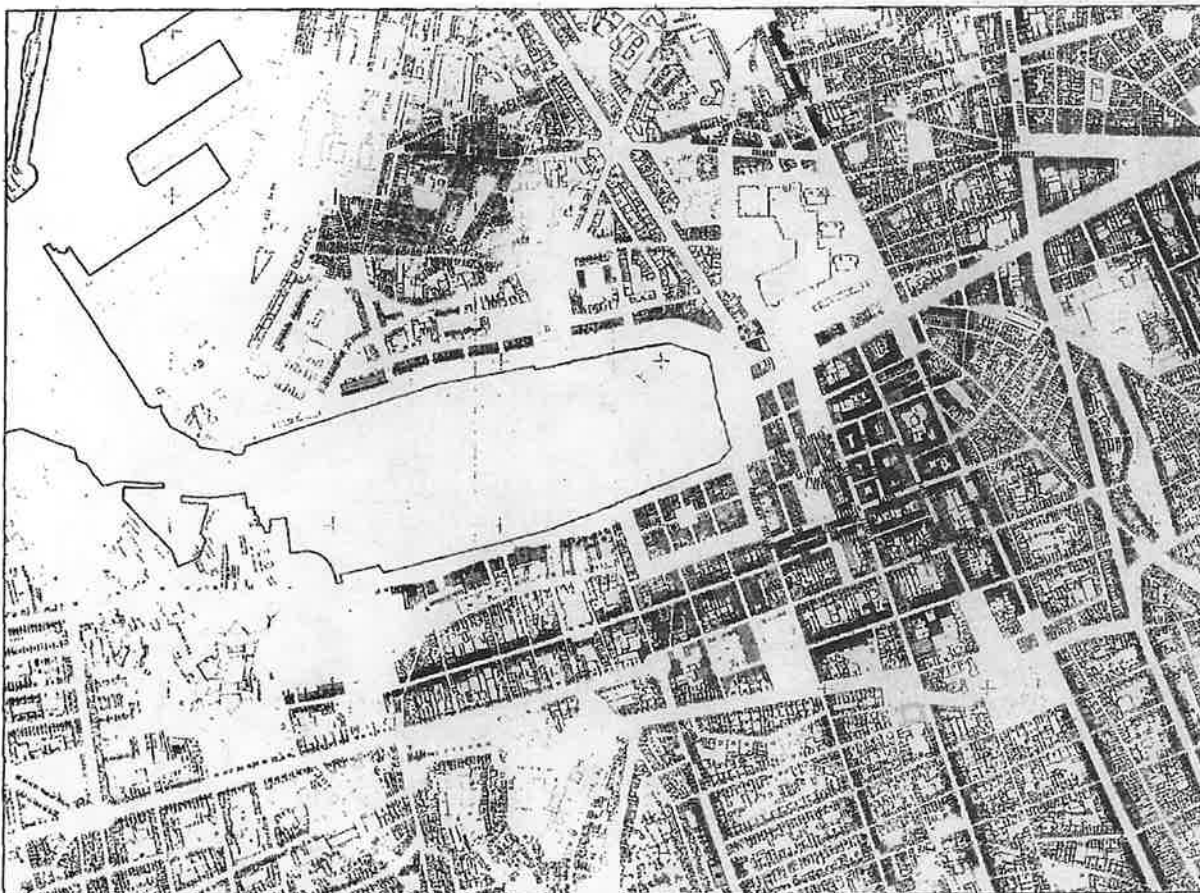


Diverses typologies de façades : gravure sur enduit avec encadrements en trompe-l'œil, en maçonnerie, en ciment mouluré ou en léger retrait et enduit fausse pierre avec marquage de doubles joints creux (dernier exemple).



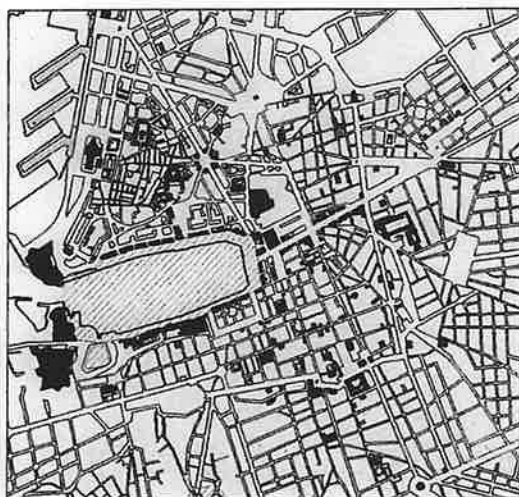
Couverture des Cahiers des Représentations pour la rue de la République, chaque opération fait l'objet d'une telle publication. Les Cahiers sont disponibles à l'Atelier de la Ville de Marseille Savare Balzac 13001 Marseille.



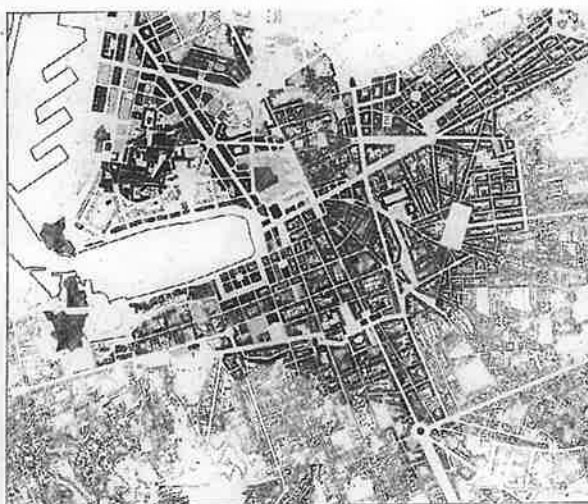


**Plan du programme de ravalement des façades.**

*Une procédure informatique permettant de suivre des campagnes a été mise au point par l'Atelier du Patrimoine de la Ville de Marseille : la Cartographie informatisée et le programme "Phocéa" du Videodisque.*

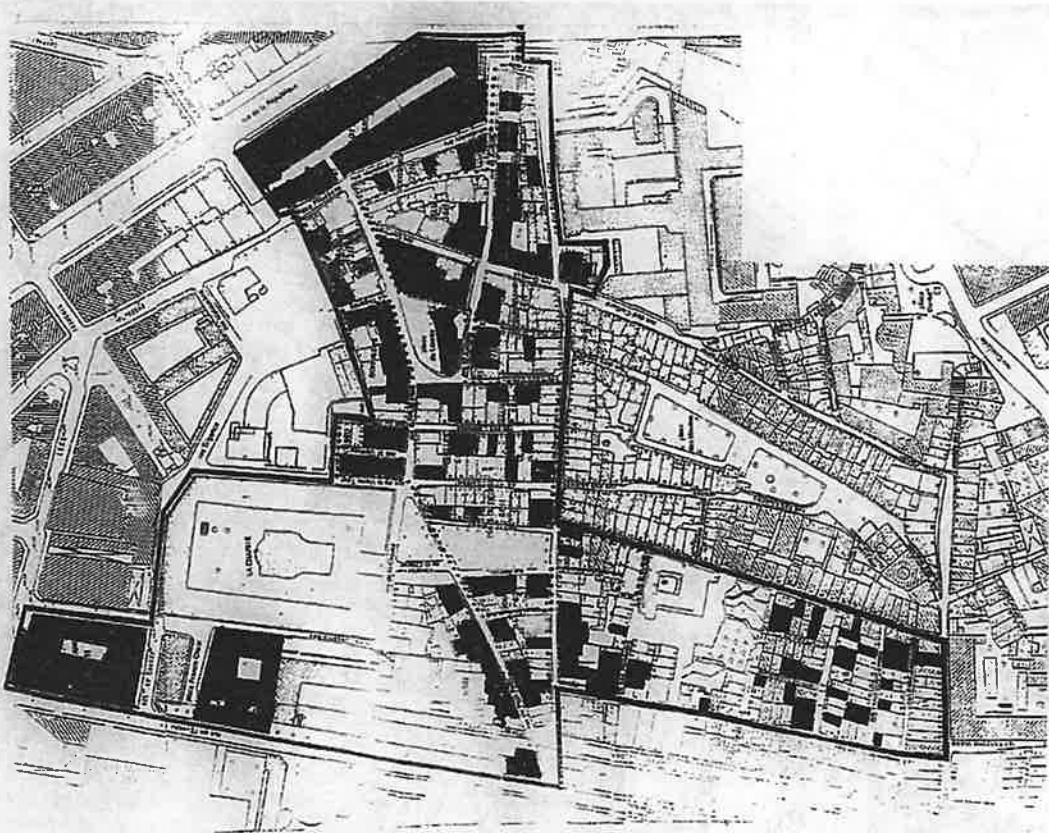


*- "Atlas des Mémoires architecturales du Centre Historique de Marseille"  
 (Cartographie Informatisée CARMIS II)  
 - Monuments historiques et sites classés ou inscrits à l'Inventaire de monuments historiques à protéger au titre des Lois 1913 et 1930. (en bleu)  
 - Edifices à l'intérêt artistique, pittoresque et esthétique à protéger au titre de la Loi N°72-1190 du 29-12-1972. (en rouge)*



*"Atlas du Patrimoine Architectural"  
 - "C.A. du Plan d'Occupation des Sols de la Commune de Marseille Centre ville"*

**Les périmètres du P.R.I du quartier Panier**  
 (Périmètre de restauration Immobilière-Loi Mairaux 1962)  
 Tous travaux de restauration et de réhabilitation seront soumis à l'Autorisation Spéciale des Travaux (A.S.T) et décaissés dans l'année qui suit sur la totalité du montant des travaux dépensés.



**LA Z.P.P.A.U.P.**  
 Périmètre de restauration Immobilière-Loi Mairaux 1962

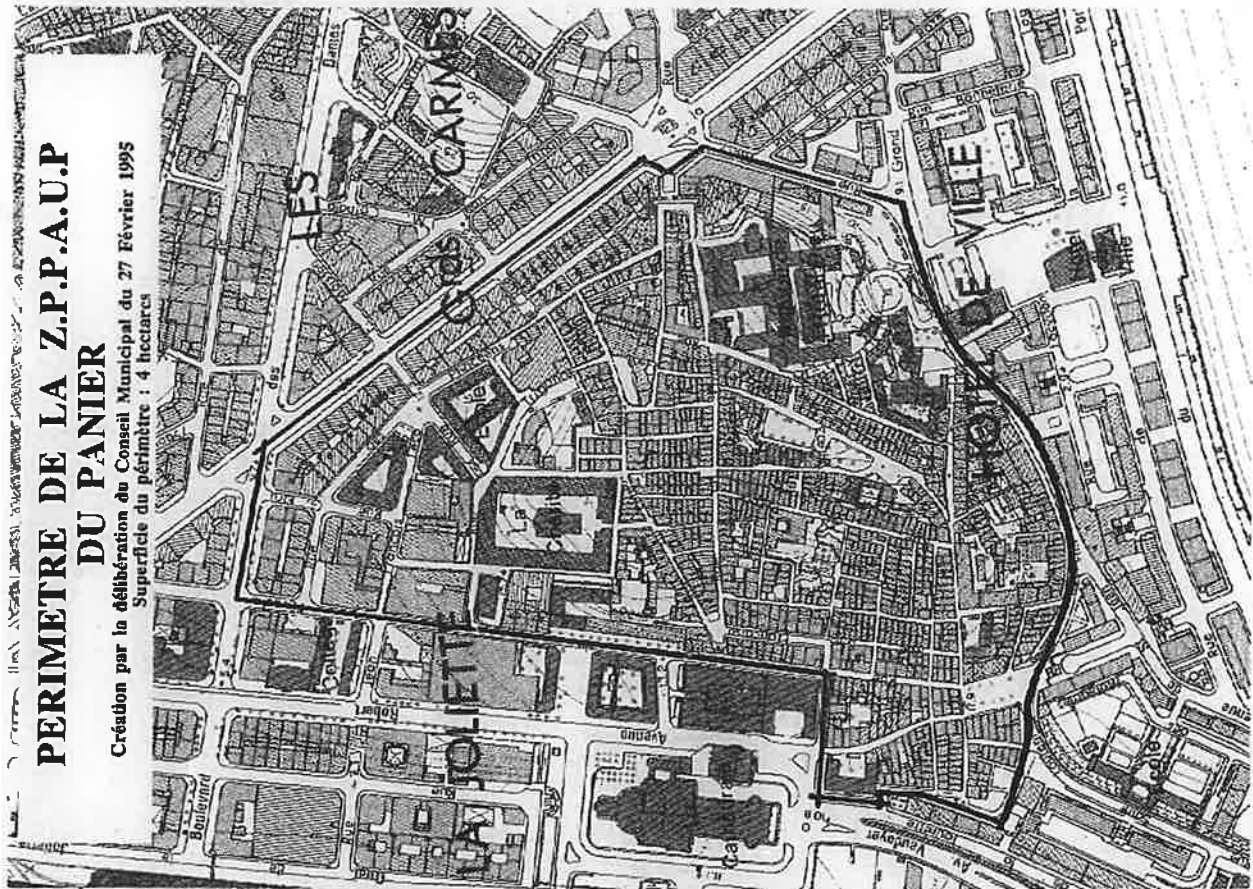
**R.I des Recolettes.**

**R.H.I Relais-Baignoire**

**P.R.I -Thubaneau -D.U.P.**  
 (Délibération du Conseil Municipal du 28-9-1992)

**Périmètre de la Z.P.P.A.U.P du quartier Belsunce**

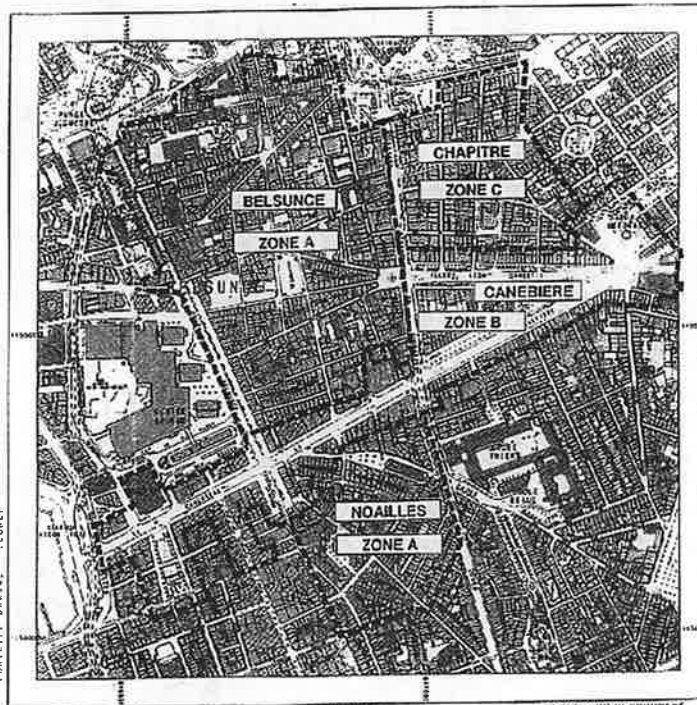
A l'intérieur d'un périmètre du P.R.I Périmètre de restauration Immobilière-Loi Mairaux 1962 tous les travaux de restauration et de réhabilitation seront soumis à l'Autorisation Spéciale des Travaux (A.S.T) et décaissés dans l'année qui suit sur la totalité du montant des travaux dépensés.



**ZPPAUP BELSUNCE**  
 2<sup>e</sup> RAPPORT INTERMEDIAIRE  
 AVANT PROJET DE DELIMITATION  
 JANVIER 1986

Proposition de découpage de la ZPPAUP en zones homogènes

- ZA Quartiers BELSUNCE et NOAILLES
- ZB LA CANEBIERE et LES ALLEES LEON GAMBETTA
- ZC Quartier CHAPITRE



**Z.P.P.A.U.P DU CENTRE VILLE**  
 Création par la délibération du Conseil Municipal du 22 Juillet 1994  
 Superficie du périmètre: 27 hectares





## Reconstruction and its Interpretation in Russia

**Natalia Dushkina**

*Russia*

As no other form of activities in the field of architectural and urban conservation, reconstruction bears in itself the dialectics of "preservation" and "development". Exactly in this notion the forces of constructive-destructive pattern are concentrated. We are dealing here with the character of the relationship between "reconstruction" and architectural creative work, between a "monument", conservative in its essence, and the nature of an architecture, aimed at making new forms and spaces. This sometimes hidden conflict leaves its mark on all sides of activities linked with heritage preservation.

An example from Russia, experiencing until now heavy social and political changes, gives us a clear picture of this problem. Moscow, as the capital of Russia, the symbol of a new stage in transformation, carries the whole pathos of reconstruction and presently reminds one of a gigantic building site.

In the historical centre alone (about 10.000 hectares) the total reconstruction of numerous residential and public buildings, and historical quarters is being carried out. Construction goes on in the main streets and central squares, including the environs of the Kremlin and the Bolshoi Theatre. The Kremlin itself and Red Square are being renovated. Churches and monasteries which are being returned to the Church are re-opening after repair. The churches which were destroyed in the Soviet era are being reinstated. The first among them is the Cathedral of Christ the Savior, historically the largest temple in Moscow. Work does not stop here, day and night. The rise of wide public interest in the reconstruction of the city reminds us of the Soviet enthusiasm of the 30s and 50s. The Moscow Mayor is extremely active in this respect. Such is the visual image of today's Russia.

However, all these events happening under the banner of democracy, "capitalization" of society, the revival of national culture and Christian Orthodoxy, make us think not only with hope, but also with alarm about the future of Russian heritage. From time to time, historians and specialists in the field of monument conservation are apprehensive. Articles on heritage with significant headlines, such as "Conveyor of Mutants", "Aggression of Fakes" appear in the press. This contradictory and rather

complicated picture, reflecting as many positive as negative phenomena, demands its analysis.

In order to understand and to estimate these events, it is necessary to see the sources of this process in a retrospective view. One cannot forget that Russian heritage, being an integral part of the European tradition and culture, was forced out of its evolutionary development in the 20th century.

But first let me make some remarks on the very term of "reconstruction". As is generally known, its meaning is commonly connected with "building anew", having in mind the reproduction of a destroyed monument on a precise documentary basis and using new materials, but preserving the original forms lost during a war, fire or a calamity.(1)

In practice this notion, in spite of the metamorphosis of the term during the all-European discussion on "conservation or restoration", which resulted in its disappearance from the text of the Venice Charter(2), demonstrated its amazing tenacity. While using a statement that restoration is "operation qui doit garder un caractere exceptionnel", the term "reconstruction" has been diffused, leaving on the surface of the theoretical doctrines its generic indications. So, in the Venice Charter itself we can meet "restitutions conjecturales"(Art.9), "les adjonctions" (Art.13), "le degagement d'un etat sous-jacent"(Art.11) as well as "le déplacement de tout ou partie d'un monument" (Art.7), which are permitted in exceptional cases. This factor indicates the methodological vagueness of boundaries between restoration and reconstruction, stresses the vitality of fragmentary reconstruction and preserves the possibility of its wide practical use.

Moreover, extensive and uncontrolled application of "reconstruction" as an instrument of practical activities in architecture and urban design, also promotes the vital capacity of this term and influences conservation. At this point we meet a coincidence of two different meanings, often opposed to each other in one and the same term, which becomes especially dangerous in an architectural-historical environment.

It is possible to present five consecutive periods in the development of this notion in Russia, beginning

from the first third of the 19th century- a moment of conscious attitude to a "monument", and until now. They could be characterized briefly in the following way:(3)

The *first period* embraces the pre-revolutionary development of the Russian school of scientific restoration and its state during the first decade after 1917 - the year which became a turning point not only in the history of Russia as a whole, but also in the fate of its historical heritage.

During this period the scientific criteria in conservation were worked out within the general course of European theory and displayed an evolution of "reconstruction" towards its gradual demarcation with architectural profession. The notion of "reconstruction" was put within the framework of scientific limitations and requirements of accurate documentation. The creative credo of an architect was gradually deprived of a composer's right for freedom when he treated an historical building. Authenticity became an independent category within the hierarchy of values. Among the best examples are the restoration of the Church of the Saviour on Nereditsa in Novgorod (1902-08), the reconstruction of the St. Basil's Church in Ovrouch (1905-10).

As to the reconstructive actions in an urban historical environment, they were rather insignificant. Russian town-planning aesthetics of this period was consonant with the principles of C.Sitte and Ch.Buls, who had formed the basis of urban conservation in Europe.

The *second period* is defined as the mid 20s-30s. In the history of Russian heritage it is famous for tremendous losses, mass monument repressions and could be estimated as national cultural catastrophe.

During this period the notion of "reconstruction" lost its meaning and was completely forced out by the bacchanalia of "destruction". Urban reconstructions of the 30s dealing with the historical core of a city possessed tremendous destructive force. Complete coincidence of negative meanings hidden in the notion of "reconstruction", occurred. It contained no ethical consciousness and bore the features of aggressive historical nihilism. The architectural profession itself had received uncontrolled inner freedom, as well as capacity for justification for the destructions going on. Moscow was the first to sus-

tain heavy losses and presented the most dramatic example.

The *third period* is linked with the post-war reconstructions as a result of warfare on the territory of the USSR. Russian heritage was covered by another mighty wave of destruction - this time of an external character. During this period the salvation of heritage acquired a nation-wide scope and had an enormous political, cultural and historical significance.

It is possible to point out two approaches. The first one deals with a reconstruction based on precise documentation and research, on eyewitness accounts and knowledge of the monuments as they were at the moment of destruction. That was the case with the ensembles of Petershoff, Pavlovsk, Tsarskoye Selo, Gatchina, the Church of God the Saviour on Nereditsa in Novgorod. In all cases we have got copies; however there was an attempt to get closer to the originals with a great degree of certainty.

But there were also the examples, when the structures were simply "designed" in a style and based on obviously insufficient documentation. These projects had a conditional character, coming close to hypothetical reconstruction and reviving the principles of stylistic restoration (the Church of God the Saviour at Kovalevo in Novgorod is among them). Authenticity stopped playing its role as an important scientific criterion again. The ethical frames of the profession in conservation, already accepted as standard, were violated.

As for the urban reconstruction, the blossoming of the Stalinist "baroque" architecture provoked the denial of a true continuity in the combination of scales, volumes, mass, rhythms of new ensembles with saved fragments of the historical fabric.

However, the rise of restoration activities during the post-war period, an acceptance of several resolutions on heritage protection and historic cities at the end of the 40s with the elements of "conservative" reconstruction, generally supported the state interest in the sphere of architecture. A stride from the negation of heritage to its utmost "use" was made.

The *forth period*, dealing with reconstructions from the 60s to the mid 80s, consolidated the oppositions between the "historians" and "practicing" architects.

Some reconstructions in the field of architectural conservation were marked by a frankly "decorative" manner. Among them the reinstatements of the walls and towers of Krom and Dovmontov Gorod in Pskov, the fortress in Staraya Ladoga and the Golden Gates in Kiev. Instead of conservation of archaeological sites, falsified "copies" were built, based on a conditional, hypothetic scheme, insufficiently documented. These structures could not be attributed even to the class of reconstructions. Authentic fragments were ruined, practically irretrievably. For the first time in the history of reconstruction in Russia there was such liberty in the interpretation of a monument. The process of mechanical destruction was gradually transformed into the mechanical reproduction of historical structures.

A series of authoritarian urban reconstructions were carried out in the historical centre of Moscow ( the Kremlin, Zaryadie, Kalininsky avenue). Insufficient legal defence of the monuments was now accompanied by a deterioration of the aesthetic qualities of the environment.

Importantly, at that very period the destructive basis of practical reconstruction began to conflict openly with conservation policy. Implementation of "zoning" and the notion of "historic city", the issue of the law on monument protection in 1976, the first one in national history, strengthening of the state services and research institutions were partly an obstacle in the way of destructive processes.

All these events, happened in the Soviet history, prepared the final, fifth period in the development of reconstruction in Russia. It embraces the last decade and reflects the change in the political, social and economic situation in the country, which brought new features to the survival of heritage. Among the most important phenomena of this time are wide official recognition of huge losses and the publication of facts which earlier were taboo; the revitalisation of interest in history and its monuments, the declaration of heritage and its values as part of the state programme in the revival of Russia.

On the peak of this wave, the law on monument protection is a subject to be re-written. The condition of historical environment has noticeably improved and is being renovated after repair and reconstruction. But without any doubt, the most important event in Moscow is a movement for reinstatement of monu-

ments demolished in the 30s.

Opinion about the necessity of these reconstructions was from the very beginning strongly polarized both among professionals and among the public-at-large. Advocates of reconstruction - representatives of the state power, the Church, the patriotic circles - see in it the symbol of penance and revival. Those who are against this action, cite scientific criteria, thoughts about culture and the ways of real spiritual revival, and the plight of monuments requiring urgent conservation all over the country.

The decision was taken on the state level. In this situation there was a chance to carry on reconstructions in keeping with modern scientific requirements.

For the reconstruction of the Cathedral of Our Lady of Kazan (1620-36) in Red Square there was precise documentation of measured drawings and photographic evidence, made by the outstanding Russian restorer Petr Baranovsky. In 1925-33 he restored the Cathedral, revealing the authentic nucleus of the building which was hidden under later additions. There were numerous reasons to expect that the reconstruction of the Cathedral should be made to represent the moment of its dismantling in 1936. However, it was decided to add a belfry and a refectory in the 17th century forms, but with only one difference, that they were both "...dismantled without the rest and together with the basement" at the end of the 18th and early 19th century. So, the Cathedral was consecrated in 1993, having been reconstructed with an addition of frankly hypothetic fragments, close to the spirit of stylistic restoration with its love of compilation and analogy ( project by O.Zhurin ). The same problems appeared in the reconstruction of the Red Porch in the Kremlin, especially of its details and decorative stone carving. The whole situation was damaged by the impetuous speed, dictated by official authorities.

The Gates of the Resurrection (1680) with the Chapel of Our Lady of Iberia, opening the way to Red Square, were consecrated in October 1995. Both these structures, dismantled in 1931, had been reinstated according to the precise measured drawings and on the same basements. With the exception of rather strange fragment of the wall of Kitai-Gorod and strict coloration, this reconstruction (also by O.Zhurin) can be estimated as successful experience from the scientific point of view.



It is important to stress, that being not a monument in its authentic meaning, all these structures of 1993-95 have joined the nomination of "Kremlin and Red Square in Moscow" in the World Heritage list, inscribed in 1990.

If all these examples are still in the frames of the restoration profession, the campaign for reinstitution of the Cathedral of Christ the Savior (1837-83, arch. C.Thon) does not pretend to this. On the place of the Cathedral, dynamited in 1931 in order to build in the 30s the Palace of Soviets, the gigantic "model" is rising now. The project of this specific reconstruction was fulfilled not by restorers, but by architects (under the head of M.Posokhin) using new techniques and having an idea to incorporate into the body of the Cathedral a few authentic fragments, which had been saved from its extremely rich decorum (with the volume of 101 992 cubic metres and 3 900 square metres). The idea to build this massive building anew in the same forms and according to the original design by Thon in a short period of time can be compared with the hypothetic idea of building the Cathedrals of St. Peter in Rome or St. Paul in London in two years and in modern materials(4).

Perhaps, we can speak about a new type in the reproduction of an historic building. This is no longer a copy, but a modern interpretation of an architect's original idea. In this case, authenticity comes to be an abstract notion. Naturally, this building cannot pretend to have the status of a monument.

It is too early and difficult to sum up the final results. But this tendency, having no unanimous professional support, is already evident in the reconstruction of a "living" monument - the building of Senate in the Kremlin, a unique monument not only in Russian, but also in Western European Classicism (1776-89, arch. M.Kazakov). Here the works have been also fulfilled according to the projects of architects and without sufficient conservative control.

Turning to the urban context, it is necessary to mark the policies of heritage revival in the historic centre of Moscow and the declaration of its full-scale protection. Historical studies become an important and obligatory stage in the pre-design period in the work of practicing architects. The attempts to restore the scales, rhythms, silhouettes, and old red lines are made in the rehabilitation projects of historical quarters. Gradually, new historic thinking is taking shape

among architects. The general culture of design is improving, as well as the quality of building.

At the same time, heritage is coming under strong attacks with the redistribution of property and the privatisation of buildings and land. This happens when there is no acting law dealing with monument protection, which is still in the discussion stage, nor a law dealing with town-planning and architecture, and a land register. Even now one can see a chaotic and uncontrolled transformation of the historic fabric in Moscow - spacious and functional. As a rule, reconstruction is carried out by the method of "facadism", by the destruction of old historic buildings and quarters, and the erection of copies with modern interiors.

In this situation it is hard for heritage control services to cope with their normal duties. The process of privatisation and the lease of the monuments, cutting the sites into pieces for private use, are happening sometimes without a proper link with the boundaries of the ensembles and the historic quarters. There is an even larger gap between the ruling bodies, the demands of the clients and scientific criteria. Ethical orientations have been swept away by the press of money. In short, monuments were pushed into the field of specific metamorphoses, marked by all the complexities of market economy. Unfortunately, culture which forms the authentic essence of heritage, has been put aside as before.

In conclusion, I would like to summarize my paper:

- Several stages in the development of reconstruction were presented using examples from Russia, which generally has supported its amazing survival. The cyclic character attributed to reconstruction was traced from "reconstruction" as a part of architectural profession, to "reconstruction" as a field of conservation, and then back - to the nearness to architectural creative work.
- This brief survey shows that in reconstruction, in spite of the limitations in theory, reliance on strict scientific principles and the authenticity criterion weakens with time. The gradual degradation of professional ethics is going on. The numerous examples of monument falsification lead to the falsification of historical awareness as a whole. As a rule, reconstruction gives up the scientific approach at the time of revival of the national idea and the political changes.
- It was possible to trace the evolution of the relationship between "reconstruction and the architec-

tural profession" from the example of one country, and to reveal some features of the destructive influence of architecture. The prevalence of the hypothetic basis in monument reconstruction often coincides in time with destructive influences of practical urban and architectural reconstruction. It is evident that additional re-interpretation of the term "reconstruction" and the demarcation of its meanings ( or, perhaps, its stricter specification ) is needed.

- While endeavouring for a further deepening of the principles in conservation, without a special study of its relationship to the creative method and psychology of architecture, one can expect an even more resolute break between them. The division of these notions, as happened in the 19th century, cannot be a panacea for heritage protection, and it is obvious now. The ethics of conservation could include in itself some elements of propaedeutics, leading to the softening of the existing contradictions.
- On the other hand, a real change can happen at the level of transformation of the professional architectural mentality. Special study programmes should be drawn up for architects of all specialties, to treat the professional method as a part of the continuous historical process with due account for the balance between the creative nature of architecture and the conservative essence of a monument, between "development" and "preservation".

#### REFERENCES:

1. Feilden B.M. Conservation of Historic Buildings. Butterworth, London, 1982, pp.12, 252-55.
2. Only in the part " Excavations ", Art. 15, there is a statement, that " 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 Venice Charter, 1964.
3. Full text of this part of the article was published in: N.Dushkina. Reconstruction and the Architectural Profession in Russia. - Conservation Training - Needs and Ethics. ICOMOS-CIF, Helsinki, 1995, pp.87 - 96.
4. The Cathedral of Christ the Saviour should be consecrated in 1997, to commemorate the 850th anniversary of Moscow.

## RECONSTRUCTION ET SA INTERPRETATION EN RUSSIE

Natalia Douchkina

Russie

### RÉSUMÉ

Cet article pose la question sur les contradictions entre le monument, conservatif dans l'essence, et la nature de l'architecture qui est dirigé à la création des forms et des espaces nouveaux. La notion de "reconstruction" donne une caractéristique marquant de ce processus. Cinq périodes successives dans sa transformation se sont envisagées à l'exemple de Russie. L'attention particulière s'est accordée à l'analyse de dernière période, lié avec un mouvement vast dans les années de quatre-vingt-dix pour la réhabilitation du environnement historique et la reconstruction des monuments, détruites à Moscou dans les années trente.

On se tire une conséquence vers la tendance de retour de reconstruction comme le domaine de restauration scientifique dans la sphère de l'activité architecturale. On se marque la nécessité de l'interprétation complémentaire du terme "reconstruction" et de la delimitation stricte de leur sens en cadres de la conservation et de la pratique architecturale et urbaine moderne.

## ПОНЯТИЕ РЕКОНСТРУКЦИИ И ЕГО ИНТЕРПРЕТАЦИЯ В РОССИИ

Наталия Душкина

Россия

### РЕЗЮМЕ

В статье ставится вопрос о противоречии, существующем между архитектурным памятником, консервативным по своей сути, и природой архитектурного творчества, направленного на создание новых форм и пространств. Понятие "реконструкции" дает наиболее яркую характеристику этого процесса. На примере России рассматриваются пять последовательных периодов в его трансформации. Особое внимание уделяется анализу последнего этапа, связанного с широким движением середины 80-х - 90-х годов за реабилитацию исторической среды и воссоздание памятников, разрушенных в Москве в 30-е годы.

Делается вывод о тенденции постепенного возврата реконструкции из области научной реставрации в сферу архитектурной деятельности. Отмечается необходимость дополнительного осмысления термина "реконструкции" и строгого размежевания его значения в рамках консервации и современной архитектурно-градостроительной практики.



## Les rapports entre les Eglises et l'Etat en France et leurs effets en ce qui concerne le patrimoine architectural

**Jean Fosseyeux**

*Inspecteur général de l'administration des affaires culturelles  
Vice président de la section française de l'ICOMOS, France*

### I - L'ETAT ET LES EGLISES DE 1789 À 1905

En 1789, la religion catholique est en France religion d'Etat.

L'Eglise catholique détient 10 % des terres du pays et jouit de nombreux privilèges juridiques et fiscaux; ses membres forment le premier ordre du royaume, avant la Noblesse et le Tiers-Etat.

En contrepartie, l'Eglise est intimement mêlée à ce qu'on pourrait déjà appeler le service public. Elle est chargée des mariages. Ce sont également des institutions ecclésiastiques qui assurent l'assistance ainsi que la gestion des biens hospitaliers et de la quasi-totalité de l'enseignement. L'Eglise participe aussi, autant que l'Etat, à la commande publique en matière artistique par l'intermédiaire des chapitres, collèges, fabriques, évêques, congrégations...

Dès 1789, la Révolution met fin à cette situation. L'abolition des privilèges enlève aux prêtres des paroisses leurs moyens d'existence et la déclaration des droits de l'homme proclame la liberté de conscience et la liberté du culte.

La nationalisation des biens du clergé est décidée le 2 novembre 1789, les congrégations religieuses et les confréries sont abolies en 1790 et 1792 et leurs biens sont alors confisqués.

La constitution civile du clergé (12 juillet 1790) reconnaît cependant à la religion catholique quelques avantages : traitement et logement des ministres, entretien des Eglises. Désormais les curés et les évêques seront élus et ces derniers ne seront plus nommés mais seulement confirmés par le pape.

Dès 1790 les prescriptions révolutionnaires entraînent la destruction ou la mutilation de nombreux monuments religieux. La déchristianisation de 1793 accélère le mouvement avec l'envoi de "missionnaires" d'un nouveau type dans les régions. Les Jacobins déclarent la guerre aux clochers "dont la domination sur les autres édifices contrarie le principe de l'égalité". La réquisition des métaux conduit à l'enlèvement des plombs des toitures, des armatures des vitraux....

Le mobilier des établissements ecclésiastiques souf-

fre encore plus de la révolution dont l'administration n'a pas les moyens de préserver les impressionnantes collections de meubles, d'objets d'art, qu'elle a nationalisées; conservées dans des réserves insalubres, celles-ci se dégradent lentement ou sont dispersées au gré des ventes aux enchères. Certains s'inquiètent de cette situation et les gouvernements révolutionnaires prennent des dispositions pour la défense des "monuments des arts, des sciences et de l'instruction".

Les premières ventes des biens ecclésiastiques nationalisés sous la révolution ont lieu en 1791, les acheteurs publics (surtout les communes) et privés se faisant une forte concurrence. Les bâtiments acquis sont transformés en préfectures, mairies, écoles, tribunaux, prisons, casernes et hospices par les uns, en granges, entrepôts, usines ou salles de spectacles par les autres. Les bâtiments gardés par l'Etat sans être rentabilisés ni vendus sont la proie des intempéries et des pillards. Certaines, comme l'Eglise abbatiale de Saint-Martin-de-Tours, s'écroulent.

La même année, Pie VI condamne la constitution civile du clergé qui remet en cause les principes traditionnels de l'organisation de l'Eglise catholique. A partir de 1792, le conflit entre l'Etat et l'Eglise catholique se radicalise. Une politique systématique de déchristianisation est entreprise et au terme de cette évolution, la République déclare, le 18 septembre 1794, la séparation de l'Eglise et de l'Etat en application de laquelle "la République ne paie plus les frais ni les salaires d'aucun culte".

En 1794, l'abbé Grégoire dénonce dans plusieurs rapports les atteintes au patrimoine.

La législation de 1790 sur la protection du patrimoine est mieux appliquée. Les musées des monuments français à Paris et des Augustins à Toulouse sont créés.

Après une période de fermeture due à la séparation de l'Eglise et de l'Etat, les Eglises sont rendues au culte et redistribuées entre celles qui seront affectées au culte traditionnel et celles qui le seront au nouveau culte. Ces dernières comme Saint-Sulpice à Paris ou Notre-Dame de Reims sont privées de symboles chrétiens. Parfois, un même édifice sert à plusieurs cultes.

★

Des négociations secrètes avec le pape Pie VII aboutissent au Concordat du 26 messidor an IX (15 juillet 1801): " le gouvernement de la République Française reconnaît que la religion catholique, apostolique et romaine est la religion de la grande majorité des français" et qu'en conséquence elle "sera librement exercée en France et que son culte sera public".

Le concordat est le fruit d'un compromis. L'Eglise, de son côté, reconnaît la vente des biens nationaux et s'engage à ne pas la remettre en cause.

Dès 1802, l'Eglise catholique se voit attribuer dans chaque diocèse une cathédrale, un palais épiscopal et un séminaire et dans chaque commune, une église et un presbytère.

Les cultes protestants sont aussi dotés d'édifices soit par l'Etat soit par les communes.

De ces bâtiments, ministres des cultes et fidèles ne sont que les affectataires. Les édifices diocésains sont propriétés de l'Etat. La majorité des édifices paroissiaux sont propriété des communes. La gestion des biens des cathédrales, des paroisses et des consistoires revient à des établissements publics nommés fabriques et réglementés par un décret du 30 décembre 1800. Parmi les tâches qui leur sont dévolues, l'entretien ou l'établissement des édifices culturels sont prioritaires.

Pour les édifices paroissiaux, en cas d'insuffisance des ressources collectées par les fabriques (vente de biens, souscriptions, manifestations payantes, emprunts), les travaux ou acquisitions doivent être pris en charge par les communes (décret de 1809).

Pour les édifices diocésains, l'initiative des travaux revient le plus souvent à l'évêque mais le préfet en est responsable. Selon le montant des travaux, il choisit et contrôle l'architecte ou bien doit recueillir l'accord du ministère de l'Intérieur et de l'administration des cultes.

L'année 1809 est un tournant. L'Eglise entre en même temps que les peuples catholiques, et que Vienne, dans l'opposition ouverte à Napoléon. L'affrontement avec le pape - excommunication de l'un, arrestation de l'autre - indique que la tentative de Napoléon de s'intégrer à l'ordre ancien a échoué. En 1814, le ministère des cultes perd son indépendance et est rattaché tour à tour à l'Intérieur, à la Justice ou l'Instruction Publique. Le retour des Bourbons, en 1814 et 1815, scelle à nouveau l'alliance du trône de France et de l'autel. Le catholicisme est à nouveau religion d'Etat.

L'Eglise accroît sa puissance temporelle: elle peut recevoir des biens en donation. Les Eglises sont remises en état. Les missions de France sont créées. Dans le prolongement des précédentes enquêtes effectuées en 1802 et 1810, de nouvelles enquêtes sont consacrées aux réparations urgentes à faire sur les édifices paroissiaux (1822) et à l'état des édifices diocésains (1824).

Dès 1821, l'administration des cultes prend des mesures pour protéger le patrimoine: elle demande aux préfets un état des églises "dont la conservation serait réclamée par l'intérêt de l'art et par le voeu public". Elle les invite à favoriser la formation des sociétés archéologiques pour inventorier le patrimoine local et pour en faire comprendre la valeur aux conseils paroissiaux et aux communes.

En 1830, l'Eglise se trouve en butte à une profonde hostilité et des églises sont mises à sac. Dès cette époque, des catholiques comme Lamennais, Lacordaire, Montalembert affirment des convictions libérales.

Au ministère des Beaux-Arts sont créés l'inspection générale des monuments historiques (1830), le comité des arts et monuments (1835) et la commission des monuments historiques (1837) qui a pour mission d'établir le classement des monuments historiques qui appellent des travaux de restauration.

Jusqu'en 1848, la validité technique et financière des travaux relevant du seul Préfet est jugée par la commission départementale des bâtiments civils.

A la fin du XIXème siècle, les mouvements accélérés de l'industrialisation, de l'urbanisation, la croissance du prolétariat, la mobilité sociale, l'irruption de nouveaux modes de vie bouleversent le cadre idéologique de la société et la laïcité s'affirme comme principe du gouvernement. L'Eglise doit faire face à cette réalité. Si elle veut continuer à rester présente au monde et renouer le dialogue avec la société moderne, il lui faut affronter la question sociale et répondre aux aspirations du monde ouvrier. La IIIème République utilise son statut de propriétaire dans sa lutte contre l'Eglise catholique : ainsi en 1881 la propriété communale des Eglises est réaffirmée par des lois sur l'usage des cloches et sur le pavoiement des édifices culturels. En 1884, elle contrôle l'occupation des palais épiscopaux. La République radicale met un frein à la générosité de l'Etat. En rappelant que les "réparations locatives" sont à la charge des affectataires des édifices diocésains et que l'état n'en subventionne que les travaux d'entretien. En 1885, les crédits d'entretien des édifices diocésains sont réduits de moitié.

Les tenants d'une action sociale de l'Eglise y trouvent un encouragement et des cercles d'études sociaux-chrétiens se créent.

L'anticléricalisme, exacerbé par l'affaire Dreyfus, demeure cependant le ciment essentiel des républicains, au détriment des perspectives sociales.

Soucieux d'arracher la jeunesse à l'enseignement religieux Emile Combes veut "républicaniser la République". Durant sa présence à la tête du gouvernement (mai 1902-janvier 1905), près de deux mille cinq cents écoles religieuses sont fermées. En application de la loi sur les associations (votée en juillet 1901 sous le gouvernement Waldeck-Rousseau) interdiction est faite aux membres de congrégations d'enseigner.

La rupture, le 30 juillet 1904, des relations diplomatiques avec le Vatican annonce la séparation des églises et de l'Etat qui interviendra par le vote d'une loi le 9 décembre 1905.

☆

Les projets de travaux plus importants et tous ceux pour lesquels une aide financière est demandée à l'Etat sont examinés par le conseil des bâtiments civils qui siège auprès du ministère de l'Intérieur.

Le système de contrôle est modifié par la création au sein de la direction des cultes, en mars 1848, de la commission des édifices diocésains désormais chargée d'approuver et d'amender les projets qui lui sont soumis. Cette commission est remplacée, dès le 16 décembre 1848, par la commission des arts et édifices religieux, divisée en quatre sections (architecture et sculpture, vitraux et ornements, orgues, musique religieuse) et composée d'administrateurs, de techniciens et de représentants du clergé et du monde politique.

A partir de 1848 sont créés les architectes diocésains; nommés par le ministre des cultes, après avis du préfet et de l'évêque, ils bénéficient, à l'intérieur d'un diocèse, du monopole des travaux sur les édifices diocésains et émettent un avis sur les travaux concernant les édifices paroissiaux.

La section d'architecture et de sculpture rédige en 1849 des instructions pour la conservation, l'entretien et la restauration des édifices diocésains et plus particulièrement des cathédrales. En 1853, les architectes diocésains sont invités à dresser des plans types pour les édifices paroissiaux, à l'instar de ceux qui existaient déjà pour les bâtiments civils : pour les églises, ils doivent proposer trois projets en fonction de l'importance des populations ; le style gothique est préconisé pour le nord de la France et, ailleurs, le style local.

A partir de 1881, le recrutement des architectes diocésains se fait sur concours. En 1882, ils perdent leur droit de regard sur les travaux patrimoniaux qui revient désormais au conseil départemental des bâtiments civils.

L'encyclique *Renum novarum*, publiée le 15 mai 1891, condamne la lutte des classes, la revendication de l'égalité et proclame l'inviolabilité de la propriété privée, mais elle condamne aussi ceux qui traitent "les ouvriers en esclaves" et réclame que de justes salaires leur soient octroyés.

☆

## II - LES RELATIONS DE L'ÉTAT ET DES ÉGLISES DEPUIS 1905

La loi de séparation des églises et de l'Etat du 9 décembre 1905 qui met fin au régime concordataire<sup>1</sup> attribue la propriété des églises aux communes et des cathédrales à l'Etat.

Appartiennent désormais à l'Etat tous les édifices qui étaient, à la date de la séparation, siège d'un évêché. Cette propriété s'étend à l'ensemble des dépendances immobilières et à la totalité des immeubles par destination et des meubles les garnissant.

La loi du 17 avril 1906 et le décret du 4 juillet 1912 confient la charge de ces cathédrales au secrétariat d'Etat aux Beaux-Arts devenu, depuis 1959, ministère de la culture.

Le clergé, quant à lui, est reconnu comme affectataire pour les besoins du culte des cathédrales et des églises. La loi de séparation proclame en son article 1<sup>er</sup> le principe de la liberté des cultes et interdit dans son article 2 toute aide publique à cet exercice mais elle met, gratuitement et librement à la disposition des associations cultuelles les églises et les cathédrales. En raison du refus de Rome d'autoriser la mise en place des associations cultuelles c'est aux ministres desservants désignés par l'évêque et aux fidèles que les églises et les cathédrales sont remises.

Cette "affectation cultuelle" ne confère aux ministres du culte aucun droit réel ou personnel de jouissance sur l'édifice cultuel et le mobilier le garnissant mais uniquement la faculté d'en user dans la mesure nécessitée par l'exercice du culte.

Cette "affectation cultuelle" est garantie par la loi et nul ne peut légalement s'opposer à "l'usage cultuel". Des sanctions pénales sont prévues contre ceux qui entravent volontairement l'exercice du culte.

L'affectation est prioritaire par rapport à tout autre

<sup>1</sup> dans les trois départements d'Alsace et de Lorraine, rattachés à la France en 1918, ce régime subsiste.

usage et c'est à bon droit que le clergé peut régler la visite durant les offices. De même les utilisations qui ne possèdent pas de caractère religieux, comme les concerts, sont nécessairement subordonnées à l'accord préalable de l'affectataire. Par contre, cette affectation n'est pas exclusive et le droit de visiter une église ou une cathédrale librement et gratuitement est reconnu par la loi (article 17) sous les réserves précédemment présentées.

Enfin, comme il a été dit plus haut, l'affectation ne peut avoir comme objet que la pratique de la religion et l'affectataire ne peut utiliser le lieu mis à sa disposition pour des activités étrangères au culte.

La loi du 13 avril 1908, modifiant l'article 13 de la loi de 1905, a adopté une solution plus réaliste et permis "à l'Etat, aux départements et aux communes d'engager des dépenses nécessaires pour l'entretien et la conservation des édifices du culte dont la propriété leur est reconnue".

☆

Pour tenir compte de la complexité du cadre juridique attribué aux édifices cultuels construits avant 1905, la jurisprudence a dégagé progressivement les règles suivantes :

- tant qu'ils ne sont pas désaffectés les églises et les biens qu'elles contiennent ne peuvent être aliénés, même avec l'accord du prêtre, des fidèles et du propriétaires,
- le ministre du culte ne peut, de sa propre initiative et sans autorisation du propriétaire, porter atteinte à l'édifice lui même et aux immeubles qu'il contient (autels, chaires, grilles, orgues non mobiles, statues placées dans une niche destinées à les recevoir,
- aucun travail ne peut être effectué sans autorisation sur les meubles cultuels purement mobiliers et aisément déplaçables (croix, lutrins, vases, bancs, harmonium...).

Par contre, l'agencement et les choix de décoration intérieure des églises relèvent du seul clergé, tant qu'ils ne portent pas atteinte aux bâtiments eux-mêmes, s'ils sont protégés au titre des monuments historiques. Encore faut-il dans le cas des meubles retirés ou déplacés pour des raisons d'aménagement liturgique qu'ils soient déposés dans un lieu où il est aisément possible d'en vérifier l'existence et qui présente les conditions nécessaires à leur bonne conservation.

En ce qui concerne le financement des aménagements

intérieurs, les rôles respectifs du propriétaire et de l'affectataire doivent également être respectés. Certes, comme il a été dit plus haut, la loi du 13 avril 1908 permet aux collectivités territoriales (autres que les religions) de financer des travaux d'entretien et de conservation concernant les édifices cultuels dont la propriété leur est reconnue mais encore faut-il éviter que par ce biais des subventions déguisées soient attribuées aux cultes. Autrement dit, l'aménagement intérieur de l'église, la mise en place d'un mobilier liturgique sont à la charge de la communauté des fidèles.

En tout état de cause l'entretien comme la conservation restent en principe à la charge de l'affectataire et la participation des collectivités publiques ne peut être envisagée que dans le cas où les fidèles apportent un fonds de concours ou dans celui où la responsabilité de la puissance publique est engagée.<sup>1</sup>

A ces dispositions qui découlent du statut domanial des édifices cultuels construits avant 1905, il faut ajouter celles qui concernent, ce qui est le plus souvent le cas, ceux de ces bâtiments qui sont protégés au titre de la loi sur les monuments historiques. En effet, cette loi protège de façon très stricte les monuments surtout s'ils sont classés.

En application de la loi du 31 décembre 1913, le clergé affectataire ne peut sans autorisation faire aucun travail sur les immeubles par nature inclus dans l'édifice ni déplacer un objet mobilier attaché à perpétuelle demeure.

Pour les immeubles par destination la loi soumet à autorisation et à surveillance tous travaux de restauration ou de modification. Restent les aménagements liturgiques qui ne concernent pas des meubles classés et qui ne portent aucune atteinte à la structure ou aux éléments immobiliers de l'édifice. A priori des aménagements relèvent du seul choix du clergé.

Soucieux de la conservation du patrimoine national, l'Etat, les départements et les communes consacrent des sommes importantes à la restauration et à la mise en valeur des églises et des cathédrales.

Comme propriétaires des cathédrales et des églises, l'Etat et les communes peuvent et même doivent faire les travaux de grosse réparation et d'entretien nécessaires.

La question est plus délicate pour les nouveaux aménagements et restaurations et notamment pour les créations contemporaines.

<sup>1</sup> C'est la responsabilité de la puissance publique qui est engagée, sauf faute avérée du ministre du culte, si les usagers de l'édifice sont victimes de dommages dus au mauvais état de l'immeuble et de ses meubles.



# Heritage management through contemporary design: a philosophical approach

**Vassilis Ganiatsas,**

*Architect - Ph.D.(Edin), Researcher and Lecturer, department of Architecture National Technical University of Athens, Greece*

## 1. HERITAGE MANAGEMENT: IN MATTER AND IN SPIRIT

Conservation of cultural heritage - and particularly archaeological and architectural heritage - started of as preservation of specific monuments of National and World importance.(1)

It then came to embrace all kinds of intervention to archaeological sites, historical monuments, traditional settings, industrial heritage and any artefact that could be considered as a witness of human life and its cultural manifestations in places of the world.

Conservation of the monument itself, in its physical sense, has been so far the main issue of heritage management.

What is equally important, and needed, is heritage management through contemporary design ( detail, architectural, landscape, or urban ) towards acknowledging, interpreting, evaluating and expressing the meanings and values of that heritage.

We propose a discussion focused on the management of the content of heritage, its meaning, its values and its relevance to our times in parallel to the conservation of the monuments themselves. On the basis of this kind of management, several forms of comprehensive management, i.e. environmental management, and special management plans implemented with contemporary design could then be guided in appropriate decisions and priority selections.(2)

## 2. MANAGING CULTURAL MEANING

So, in this paper we'll deal with that aspect or kind of management relating to the manner of appreciating archaeological and architectural heritage, the way we intervene to this heritage by imposing a certain meaning or certain contemporary additions or uses to it, and finally the way we integrate heritage to contemporary life.

Management of archaeological sites, sites of cultural value and architectural monuments are here considered as different scales, not kinds, of heritage man-

agement. They all share an immediate relevance to our times and our experience, understanding and evaluation of them is expressed in the same manner, mainly through contemporary design aiming to enhance their values.(3)

In arguing along these lines we'll therefore move freely from archaeological to architectural heritage. After all, they only differ in temporal distance from the present and different temporal distances are relative and culturally dependent. For instance, a certain historical period might acquire at some time more relevance and importance to the present than a more ancient one and vice versa.

## 3. INTERVENING: AN UNAVOIDABLE REALITY

Whatever the state of a monument, ruinous or restored to whatever degree, the state of its being unavoidably **produces a certain meaning**.

What really matters, is not if we intervene through contemporary design or not, but rather a question for this design concerning its being **appropriate or not to the monument it relates**, refers and finally comes to be part thereof.

An intervention could be considered as appropriate or not in terms of quantity and quality and in relation to critical, for the monument, limits.

A certain intervention might be small in actual size but crucial for the meaning of the monument.

We have to consider the monument as "prescribing" what is an appropriate to it intervention, however culturally relevant these prescription may be taken to be.

A certain balance should be reached between the monument, which finally outlasts several interpretations it is subjected to, and its contemporary at every time appreciation.

## 4. MODES OF INTERVENING TO CULTURAL HERITAGE

We can discern several kinds (and degrees) of interventions to archaeological and architectural heritage.

- The way in which an archaeological site, a monument, a historical site, is documented, illustrated and presented to the public.
- The way in which visitors' facilities are accommodated (circulation, information, lavatories, parking, bar, shops etc.)
- The way in which though contemporary techniques and materials we protect monuments and sites from extensive use and exposition to atmospheric hazards.
- The way we intervene to heritage, in architectural conservation, in order to preserve its values.(4)
- The way we valorize monuments for educational, scientific or cultural tourism reasons.
- The way in which we integrate archaeological sites, monuments and traditional and historic architecture to the urban and socio-cultural reality of our times. (local societies and their relating to other levels or reference: national heritage, world heritage, international cultural tourism routes, etc.)

## 5. CONCEPTUALIZING INTERVENTION

In terms of methodology employed for their realization, all the above kinds of interventions could be considered as neutral, imitative or contrasting to heritage.

### •THE INTERVENTION OF NON-INTERVENTION

An intervention is considered as **neutral**, if we don't decide anything about its appreciation, interpretation and evaluation.

An archaeological site can be considered as neutral during or as it is left after the excavation period. At this state, interventions to the archaeological site - and **they are** interventions - can be considered the absolute utilitarian ones for excavation purposes.

A building of the past can be considered as neutrally managed if it is left as it stands after its last use. But even if we approach, for instance, a monument or a site following an haphazard path, we nevertheless intervene to it in that we cannot avoid a certain way of approaching, appreciating and finally evaluating that monument.

So, **avoiding intervention is not actually neutral management**, but a specific one, not necessarily the best possible. •FOLLOWING THE PATH OF HISTORY  
An intervention to heritage is considered as imitative, if we consciously and intentionally try to present and valorize heritage in completing the historical or archaeological image according to its previous state. This is first of all a temporal intervention, since we invert the temporal process in trying to project the present into the past. It is also an intervention in meaning, since we complete the image according to arbitrary schemas of its completion.

Even if someone could argue that an authentic reconstruction of the past is legitimate, which is hardly the case, it is an intervention in the sense that it presents in a **synchronic complete image of what has been a diachronic process**.

Even if imitation is a legitimate approach, there still remains the methodological problems of **what aspect do we have to imitate, what should be the hierarchy of our choices in imitating and in what sense we have to imitate so that to enhance the meaning of heritage**.

### • MAKING HISTORY

An intervention to heritage is considered as contrasting to it, if we don't intervene at the monument itself but we superimpose to it our contemporary times in terms of space organization, material and techniques, enforcing thus its equal importance to heritage.

Again in contrasting, through our interventions to heritage, we face the methodological problems of **what qualities and meanings of an archeological site or a monument should be contrasted to and in what sense**.

## 6. INTERVENTIONS: A QUESTION OF APPROPRIATENESS

There should be no blueprint as to which kind of intervention is most appropriate in general. We argue instead that appropriate neutrality, creative imitation and harmonic contrast, independently or in combination, form a tautology in that they could all modes equally express the appropriateness of an appreciation, an evaluation or an intervention to heritage.

We treat appreciation, interpretation, evaluation and intervention as an inseparable conceptual set in managing architectural and archaeological heritage through contemporary design for that heritage.

Every appreciation or evaluation is a projection upon the meaning of a monument and as such it is an actual intervention. We witness the projection of several meanings, personal and social, to archaeological and architectural heritage very often. For instance, the use of Neoclassicism to express Enlightenment, Nationalism and Fascism is a distinctive example.

On the other hand, every intervention to a monument necessarily expresses a certain interpretation of that monument.

So it is not really a question if **we need a theory in managing heritage**, since we employ a theory even in arguing that we don't need one. Instead, the real question should be if we are currently, at every time, adopt the best possible theory, according to our current socio-cultural ideology and aesthetics. Towards this end we'll try to articulate a theoretical framework for principles and guidance in the practice of heritage management.

## 7. UNDERSTANDING AND INTERPRETING THE PAST INTO THE PRESENT

The fundamental notion pertaining to all aforementioned aspects of managing heritage is the notion of understanding.

The German philosopher Hans-Georg Gadamer, in his seminal work "Truth and Method", provides an excellent investigation of the notion - or rather the phenomenon - of understanding in the broadest sense.<sup>(5)</sup>

In his attempt to establish the fundamental issues of **a theory of meaning**, he treats understanding as a central phenomenon in human life.

The main reason for adopting Gadamer's theory for our purposes here is that in his philosophy, meaning resides only in our dialogical encounter with **the past as a whole**, what he calls tradition. He clearly shows that **life itself is this dialogue with the past, the dialogue between past and present**.

Interpretation for Gadamer entails fusion of historical horizons **in the light of the present** rather than a single horizon of the present. As he expresses it: "... the horizon of the present cannot be formed without the past. There is no more an isolated horizon of the present than there are historical horizons. Understanding, rather, is always the fusion of these horizons which we imagine to exist by them-

selves."<sup>(6)</sup>

Tradition, in Gadamer's theory, encompasses far more than the past we, collectively, are aware of. Tradition is whatever claims an affinity with us, manifesting thus the unity of the dialectics between "modern" and "belonging to the past" values.

Heritage, whatever period of history it has survived from, makes a claim upon us by its participation - **actual** in the form of fragments, buildings and sites and **virtual** in the form of its meaning (historical knowledge, hypotheses according to archaeological findings, memories of places) in contemporary socio-cultural life.

## 8. THE PREMISES FOR UNDERSTANDING

Whatever links the interpreter to heritage entails to a varying extent a matter of preconceptions, pre-understandings (even prejudices).

Prejudices for Gadamer are the conditions for understanding. They constitute what we are and as such they rather enable than prohibit understanding of the past. Gadamer argues that we cannot bracket them, for there is no knowledge and no understanding without them. Yet, as soon as we accept the value of prejudices, a problem creeps in. How can we distinguish blind prejudices from prejudices productive of knowledge? Gadamer argues that it is only through our openness to the truth claimed by heritage (i.e. historical research) that we can constantly test our prejudices about its meaning. As Richard Bernstein comments:

"In opposition to Descartes' nomological notion of purely rational self reflection by which we can achieve transparent self-knowledge, Gadamer tells us that it is only through the **dialogical encounter with what is at once alien to us makes a claim upon us, and has an affinity with what we are, that we can open ourselves to risking and testing our prejudices**. This does not mean that we can ever finally complete such a project, that we ever achieve complete self-transparency, that we can attain the state which Descartes (and in another sense Hegel) claim is the -telos-(aim) of such a project, the attainment of perfect or absolute knowledge.

To think that such a possibility is a real possibility is to fail to do justice to the realization that prejudices "constitute our being": that it literally makes no sense to think that a human being can ever be devoid of prejudices. **To risk and test our prejudices is a con-**

stant task (not a final achievement)".(8)

### 9. THE PROCESS OF UNDERSTANDING

Thus, **interpretation actually and inevitably occurs as a cyclic process of holistic experiences**, outside the scope of any analytic mode of complete and "final" understanding, yet it is ontologically significant at several levels of understanding. We need to emphasize here the inadequacy of reason vis à vis understanding of tradition, because reason, by its being only part of the human intellect, cannot make any claim upon tradition.

Due to the role that Gadamer ascribes to pre-understanding, his theory of philosophical hermeneutics has been described by Jurgen Habermas as "a rehabilitation of prejudice"(9). It is true that pre-understanding, or what Heidegger called the fore-structure of knowledge, is exactly the point where all metaphysical assumptions in Gadamer's theory converge. Nevertheless, pre-understanding is a necessary and unavoidable metaphysical basis for describing best the phenomenon of understanding in general. We always interpret on the basis of some conceptualization, which again is a form of understanding. This is especially true in archeological research, where we approach the "unknown" necessarily and unavoidably based on hypotheses and speculations.

### 10. DESIGNATING LEVELS OF INTERPRETATION

Understanding is a cyclical process, which nevertheless is ontologically positive at several levels.(10)

It is necessary to consider its dimensions, i.e. the levels on which interpretation takes place, in relation to the object of understanding.

#### • PARTS AND ASPECTS

Materials, construction techniques, texture, colors, formal configuration, spatial disposition and volumetric articulation in terms of "modern" and "belonging to the past" are some levels on which interpretation can take place on visual grounds i.e. relating to the appearance (visual dimension) of architectural and archaeological heritage.

The functional level, the way modern functions and functions belonging to the past can be related to each other, could also be another one.

#### • THE SYMBOLIC MEDIATION

Beyond any part and aspect, which can never be exhaustive, understanding could consider the symbolic mediation of the above cited parts or aspects of

heritage.

On the symbolic level we, collectively, identify the symbolic mediation of forms, patterns, materials in relation to the projected reality of heritage.

As Paul Ricoeur defines it, in following Ernst Cassirer, symbolic forms are cultural processes that articulate experience. So, symbolic forms are not explicitly symbolic (in a semiotic sense) but rather enhance symbolic mediation.(11)

By symbolic mediation we mean the ability of things to refer to something else outside themselves. In this sense everything can enhance symbolic mediation, since everything relates to something beyond itself, by virtue of our conceptualization. Gadamer makes this point clear:

"In the last analysis, Goethe's statement "everything is a symbol", is the most comprehensive formulation of the hermeneutical idea. It means that everything points to another thing. This "everything" is not an assertion about each being, indicating what it is, but an assertion as to how it encounters man's understanding."(12)

Symbolic mediation, conceived in this sense, relates directly to the notion of interpretability.

#### • PARTS, ASPECTS AND SYMBOLS WITHIN THE PROCESS OF UNDERSTANDING

Finally, symbolic articulation bears more precise temporal elements from which the capacity of heritage to be narrated as a unity comes from.

So, the elements of architecture could be the structural and functional aspects we can designate, their symbolic significance and their ability to be narrated in our experience of contemporary interventions to heritage.

Evaluation of an intervention to archeological and architectural heritage occurs when all the constituent elements of an intervention, such as the above stated, can be seen within a temporal dialectical structure, on the basis of which its interrelation with the particular identity of that heritage is assessed.

### 11. FROM INTERPRETATION TO DESIGN

Having set the basic features of archeological and Architectural Heritage Hermeneutics, we come now to examine how this theory could be considered as a tool for the management of this heritage in contem-

porary design interventions. We always approach archeological and architectural heritage on the basis of whatever previous knowledge we happen to have and whatever hypotheses and speculations we make. The movement of understanding is constantly from the whole to the part and back to the whole. Our task is to extend in concentric circles the unity of the understood meaning. The harmony of all the details with the whole is the criterion of correct understanding. The failure to achieve this harmony means that understanding has failed.

Thus understanding is conceived as a self-propagated circular process which "is neither subjective nor objective, but describes understanding as the interplay of the movement of tradition (heritage) and the movement of its interpreter.

This point is extremely important to support our argument about the contextual derivation of meaning and of the criteria for the evaluation of the design for heritage.

It shows the need for the contextual engagement- the context defined by heritage- of any contemporary intervention, if it is to become meaningful(13).

Understanding, interpretation and application constitute a unified process.

Interpretation is the explicit form of understanding; and both interpretation and understanding only occur in application, in our design proposals in restoring monuments, providing for visitors facilities, landscaping cultural sites and integrating archeological and architectural heritage to the urban environment in the cities.

## 12. HERMENEUTICS AS A VALUE JUDGMENT THEORY

Hermeneutics is not only capable of describing the relations between the present and the past. It can also be used -or because of this -to evaluate the appropriateness of a contemporary design intervention to heritage by measuring the comprehensiveness of its relation to the context of an archeological site or a historic site.

Contextual meaning is here considered as the ultimate framework of aesthetic values for new constructions. So, we are not arguing for relativity in contemporary design aesthetics in general, but rather for "grounding" whatever can be considered a virtue of contemporary design to the heritage it relates to. Whatever the starting point of interpretation, an

indefinite dialectic process relating an intervention to the context of an archeological site or a monument may evolve manifesting at each level of consideration a meaningful association of the present to the past values.

Unlike theories focusing upon the socio-cultural conditions related to the creation of a monument, the monument and its creator, the psycho-social data relating to the time of its creation and appreciation, or even centering upon the autonomy of the monument, or upon the reader- interpreter relationship (rezeptiontheorie), we rather focus upon **the dialectic interpretative process itself**, as it is expressed through contemporary design for that monument.

This process, play-like, engages people and their heritage in a communicative basis where both participate, interact and change. Heritage conditions its reading which in turn is projected upon it.

**So, heritage does not act as a relic, a remnant of the past per se, but rather a dynamic source of contemporary values.**

If the interpretation process qua ludic has no ultimate goal, there arises the problem of reliable criteria for the evaluation of interventions to heritage. In an ideal (and fictional) situation, contemporary design, for instance, should be rendered contextually meaningful at all levels.

In reality, the more open the process of interpreting design interventions vis à vis the heritage they relate to, the more likely it is for an intervention to address the meaning of heritage.

The dialectics of past and modern values in interpreting contemporary intervention to archeological and architectural heritage, create a sort of dynamic field able to sustain every contextual interpretation only if an intervention is appropriate and therefore meaningful in the context of that heritage. For instance, ruins and fragments may suggest multiple readings due to their incomplete state. But we don't argue here for multi-interpretability as lack of specificity but as a potential field of interrelated cultural content and values, which express the unity of a particular heritage and as such they become relevant to our times.

So, multi-interpretability of a contemporary design intervention cannot be considered as appropriate unless there is an interrelation between, or within the diverse modes of understanding, interpreting and

appropriating-evaluating, related to the context of a specific heritage.

Being that so, we are not to suggest some sort of "scientific" hermeneutics i.e. understanding and evaluating according to certain rules of interpretation by exhausting the power of heritage in its analysis. We rather attempt to ensure and guide a hermeneutical poetics for the creations of the past as they reach us today through means of their integration to our times.

In this sense meaningful does not refer to meaning as a secret message to be decoded, in a semiotic sense, but rather as appealing to our experience in the form of an ontologically positive ambiguity, a continuous play, what Plato called *aporia*.

Designing an intervention to archeological and architectural is an act of creation and as such it goes beyond any theory.

The value of the theoretical framework suggested so far, can only have partial value for such a creative process. It can be helpful in guiding heritage management to avoid meaningless interventions to heritage.

Creation supersedes all logical antinomies and contradictions, which impede any theory.(14)

#### NOTES AND REFERENCES

1. Bernard Feilden assigns to heritage 3 kinds of values:

- a. Emotional values (wonder, identity, continuity, spiritual and symbolic).

- b. Cultural values (documentary, historic, archaeological-age and scarcity, aesthetic and symbolic, architectural, townscape, landscape and ecological, scientific).

- c. Use values (functional, economic, social, political) See: Bernard M. Feilden, *Conservation of Historic Buildings*, London: Butterworth, 1982, p.6.

2. Plan of Action to Preserve the Cultural Heritage, Norwegian Ministry of Environment, 1992.

3. See for instance: Eric Haldenby & Lorenzo Pignatti, *Il Progetto Dell'Antico*, Rome: Officina Edizioni, 1990.

4. Bernard Feilden discerns 7 degrees of intervention in architectural conservation Prevention of deterioration, Preservation of the existing state, Consolidation of the fabric, Restoration, Rehabilitation, Reproduction, Reconstruction Bernard M. Feilden, *op.cit.*, pp. 8-12.

5. Hans-Georg Gadamer, *Truth and Method*, Sheed & Ward: 1985 (c/1975) (translated from the second German edition, 1975).

6. *Ibid.*, p. 273.

7. *Ibid.*, pp. 249-250

8. Richard J. Bernstein, *Beyond Objectivism and Relativism: Science, Hermeneutics and Praxis*, Oxford: Basil Blackwell, 1985 (c/1983), pp.128-129.

9. For the dispute between Gadamer-Habermas see: Joseph Bleicher, *Contemporary Hermeneutics: Hermeneutics as method, philosophy and critique*, London: Routledge and Kegan Paul, 1980, pp.3-4 and mainly pp.153-158. Bleicher traces the steps of this debate in note 3 to his introduction, p.260.

10. Gadamer, *op. cit.*, pp. 273, 239-240

11. Paul Ricoeur, *Time and Narrative*, transl. by Kathleen McLaughlin and David Pellauer, The University of Chicago Press, 1984, vol.I, p.57.

12. Hans-Georg Gadamer, *Aesthetics and Hermeneutics*, in: H. - G. Gadamer, *Philosophical Hermeneutics*, translated and edited by David E. Linge, University of California Press, 1976, P.103.

13. Gadamer, *Truth and Method*, *op.cit.*, p.261.

14. Plato, *LAWS* (tr. by R.G. Bury), Book IV, 719c, in: *LOEB Classical Library*, Heinemann, vol. I, p.305.

## The Last Monument

**Emilio José Brea García**

*Architect, GNA/CODIA/ICOMOS/SA*

*Professor Universidad Iberoamericana, Santo Domingo, Dominican Republic*

Under the auspices of the Organization of American States (OAS); the Great Caribbean Plan for Monuments and Historical Sites (CARIMOS) and the Permanent Dominican Commission for the Celebration of the Fifth Centennial of the Discovery and Evangelization of America, in Santo Domingo, Dominican Republic, in 1992, a set of 36 posters with the theme: Columbus Lighthouse, Projects from the International Contest was printed.

These drawings represent a minimal part of the 456 preliminary architectural plans submitted during the first stage of the world contest carried out in 1928, which attracted 1,926 architects (there were no women) representing 44 nations from 3 continents (America, Europe and Africa) who produced 2,400 sketches of various techniques and formats.

The selection of this sample was made according to the criteria established by the professional office of Brea & Rancier, Associate Architects, from Santo Domingo, Dominican Republic. The objective was to endow the Columbus Lighthouse itself with didactical information materials for mass dissemination.

It is a summary of a long history of many significant dates. For example, on April 28, 1929, with the opening of a large exhibit presented at Los Palacios del Arte y del Buen Retiro in Madrid, Spain, the International Jury gave its verdict: ten first prizes which would then go on to a second round and ten honorable mentions, selected according to the order in which they were registered for the contest. A second exhibit opened in Rome on August 7 of the same year.

The Jury of the first stage was formed by Raymond M. Hood (U.S.A), Eliel Saarinen (Finland) and Horacio Acosta y Lara (Uruguay) and was coordinated by Albert Kesley (F.A.I.A.) Technical Adviser of the Pan American Union (PU) (predecessor of the OAS) for all activities related to the Contest. During the second stage, which took place in Rio de Janeiro, and due to Hood's illness, Saarinen invited Frank Lloyd Wright and from these deliberations the proposal made by a young Englishman born in Cheshire in 1907 (died in Glasgow at the age of 58) was chosen by consensus. His proposal is that of a concrete

triangle of an Americanist influence, supported perhaps by a triangle conceptualization which bestows a prismatic appreciation of our culture (three caravels, three continental and insular languages, three colors, three Americas...) and supported, no doubt, by the Christian scheme of crosses and like symbolisms as well as triangles.

It resembles a sphinx but in a valley void of kings and is, obviously, a meso-American pyramid with a long descending/ascending tail which turns into a reclining cross the formal allegory of the four bodies which come close in the transept allowing space for the marble-like mausoleum where the ashes of the Great Admiral of the oceanic seas rest.

It is filled with subliminal riddles. It looks taller because its surface is treated with horizontal cuts which divide it more times than what its internal spaces are and when you look at it from the inside of the central barrel towards the geographical East, it seems to almost get lost in the magic perspective of a false convergence of planes which, deceptively get close to give a sensation of depth which is not really such.

This was the work that best interpreted the Basis and Rules of the Contest. One has to go back to that time when architecture and the world (and hence the Dominican Republic) were subjected to questionings of all types, whether conceptual, theoretical, ideological, religious, political, social or economic.

Within this framework of subjectivity arose, years before, the idea of building this historic monument. Monument, history and architecture have been the subject of plenty of debate in Europe and North America, particularly when the places and sites becoming historical are located in Europe and North America and very precisely when these historical places and sites, European and North American have buildings that are considered as monuments due to their greatness and magnitude, for their significance and symbolism, for their influence and permanence or for their persistence and eloquence.

The course of the emergent countries, large and small, has been commonly ignored by the editorials



of the hegemonic countries.

That is why this part of the constructed history remains unknown.

#### **COLUMBUS LIGHTHOUSE: UNIVERSAL HERITAGE**

On October 6, 1992, with all due honors, Christopher Columbus's remains were moved to its final resting place, under the reverent and cruciform space of the Columbus Lighthouse.

The main driving force of this project, the President of the Dominican Republic, Dr. Joaquín Balaguer, was not able to attend this event due to mourning in his family. The OAS Secretary General at the time, João Baena Suárez represented the three Americas. A few days later, His Holiness the Pope, John Paul II, celebrated a solemn mass in the gardens on the East side of the monument.

This concluded a long institutional process of 140 years, on the part of the Dominican Government which had seen 117 rulers since the Dominican lawyer, politician and historian Antonio Del Monte y Tejada, born in Santiago of the 30 Knights, Dominican Republic, on 29 September 1783 and who died in Havana, Cuba on 19 November 1861, expressed his idea of building a colossal monument "such as that of Rhodes", crown with a lighthouse, to perpetuate the memory of the discoverer, as he described it in long and elaborate paragraphs of his book "History of Santo Domingo" (Havana, 1852, Establecimiento Tipográfico de Soler).

It is obvious that the idea arose for the purpose of honoring the Great Admiral on the occasion of the Fourth Centennial of the Discovery in 1892. Chicago had won the United States National Contest to select the city that was to hold the Great Columbian Exhibit which took place a year later (in 1893)(due to logistic reasons) and where great hidden homage was paid to industrial development, with the pretext of honoring the discoverer.

The XIX century was coming to an end and that was the first opportunity that the American countries, and the rest of the world, had to commemorate the historical deed that changed the geomorphologic criteria of the planet. The instability caused by liberation, independence, revolutionary, emancipating, territorial and ideological wars had prevented it before, during the centuries of formation and integration among the cultural currents of a greater world.

Some event must have been a determining influence

in moving the visionary and futurist to start linking commemorative ideas that could be built in light of the great debt contracted with American history. And Antonio Del Monte y Tejada was a visionary and a futurist.

The London Exhibit took place in 1851 and was held under the anthological Pavilion or Crystal Palace which was built by the gardener Joseph Paxton. The techniques and technology would soon be within reach of the majority. Hence, it is not surprising that forty years before the fourth centennial of the discovery, the idea of building a colossal monument "such as the Rhodes" was launched. Time and effort, money and ingenuity were needed to do it, and nothing had yet been foreseen.

It was barely 1844 when the Dominican Republic was born. It became independent from Haiti, its neighbouring country which encouraged by the anarchistic winds blowing since 1801, expanded its territories towards the East of the Hispaniola island, in an exercise that lasted 22 years.

Consequently, when Del Monte y Tejada made his announcement, the Dominican Republic was a newly born project, with many problems to learn to walk on its own, and could not assume such a significant endeavour. The idea seem to fall into nothingness.

The year that Del Monte y Tejada died, the brand new Dominican Republic was annexed to Spain and new wars took place until 1865 when the Republic was restored. Between 1866 and 1879 there were over 50 rebellions and 21 governments. En 1879, Gregorio Luperón, one of the restoration generals, became head of the nation. Sheltered under the commotion and the news that in 1877 Columbus's remains had been found in the Cathedral of Santo Domingo, Luperon issued a decree, in 1880, ordering that Columbus's monument be built in Santo Domingo contradicting Del Monte, its ideologist, who had suggested the Atlantic Coast on the North of the island.

But poverty was such that it was necessary to resign oneself to obtaining lots that were located at what was then considered the suburbs towards the west (where today the Eugenic María de Hostos park is located), to build there a "dignified grave" for the Admiral.

While the convulsed history of the emerging Dominican Republic ran its course, in Europe and

North America parallel to the social, economic and political revolutions, other revolutions were taking place – technical, technological and constructive. Year after year, after the London Exhibition, came various exhibitions in several cities which with their set-up proclaimed their prestige and progress. New York in 1853 (with a Crystal Palace quite similar to Paxton's); Munich in 1854 with its "Glass-Palast"; Paris in 1855 with the First Universal Exhibition and its "Palais de l'industrie" (a palace where all exhibits took place in Paris until it was replaced by the "Grand Palais"), competed for urban supremacy in light of industrialization, a veritable madness of the end of the past century.

The Eiffel tower already existed, and the century that ended did not imagine that in a remote Caribbean republic of a shared insular territory, the idea of a lighthouse awaited its realization.

Sixty-two years after the idea was conceived, a North American, a customs inspector imposed by the U.S. Marine Corps, made the idea its own and exhorted the U.S. Congress to allocate funds to make the project a reality. Thus the local idea became Americanist and a year before the North American intervention troops left Dominican national soil, in 1923, the Pan American Union welcomed the initiative of the Dominican legation. In 1927 the agreements were ratified and in 1928 the Contest was convened. In 1929 the Dominican Government was presided by General Horacio Vasquez who donated 300,000 U.S. dollars for the organization and prizes of the Contest. But in 1930, Dominican history was to suffer an abrupt change of direction.

#### ARCHITECTURE AND POWER

The news spread about the European and North American architectural avant-gardism of those years are probably remembered. The appearance of Bauhaus in 1919 (Dessau 1926, Berlin 1932); the International Contest held for the building to house the Chicago Herald Tribune in 1922; the one for the Society of Nations in Geneva, Switzerland, in 1927; the Soviets' Palace in Moscow, URSSR, in 1931, before that, the Exhibit of Decorative Arts in Paris in 1925; and the Modern Architecture Conventions (CIAM) beginning in 1928. In the midst of this celebration of architectural thought the concrete history of Columbus Lighthouse was being forged and yet not a single book records it. Isn't it strange?

In January of 1930, an almost fictional character, in a meteoric military career fostered by the U.S.A., hoist-

ed power in the Dominican Republic. Rafael Leonidas Trujillo Molina is the equivalent of Hitler for Europe, Attila for Asia and Nero for the most remote of western history.

The rise of the Caribbean tyrant delayed even more the construction of the Lighthouse. Many of us have asked ourselves why the dictator did not build the monument and the truth is that the ambiguity of the reasons turn into speculation any type of reasoning. Reasons of a capricious, fetishistic, and magic-religious nature were attributed. Whatever the cause, the show was advantageous and the definite plans, delivered by Lea Gleave seventeen years after having won the contest, were put to use on March 4, 1948, when the first symbolic digging of the foundation was done, where atomic energy was first used for peaceful purposes.

By that time, the activities to commemorate the first century of the Republic (1944) had passed, missing the opportunity to include the Lighthouse within the group of buildings that was being built throughout the country, creating a false image of progress and physical development. Trujillo was in power for 31 years and never built the Lighthouse. It seems the monument was condemned not to be built.

The world trade crisis of 1929/1930 and the difficulties inherent in any dictatorship, must have been factors that combined prevented the lighthouse from being built during Trujillo's long and ignominious regime. However, two urban and architectonic landmarks were sponsored under his ruling: the Peace and Confraternity Fair of the Free World (1955) and the Basilica Cathedral of Higuey (1954-1972), ostentatious constructions of high cost which nearly made the country bankrupt, which together with political opposition (including the military) shook the sanguinary regime which finally crumbled in 1961.

For the next six years there was great political instability during a shy democratization process that began implementation between 1962 and 1966. The person who had assumed the Presidency when the dictator Trujillo was executed in 1961, returned to power after having been exiled in New York and protected by the second United States armed intervention became the protagonist of the process to finalize the Lighthouse. Joaquín Balaguer, returning this time from political opposition in 1986 (he had lost the presidency in his fourth attempt at reelection in 1978) devoted all his attention to concluding the funeral monument, and had it completed in six years (1992).

The works were concluded by Dominican architect Teofilo Carbonell and now sits silenced by political and economic scandals, as if awaiting the verdict of time and history.

This is the contribution of a people whose opinion was not asked and who shares an island in a tropical archipelago, to the language of forms and concepts. Its presence has been made possible due to the iron will of a statesman who poked the past and scanned the future during a present of not less difficult experiences than those which historically defined his motherland.

Lighthouse and contemporary history, modern if you prefer, of Santo Domingo, are synonymous with din and goals which arose in the XIX century, took place during the XX century and will be evaluated by the centuries to come.

Fully aware that there is a slow and tenacious process that must be followed to include places and sites, monuments and history, in the world catalogue of Universal Heritage, these words read in the language inherited from history, endeavour to motivate beyond all technical appreciation, so that this newly inaugurated monument be taken into account and accepted to become a part of the world list of Human Heritage.

#### SUMMARY

One hundred and forty-four years ago, Antonio Del Monte y Tejada, a Dominican politician and historian exiled in Havana, Cuba, wrote a history book about Santo Domingo. In it, in a lengthy and elaborate paragraph, for the first time, was expressed the idea of building a colossal monument "such as that of Rhodes" to honour Christopher Columbus and the Discovery of America.

The history of that monument, known now as Columbus Lighthouse, is one of interruptions and postponements; it has roamed parallel to that of the Dominican Republic and yet is an unknown story.

There are irrefutable testimonies of this ignorance which are evidenced by the total lack of didactic references in architectural texts with regards to the international contest which was convened to select the preliminary plan of the monument, that was to be built as a commemorative and funeral monument in the coasts of a small Caribbean country.

At that contest participated 1,926 architects from 44 countries from 3 continents, producing 456 proposals with 2,400 drawings. The summons dates from 1928 and was issued in Santiago, Chile. On April 28, 1929, an exhibit was inaugurated in Madrid, Spain, showing the competing works and the verdict of the international jury was made known: from a second round of the ten selected a winner was to be chosen.

After that, the exhibit was held in Rome, Italy, then the headquarters of the contest was moved to Rio de Janeiro, Brazil, where it was closed in 1931, obtaining Joseph Lea Gleave the first prize. His proposal of a reclining cross reminiscent of a meso-American pyramid had faithfully interpreted the basis of the Contest.

That is when a long period of national and international vicissitudes started which affected the plans to build the monument within a specified period of time and at certain costs.

Columbus Lighthouse was inaugurated in 1992 on the occasion of the celebration of the Fifth Centennial of the discovery and evangelization of America. This is the brief history of its heritage and the social changes which enrich it during that time.

#### EL ULTIMO MONUMENTO

**Emilio José Brea García**

*Architect, GNA/CODIA/ICOMOS/SA, Professor, Universidad Iberoamericana Santo Domingo, Republica Dominicana*

#### RESUMEN

Hace 144 años, Antonio Del Monte y Tejada, político e historiador dominicano exiliado en La Habana, escribió un libro de historia sobre Santo Domingo. En él, en extenso y elaborado párrafo, expuso por primera vez la idea de erigir un colosal monumento "como el de Rodas" para homenajear a Cristóbal Colón y el Descubrimiento de América.

La historia de ese monumento, que se conoce ahora como Faro a Colón, es una historia de sobresaltos, interrupciones y postergaciones; ha ido discurriendo paralelamente con la República Dominicana y sin embargo, es una historia desconocida.

Sobre su ignorancia hay testimonios irrefutables que se evidencian en la ausencia total de referencias didácticas, en los textos de arquitectura, sobre el concurso internacional que fue convocado para elegir el anteproyecto que debía ser levantado como monumento conmemorativo y funerario, en las costas del pequeño país antillano.

Fue aquel un concurso en el que se inscribieron 1,926 arquitectos de 44 naciones de 3 continentes, produciendo 456 propuestas con 2,400 dibujos. La convocatoria data del 1928, en Santiago, Chile. El 28 de abril de 1929, fue abierta en Madrid, España, una exposición con los trabajos concurrentes y se dió a conocer el veredicto del jurado internacional: de una segunda etapa debía salir el ganador único de diez primeros premios. Después de estar la misma exposición en Roma, Italia, la sede del concurso se trasladó a Río de Janeiro, Brasil donde se clausuró en 1931, obteniendo Joseph Lea Gleave el primer lugar. Su propuesta de cruz yacente reminiscencia piramidal mesoamericana, había interpretado fielmente las Bases del concurso.

Fue entonces cuando empezó un largo período de vicisitudes nacionales e internacionales, afectándose los planes de levantar el monumento en el tiempo y con los costos previstos.

En 1992, con ocasión de las conmemoraciones del Quinto Centenario del Descubrimiento y Evangelización de América, el Faro a Colón fue inaugurado. Esta es la breve historia de su

herencia y los cambios sociales que la enriquecieron en ese transcurso.

#### LE DERNIER MONUMENT

**Emilio José Brea García**

*Architecte GNA/CODIA ICOMOS/SA*

*Professeur de l'Université ibéro-américaine, Saint-Domingue (République Dominicaine)*

#### RÉSUMÉ

Il y a 144 ans, Antonio del Monte y Tejada, politicien et historien dominicain, exilé à La Havane, a écrit un livre d'histoire sur Saint-Domingue. Dans un paragraphe à la fois long et élaboré, il a formulé pour la première fois l'idée d'ériger un monument colossal "comme celui de Rhodes" afin de rendre hommage à Christophe Colomb et à la Découverte de l'Amérique.

L'histoire de ce monument, qui porte maintenant le nom de Phare en l'honneur de Colomb, est une histoire de sursauts, d'interruptions et d'ajournements; elle s'est écoulée parallèlement à celle de la République Dominicaine et pourtant c'est une histoire inconnue.

On trouve des témoignages irréfutables et évidents de l'ignorance qu'on en a dans l'absence totale de références didactiques dans les manuels d'architecture sur le concours interna-

tional qui a été organisé dans le but de choisir l'avant-projet qui allait être bâti en tant que monument commémoratif et funéraire, sur la côte de ce petit pays antillais.

Il s'agissait d'un concours où se sont inscrits 1.926 architectes, originaires de 44 nations de 3 continents, qui ont élaboré 456 projets contenant 2.400 dessins. L'invitation à participer a été lancée en 1928, à Santiago du Chili. Le 28 avril 1929, s'est ouverte, à Madrid, une exposition des travaux de tous les concurrents et le verdict du jury international a été proclamé: dans une seconde étape, le lauréat unique devait être choisi parmi les dix premiers prix. Après que cette même exposition avait été présentée à Rome (Italie), le siège du concours a été transféré à Rio de Janeiro (Brésil) où il a été clos en 1931, et le premier prix attribué à Joseph Lea Gleaves. Son projet en forme de croix gisante, réminiscence des pyramides méso-américaines, avait interprété fidèlement les bases du concours.

C'est alors qu'a débuté une longue période de vicissitudes nationales et internationales qui ont empêché le monument d'être construit dans les délais et selon le budget prévu.

En 1992, à l'occasion des commémorations du cinquième Centenaire de la découverte et de l'évangélisation de l'Amérique, le Phare en l'honneur de Colomb a été inauguré. Telle est la brève histoire de son héritage et des changements sociaux qui l'ont enrichi pendant ce laps de temps.

## Originality and authenticity. Reflections deriving from the restoration of Gaudí's Palau Güell in Barcelona.

**Antoni González**

*Architect, Head of the Servei del Patrimoni Arquitectònic of the Diputació de Barcelona (Spain).  
Member of ICOMOS Spain, Spain*

The Venice Charter of 1964, still of relevance for many of us today, declares in its introduction that: "humanity, recognizing itself collectively responsible for the conservation of the common monumental heritage, must seek to transmit this **with all the richness of its authenticity**". In my judgment, it is this call for authenticity that imposes on us, before we set out to define the objectives and the methodology of our intervention (in other words, the matter of why and how we have to protect and conserve the architectural heritage with which society entrusts us), the necessary obligation of reflecting carefully on the generic essence and the particular circumstances of this heritage.

With regard to this reflection, it is worth emphasizing here two conclusions of utility in defining the concept of authenticity with reference to the monument: the first, the appreciation of the triple essence of the monument, its condition as **historical document** (given its capacity to communicate and commemorate facts or cultures of the past); its character as **architectonic fact** (as the product or physical setting of those events or cultures, the container of formal, spatial and functional values, linked to the cultural, social and territorial realities surrounding them in the present); and, as a consequence of these two aspects, its nature as **significant element**, endowed with symbolic and emblematic values. The second conclusion, that the majority of the elements which constitute the architectural patrimony are not the original settings or products of those facts or cultures, but remains or reconstructions, by means of which we recall the works and deeds of our predecessors.

The adjective "authentic" admits of a variety of applications when used in reference to a monument. In a rapid reading of the concept of authenticity with regard to the monument, this seems to refer exclusively to the material that is handed down to us. Normally, authenticity is also identified with "originality". The Venice Charter, according to this reading, would thus call on us to transmit that material accredited as original which we have inherited. A more careful reading, which also takes account of that triple essence of the monument and the circumstance of

the customary absence of originality to which I referred above, must necessarily qualify this interpretation. Authenticity can not be as closely associated with the materials considered as being relics, as with those materials (original or not) capable of communicating, of transmitting the essence of the monument: its message as memory of the past, the significations it has acquired in the present, and, of course, its genuine architectonic values.

How are we to regard as authentic an architecture that has lost its essential features (space, or colour, for example)? (Can we consider authentic a chimney designed by Gaudí whose cladding has lost its colour?).

The form, the space, the materials, the original textures (understanding as original all those creative contributions that have enriched the monument over the centuries), that have been accredited as genuine on the basis of scientific research, may be taken as being authentic, even if they are the products of recent reconstructions, and even if these have failed to survive down to our own time.

Therefore, they can be considered deserving of conservation (or recuperation if they have been lost) and of being transmitted to future generations.

### OUR CRITERIA OF RESTORATION

The idea of monument restoration which governs our interventions is based simultaneously on this reading of the concept of authenticity and on the aforementioned triple essence, documentary, architectonic and significant, which makes of the monument, and by extension of the Architectonic Heritage in its entirety, a specific and differentiated part of the Cultural Heritage. Monument restoration accordingly has a number of methodological aspects in common with the restoration of other inherited cultural assets. We have always asserted our conviction that if the Venus de Milo were a work of architecture, its restoration would necessarily involve the addition of the missing arms, and even the bringing up to date of certain socio-aesthetic aspects.

The most genuinely project-related facet of this type of monument restoration we are defending here is based on the one universally valid principle: that there is no single way of approaching the architectural project. Thus, having ensured a proper respect for the documentary values of the monument, the correct exploitation of which by means of historical research is always indispensable, the circumstances of each case (the type of monument, its physical state, its collective signification, the objectives to be accomplished) may give rise to different attitudes at the moment of drawing up the project, the most efficacious in terms of all of these circumstances being the one that should be adopted. Design attitudes that may be very different, depending on whether it be a question of acting on testimonial, memorial architectures, where the principal objective in their conservation is to bear witness to history and the culture of the past, or on living architectures, of continuing validity in terms of the uses and symbolic contents of the present.

In living architectures, the utilization or collective symbolic appropriation of which frequently requires the introduction or superimposing of new elements, we believe it is the **harmonic diachrony** (the harmonic sum of diachronic architectures) which often proves the most useful approach. In the restoration of purely testimonial architecture, the transmission to future generations of its authenticity will in many cases mean not so much conserving the inherited material as - in relation to the didactic objective being pursued - uncovering and recovering the genuine architectonic values lost in the course of historical upheavals or through mistaken therapeutic restorations.

Consequently, in the treatment of testimonial architectures, or in the treatment of the testimonial aspects of a given monument - since almost all monuments possess at the same time the double condition of living and testimonial architecture - we generally opt for scientific reconstruction, an attitude that is certainly proscribed by certain legislations, but legitimate in these cases, and only acceptable, of course, in terms of the scientific rigour and the prudence with which it is undertaken.

#### THE RESTORATION OF THE PALAU GÜELL

In the Palau Güell in Barcelona (1885-1889), Antoni Gaudí (1852-1926), in spite of his youth, manifested a personal manner of conceiving architecture, both in space and in decoration, and introduced here the

basis of the subsequent formal, spatial and constructive repertoire that was to make his work one of architecture's most evocative contributions to contemporary art. The mansion was a family residence until the Spanish Civil War (1936-1939), and was in danger of being demolished after the war. In 1954, the provincial government of Barcelona installed its prestigious Theatre Institute in the building, which continues to use a part of the Palau.

In order to adapt the mansion for representative and cultural functions, in 1982 we commenced restoration on the basis not so much of a design project as of a critical process of conservation founded on the principles set out above and on the methodology which we have been developing over the last twelve years, in which the recuperation of the lost authenticity has in many cases involved, as I have said, recreating in the most faithful manner possible, with the support of historical research, the genuine project and intentions (the materials, the form and the texture of the constructive and decorative elements, or the physical and ambient characteristics of the space), while at the same time considering as valid and justifiable in certain cases a creative rather than mimetic *analogical recuperation* - the harmonic diachrony I referred to above.

In the case of the Palau Güell, in the valorization or recuperation of the authenticity with which we felt we should transmit the building to future generations, we have adopted these two project approaches simultaneously.

On the one hand, the systematic recuperation of all the material, ambient and spatial values of the original work, "restoring things to their proper place and their true function", according to the definition Gaudí himself gave of the concept of restoration. With regard to the material aspects, by means of the mimetic reproduction - based on a painstaking process of identification - of all of the lost or deteriorated elements of construction and decoration, duly recovered in complete fidelity to their original form, materials, texture and colour.

At other points, the recuperation was not of a literal nature, but carried out "without copying existing forms, but producing these imbued with their spirit" (once again in the words of Gaudí himself); in other words, introducing the concept of "harmonic diachrony", as an approach which involves a critical analysis of the inherited object and a permanent dialogue with this in the design of the new solutions.

### THE FANTASTIC ROOF

Where this dialogue between the inherited object and the new contributions has assumed a special presence has been on the roof, one of the most beautiful parts of the mansion, and where, for reasons that are unknown to us, Gaudí's intervention seems most contradictory, combining designs of the greatest brilliance with very questionable construction solutions.

In its general conception, the roof of the Palau Güell is a normal flat terrace, like so many others in a Mediterranean setting such as Barcelona. But this is a fantastic roof (in other words *one created by the imagination*), because Gaudí imaginatively recreated that microcosm of a traditional flat roof. The cupola is converted into a singular cone topped by a lightning conductor-weather vane of iron, brass and copper. The traditional chimneys are transformed into beautiful sculptures of brick, either exposed or clad with "trencadís" (a mosaic of irregular fragments of ceramic tile), marble, glass, earthenware or vitreous sandstone.

Our intervention on the roof was posited with the intention that this should not lose its unique and highly attractive character, a combination of a terrace for domestic services and an open-air sculpture court, while modifying Gaudí's original solutions in order - paradoxical as this may seem - to emphasize and make more legible the architect's original design aims. This was the case, for example, with the awkward solution Gaudí had given to the west area of the roof. Now, with the freeing of the conch-roof light on this side, Gaudí's formal design intention is much more evident: the four lunettes emerge diaphanously from an undulating surface which deploys its projections around the central cone. The materials of the new skin of the western lunette and the corridor giving access to the tower, which we have introduced, serve to express their diachronic condition with respect to Gaudí's original work.

The treatment of the twenty chimneys was not homogeneous, and in each case we took into account the various circumstances relating to the element. On the one hand, a number of chimneys were simply in a poor state of repair, yet retaining their original decorative characteristics. Here we applied the first of the two general restoration criteria: the strict consolidation or replacement of the missing decorative materials or the replacement of inappropriate elements introduced in previous restorations, which in some cases required systematic research and a tenacious search involving manufacturers, suppliers, antique dealers and collectors. The method applied in this

part of the work is described by the historian Raquel Lacuesta in a separate article.

A different case was presented by those chimneys that had originally been left unclad, or those whose cowls had with the passage of time lost their cladding. Our response to the question I raised before was this: the handing on to coming generations of an element designed by Gaudí, but stripped of its decoration, would have been to transmit the remains (a relic) of that element, but not an *authentic* work by Gaudí.

We therefore opted in this case for an *analogical recuperation*: the cladding was recreated, respecting the original type of material, and entrusting the design (which we were prevented from recuperating mimetically by the absence of sufficient documentation) to architects or leading artists (ceramicists, painters and sculptors), who approached their task as a tribute to Gaudí.

For the base of chimney number six, which had been designed to be clad but was never given this cladding, except on the arrisses, I personally set out to design the panels. The work was executed with industrial ceramics, taking as its chromatic basis the original pieces utilized by Gaudí. The base of chimney number five was entrusted to the architect Pablo Carbó, who collaborated on the supervision of the work. The unfinished base of chimney number seven was allocated to the architect and painter Domingo García-Pozuelo, who created, again using ceramic fragments, an abstract composition derived from a figurative design.

The case of the chimney cowls was slightly different. These had originally been clad, and had since lost this cladding. By means of period photographs we were able to identify the original material, but not the colour. We decided to recuperate the claddings, respecting the material, and entrusting the design to various visual artists. The ceramicist and painter Joan Gardy Artigas, the son of Llorens Artigas and his successor in running the Gallifa workshop, designed the cowl for chimney number one. The sculptor Joan Mora took charge of the cap for chimney number four, finished in glass "trencadís" with the addition of a number of sculpted stone objects. The painter Gustavo Carbó resolved, on the basis of ceramics in two chromatic ranges, the cowl of chimney number ten.

In our judgment, the extraordinary landscape conceived by Gaudí may not perhaps have recovered its originality, but it has regained its authenticity.





Fig. 1. Roof of the Palau Güell after the restoration

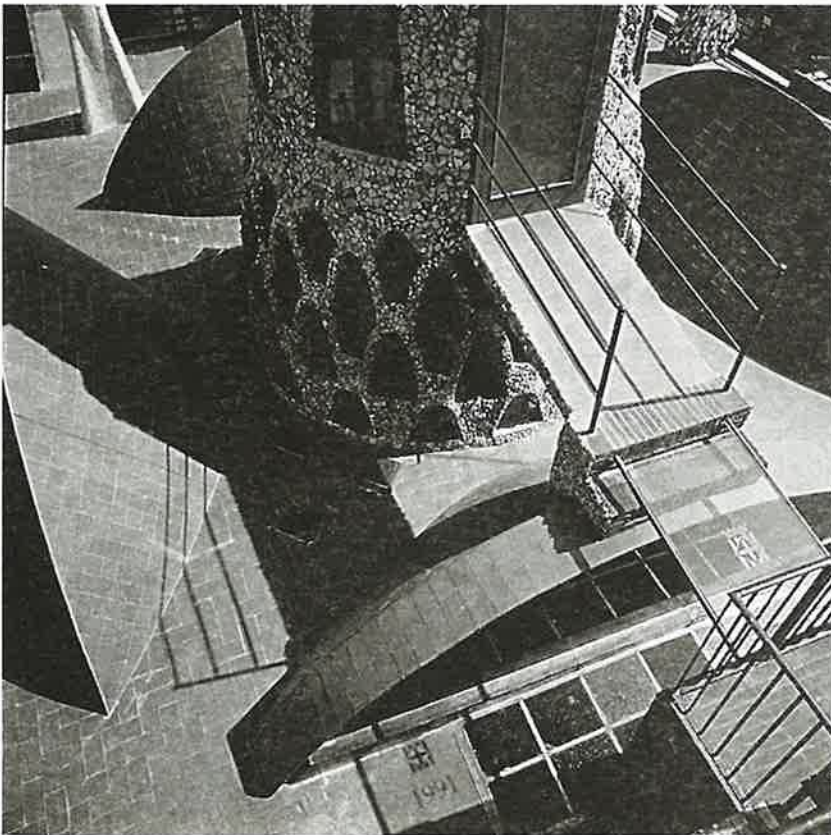


Fig. 2. Roof of the Palau Güell after the restoration. Detail of the central cone



Fig. 3. Roof of the Palau Guell after the restoration. General view from the east





Fig. 4. The author of this article and director of the work beginning the new cladding of the shaft of the chimney Nº 6

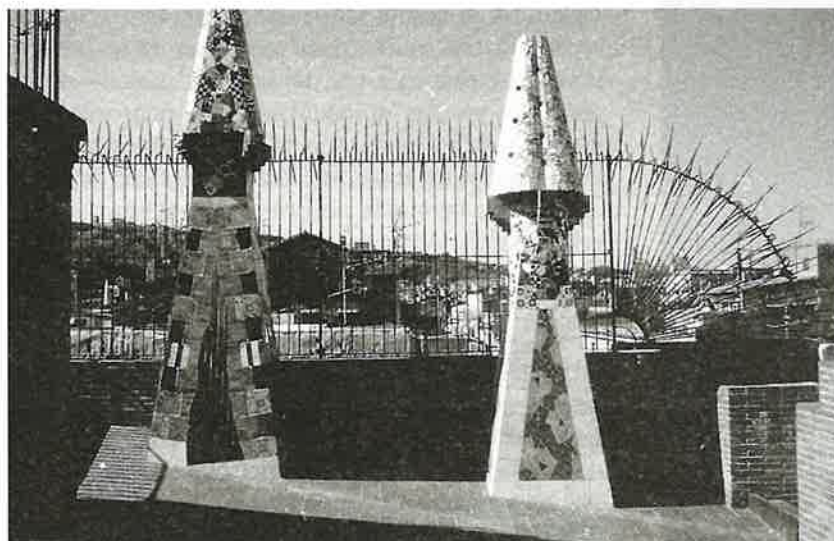


Fig. 5. The chimney Nº 5 and Nº 6 after the restoration

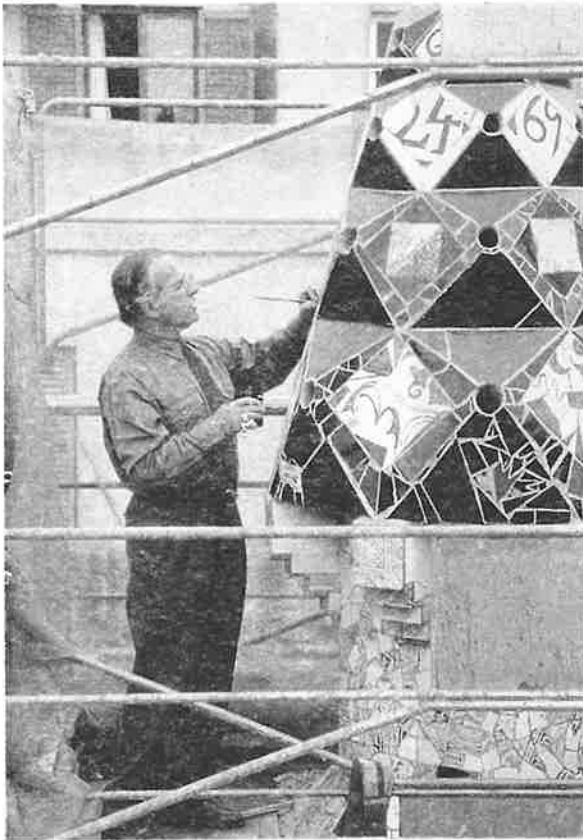


Fig. 6. The ceramicist and sculptor Joan Gardy Artigas designer of the cladding of the chimney N° 1

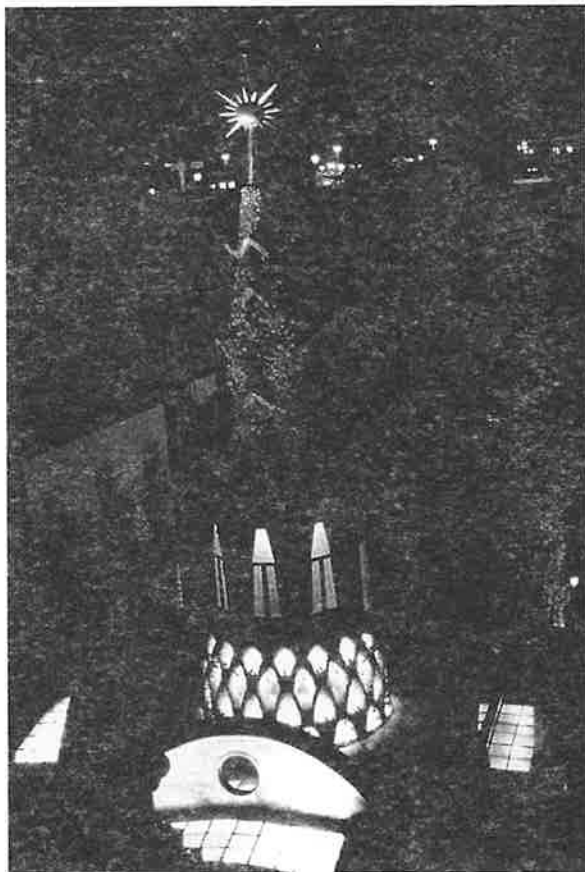


Fig. 7. Detail nocturnal illumination of the roof

## Development of training strategies in the conservation of cultural heritage

Jukka Jokilehto

Finland

### DEFINITION OF CULTURAL HERITAGE

Safeguarding cultural heritage is now generally recognized as one of the aims of our contemporary society. The recognition, assessment and conservation of heritage is based on our modern historical consciousness and value judgements that depend on the particular cultural and social context of the heritage. Furthermore, due to the character and complexity of historic properties, such activities should be mainly undertaken by persons who have appropriate preparation for this work, i.e., have been properly educated and trained. In order to clarify the scope of appropriate training strategies, and relevant teaching contents, it will be useful to start with some recent definitions.

Through the efforts of UNESCO and other international, regional and national organizations or institutions, the modern notion of cultural heritage has been disseminated in the world, and is currently in principle accepted as part of national legislation in most countries of the world. This trend is also reflected in the acceptance of the World Heritage Convention, which has been - by early 1996 - ratified by some 146 States. Considering that cultural heritage is referred to the entire world, it should logically be identified in a comprehensive manner; UNESCO has provided the following definition (*mid-term Programme*):

*The cultural heritage may be defined as the entire corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognisable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy.*

In particular, we recognize that heritage should not be limited to physical aspects; cultures and values exist principally due to 'cross fertilisation' of ideas, and transmission of traditional know-how from generation to the next, and from a cultural area to another. Although historic material represents documentary

evidence of past creativity and vicissitudes over time, one should not underestimate the non-physical aspects of heritage; in many countries these are of vital importance for the survival of culture.

Within this broad scheme, the exact definition of heritage may vary greatly from one case to another, and from a culture to another, already considering the variety of heritage types, works of art, artefacts, ancient monuments, archaeological sites, historic buildings, urban or rural settlements, historic gardens, cultural landscapes. The creation and use of the heritage reflects the varying cultural, social and economic conditions in each country. Even where historic buildings look similar, their condition and significance can be different, and, consequently, what is safeguarded may differ in each case.

### UNIVERSALITY AND CULTURAL DIVERSITY

One of the achievements of the past centuries has been the recognition of the universality of the creative achievements of humanity. To that end, already the antiquity made its list of the Seven Wonders of the World; today, the entire idea of developing international principles for conservation depends on the fact that there is something universal in the heritage to be safeguarded. In addition to the Venice Charter, UNESCO has adopted a number of international recommendations and conventions, and ICOMOS has forwarded international charters, all aiming at providing some guidance or standards that should be relevant to all types of heritage and all types of cultures.

This principle is expressed in the Venice Charter (1964), which starts with the following words: *Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.* It is on this basis that the Charter is assumed to be applicable to different circumstances, whether physical or cultural.

The question is whether this assumption is still valid now when so many cultures are participants in the application of international guidelines. In fact, this was one of principal reasons why the Nara conference was organized in 1994. Although the announced scope of the meeting was the definition of 'authenticity', in reality the main topic in the *Nara Document for Authenticity* became 'cultural diversity'; about this is stated clearly (# 6): *Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgement of the legitimacy of the cultural values of all parties.*

In principle, it is understood that the two issues, common heritage and heritage diversity, are not necessarily in conflict with each other; in fact, the same Nara Document refers further (# 8): *It is important to underline a fundamental principle of UNESCO, to the effect that the cultural heritage of each is the cultural heritage of all.* What it means is that the authentic, creative contributions of all cultures together form the heritage of humanity, i.e., our universal heritage. Therefore, so far as the single contributions of any culture are a genuine expression of that culture or cultures, they acquire 'universal significance' as part of the 'common cultural heritage'. In fact, diversity can be understood as a qualifier and a mark of authenticity of the heritage. The idea of pluralism is to recognize that values are generated by creative human beings. The choices that are made in each particular age or in a cultural community will vary from one another, but the values are objectively limited and thus make intercommunication between cultures possible. Cultural diversity, therefore, refers to the freedom of choice, but not to relativism and isolated opinions that allow no common ground for judgement.

#### AUTHENTICITY IN CREATIVITY AND HISTORICITY

The UNESCO definition speaks about the cultural heritage as the *entire corpus of material signs - either artistic or symbolic*. This can be taken to imply that - although fairly inclusive - the identification of cultural heritage should be based on a judgement of quality, and that it is a quality referred to the values relevant in the culture or cultures concerned. In fact, this coincides with one of the important aspects of authenticity, i.e., something produced as a result of a creative effort, and therefore being an '*autos*', one self, or '*auctor*', author. Cesare Brandi pays special attention

to such creative process in the definition of works of art, and it is on this basis that he builds the theory of restoration of such works, a theory that has been an important source of inspiration when formulating the principles of the Venice Charter. Prof. Philippot, one of the 'co-authors' of the Charter, has thus defined authenticity in relation to this process as: *the internal unity of the creative process and the physical realisation of the work.* (Jokilehto in ICCROM Newsletter 21)

Another aspect of authenticity is related to being truthful, and especially to being legally valid, having legal force. A fundamental basis for modern conservation movement is the concept of historicity. In fact, with the development of modern historic consciousness, authenticity is often related to the material aspects of heritage. In this spirit, the Operational Guidelines of the World Heritage Committee require that a nominated property satisfy the test of authenticity in relation to its design, material, workmanship and setting. This means that the monument, group of buildings or site should be physically 'true', e.g., a monument built in a certain time should retain the same material and form that were used to build it in the time concerned. Moreover, as the Venice Charter states, *the valid contributions of all periods to the building or a monument must be respected*, and they contribute to its 'historical authenticity', i.e., constitute it as an archaeological resource and documentary evidence. Another question is the authenticity of setting, which is not easy to define taking into account that the issue often concerns relatively large areas, which are not necessarily under the same ownership or management.

Out of the above emerge two issues: respect of the authentic creative force, the '*élan vital*', expressed in a work of art, and the historicity represented in its original material as documentary evidence. In his theory of restoration, Brandi acknowledges both aspects as essential characteristics of an historic work of art, and restoration should thus be based on the definition of the work in relation to them. In case of conflict, decisions should be referred to critical judgement based on relevant values, therefore the name '*restauratore critico*'. As a result, authenticity could be defined as: '*a measure of truthfulness of the internal unity of the creative process and the physical realisation of the work, and the effects of its passage through historic time*'.

#### CONSERVATION AND CULTURAL DIVERSITY

Conservation is defined in the 1993 ICOMOS



Guidelines on Education and Training in the Conservation of Monuments, Ensembles and Sites, as follows (par. 3): *The object of conservation is to prolong the life of cultural heritage and, if possible, to clarify the artistic and historical messages therein without the loss of authenticity and meaning. Conservation is a cultural, artistic, technical and craft activity based on humanistic and scientific studies and systematic research. Conservation must respect the cultural context.* It is understood that conservation is here used as a general term related to a variety of different types of actions required by the properties concerned.

Thinking about the background of the Venice Charter, and the fact that it was written in the period following the Second World War, we can understand that it gave particular attention to historic monuments or sites that had suffered damage during the war, and its aim was to guarantee that the authenticity and the documentary evidence of what was still there should not be damaged. In the decades that have passed since the Charter, an increasing attention has been given to the survival of the non-physical heritage, the traditional know-how and skills, which risk being subdued by rapid developments and especially by new information technologies that tend to submerge all cultures with the same sort of messages, and therefore tend to drown subtle traditional diversities in cultures. It should perhaps not be a surprise that many cultures have reacted to defend their identity - although such reactions may often have been based on sentiments rather than real understanding of the essence of the culture concerned.

With the advance of technology and the new possibilities offered to conservation work, there is a risk for false confidence in technical and design solutions ignoring conservation as a cultural problem. There are several challenges in our contemporary world. One of these is related to the modern comprehensive definition of cultural heritage that includes not only historic monuments and artefacts, but also the living contemporary cultures that in many countries require special attention in order to guarantee their continuation and the genuineness of their identity. One could here speak of contemporary social and cultural authenticity. Such challenges are faced especially in fragile, vernacular and traditional settlements that risk radical changes in functions and that risk losing the basis for value judgements. The same is true in the case of rapid social and economic changes that are currently being faced also in many European countries. Taking into account cultural diversity in the con-

servation of cultural heritage means developing a critical approach to the understanding the heritage and relevant values. In addition to safeguarding physical heritage, a major attention needs to be given to non-physical heritage, and to proper understanding of the essence of culture and the generation of values in the contemporary society. Conservation of physical and non-physical cultural heritage, therefore, needs to be seen as an essential component of sustainable human development.

#### DEVELOPMENT OF APPROPRIATE TRAINING STRATEGIES

Against this background, and considering that conservation of cultural heritage really is not only a technical issue, but essentially a cultural problem, there is a need to develop appropriate strategies for education and training of all relevant disciplines and sectors of society. Conservation of cultural heritage is a specific field that requires specialized training in addition to normal professional or vocational preparation, addressed to specialists, technicians, builders, craftspersons, managers, as well as to trainers of professionals and even school teachers. Conservation should also be understood as an interdisciplinary activity, where each profession is integrated into the whole, and learns through collaboration and communication. Specialized conservation training is necessary to be able to work on heritage resources of exceptional significance, and to have in-depth knowledge on structures built in materials difficult to find or produce today, or often in a precarious state. It can be obtained partly through academic study, and partly through continuous research, meetings, and conferences, as well as experience in field work. At the same time, there is a need of heritage awareness of the entire community, and in particular of those participating in the decision-making process. The target groups should include particularly: politicians and decision makers, investors and promoters, administrators and property owners, children, young people and students, as well as the general public.

The World Heritage Committee of UNESCO in collaboration with ICCROM, ICOMOS and other organizations is currently in the process of developing training strategies that should help to better use limited resources, and to obtain more efficient results. Such strategies should take into account the needs of conservation management and the condition of individual sites. The needs cannot, however, be conceived in isolation. The process of developing training strategies should be understood as a continuous process. Needs will change over time, and there is a necessi-



ty to have regular feedback in order to update plans. These considerations have been discussed with the World Heritage Committee, but they form a basis also for a more general training strategy. It has been observed that while Europe and North America have well developed structures for conservation education and training, there are regions in the world, such as Africa and most parts of Asia, where such structures are almost non-existent.

Conservation training cannot be based only on short courses; there is a need for an appropriate career structure relevant to each discipline. Such training should generally be preceded or accompanied by appropriate field work and practice. Short courses, workshops, seminars and research will be additional components in building a coherent training strategy. A suitable strategy for training personnel should be planned for each institution involved in conservation, and adapted to the specific conditions of the country and region concerned. Training should be planned according to the needs of target groups, and will generally need teachers from a wide range of disciplines (e.g., humanities, sciences, technology, management and administration). Considering that each site is unique - even within the same region, training should be based on a critical methodology involving a close relationship with field work and practical applications. It is noted that site training alone will not provide the necessary breadth of understanding required for appropriately managed conservation work. There is a need for a broader scope in the international and regional context.

The cost of training will depend on several parameters; normally, regular courses will cost less than ad-hoc courses or programmes organized for the first time. This is due to the initial investment in human resources, management, teaching, scientific preparation and development of facilities. Indirect costs involve, e.g., building a professional library and necessary infrastructures for communication. A new training programme will therefore cost perhaps the double, and can go up to several times the cost of a regular course. Grouping several training activities with a similar scope into specialized training centres will make economy in a rational use of facilities, benefit from repeated experience and help to build up a multi-disciplinary environment. The problem of training in isolated sites, apart from 'hands-on' practice or short seminars, is generally a lack of proper conditions, as well as the relatively high cost of single events. The cost includes the difficulty of finding and

managing suitable teachers who are available for travelling to such sites.

Considering the present situation in different regions, and considering training needs in relation to heritage diversity and the complexity of issues involved, there is a need for a coherent strategy that take into account all necessary factors. Single sites cannot be considered alone out of the national or local context; in many cases, the sites are large urban or rural areas or cultural landscapes with complex ownership and administrative structures. Instead, there is a need to develop action at several levels simultaneously. This will require building up awareness at the political and decision-making level, commitment of institutions and the establishment of career structures for training professionals to qualify for the required administrative, management, technical and scientific responsibilities.

In order to co-ordinate such action, there will be a need to build strategic plans for training at: (a) local or national (institutional) and (b) regional level. Such plans will be the basis for (c) a co-ordinated support at the international level in order to guarantee maximum efficiency and appropriate collaboration for specific actions in each region or site. A typical training strategy should clarify why it is needed and who should be trained. It requires corporate planning with the involvement of all relevant parties (subject to the level of planning, whether institution, country, or region). A policy statement should indicate the objectives and the scope of training in relation to the conservation needs of heritage resources, and the development of the institution(s) concerned. In the plan, the responsibilities of all concerned should be clarified in relation to the execution of training as a continuous process with the aim of continuous improvement. It will be helpful to develop the training scheme in close collaboration with the staff concerned including systematic interviews.

The training plan should identify the different types of training that are needed in an institution, including development of skills for existing and new staff, encouragement of staff for qualification in specific fields, possibility for promotion and professional development, and improvement of management skills. There is a need to identify the existing training potential at local, national, regional and international level. According to the capability of each institution, a certain part of training can be carried out within itself. For this purpose, the institution will need to take into

account also training of trainers. A pool of trainers could be formed of mid-level and senior professionals, administrators and technicians for 'site training' of younger staff.

The choices and the establishment of priorities for the training plan should be carefully measured against the available resources at the organizational level and outside. It is necessary to give a major attention to the development of existing training resources, such as learning institutions, schools, universities, libraries, laboratories, etc. before the establishment of new training centres. There is experience in several countries of collaboration between technical and learning institutions, which has led to beneficial agreements. It is to be noted that well-planned research, monitoring and documentation are essential components in any training strategy.

The process for the development of training strategies at the different levels and according to specific needs should be encouraged and guided at the international level. Such activity should be based on a systematic survey of the situation in various countries and regions, and it should be co-ordinated in a coherent manner in order to optimise the use of resources. This would ideally mean the use of existing or future regional programmes for the purpose of communicating with the individual countries, and professional consultation about the preparation of strategic plans for the institutions that are responsible for heritage sites. Simultaneously with this action, there should be a systematic mapping of training resources at the different levels carried out at the international level, including a report on the situation in the different regions according to established format and criteria. This background will provide the necessary instru-

ments for guidance of individual countries in planning requests for scholarships and raising funds for the potential development of training centres.

#### **SUMMARY**

The world-wide recognition of the need to safeguard cultural heritage imposes new challenges for the interpretation of conservation policies in view of cultural diversity and the vast number of heritage types. Some of the key issues include the clarification of the relationship and meaning of universality and cultural diversity for each culture, as well as an appreciation of relevant authenticity. So far, the majority of conservation training has been concentrated in Europe and North America. There is now need to place a major emphasis to the development appropriate education and training facilities in other parts of the world as well. In order to make this feasible, relevant strategies should be based on a critical survey of the needs and the values of heritage in individual countries and the requirements of managing organizations.

#### **DÉVELOPPEMENT DES STRATÉGIES DE FORMATION POUR LA CONSERVATION DU PATRIMOINE CULTUREL**

**Jukka Jokilehto**  
*Finlande*

#### **RÉSUMÉ**

La reconnaissance mondiale du besoin de sauvegarder le patrimoine culturel impose de nouveaux défis pour l'interprétation de politiques de la conservation, compte tenu de la diversité culturelle et du grand nombre de types de patrimoine. L'une des questions principales est de tirer au clair la relation et la signification de l'universalité et de la diversité culturelle de chaque culture, une autre étant une évaluation d'authenticité. Jusqu'à présent, la majorité de la formation en conservation a été concentrée en Europe et en Amérique du Nord. Il faut maintenant accentuer le développement d'un enseignement, et de ressources de formation appropriée dans d'autres parties du monde. Pour que cela soit faisable, des stratégies doivent partir d'un examen critique des besoins et des valeurs du patrimoine dans chaque pays ainsi que de la demande des organisations dirigeantes.

## From the 'New Leviathan'<sup>1</sup> Towards a 'New Alliance'<sup>2</sup> or Man, Nature, Heritage And Time

A. Kalfas

*B.Sc. in Civil Engineering, MA in Archaeological Heritage Management, Greece*

At the time when Sophocles was writing in Ajax '...far-stretching endless Time, brings forth all hidden things, and buries that which once did shine...', humanity, was already aware of the distinction between what exists in time which is irreversible, and what is out of time, that is eternal (Prigogine and Stengers 1984).

Since then, enormous amounts of energy and time have been spent in our effort to understand what Time is, with the main objective of control over Time and Time's impact on our lives. Underlying this agonizing quest, we find the awareness of vanity in the presence of the unknown, we deal with the fear of Death<sup>3</sup>; the main issue, is (always was) to discover a foreseeable Time-evolution pattern through which we can program our activities and without which every action towards the building of a better Future for our descendants would be vain.

Theories about Time have been continuously changing through the centuries. From the philosophical point of view, the perception of Time as a circular, periodically self-repeated phenomenon (an idea more or less common to all ancient or primitive civilizations), was succeeded (via influences based on Jewish and Christian religious/philosophical theories) by the idea of linearity and gradual progress, Time now being a characteristic of our own learning ability rather than a natural property (Rationalism). Similar was the approach in Sciences. From the Newtonian view that Time is an absolute entity independent from the material world we have (through the theory of Relativity) come to the perception of Time (and Space) as a construction of human mind, in a way that is, full circle to the Canteen perception of the Natural World.

In our everyday life Time plays an increasingly important role so that today some (sociologist Lewis Mumford for example) argue that the watch and not the steam-engine is the key-invention of modern industrial civilization<sup>4</sup>. Today, in our modern laboratories even space dimensions are described in terms of time (Boslough, 1996). Observatories have their own Time Services (Observatory of the U.S. Marine Force), Museums of Time (e.g. at Illinois USA) are not a novelty anymore, new fields of Science have evolved (e.g.

Chronobiology); even travels in time are offered to those lucky few that can afford waking up in another (future) time (Boslough, 1996). Few however if any of the initial questions have been answered. Solutions have not been provided and views as general and vague as those arguing that 'Time is nothing more than what each one believes and does with time in each one's own life' (Boslough, 1996) are taken as valid. The fact is that our approaches in order to understand Time have been fruitless; this assertion, unfortunately, applies to Archaeology too.

That questions concerning Time and Time's influence in our lives, underlie Cultural Heritage issues is undeniable. Not only what we define as Cultural Heritage constitutes a rather depressing reminder of Time's impact on Man's work but in addition, we must never forget that we deal with 'things from the past' that is material culture, exactly and only because of our inability to understand and define what the past is (Cleere 1984; Lipe 1984). Doubtlessly, an important factor in our attitudes to the past is that of cultural identity (Cleere 1984) and self knowledge (Collingwood 1993), even search for consolation from everyday hardships (Carver in lit.) yet, the reason why people want to '...evoke, symbolize or commemorate the past...' (Cleere 1984; Lipe 1984), results from the full appreciation of Time's importance (Lowenthal 1985) and from our efforts to discover Time's laws.

What is undeniable is that the Past, is one of Time's components; in fact, what we define as the Past used to be the Present for people living then. In dealing with it therefore, we feel like intervening in or, at least, examining the circumstances that have created our own present. Besides, one way or another the Past is all around us. We cannot pretend that we ignore this 'foreign country' (whose presence scares us literally to death). Since we are not able to understand what Time is the only thing we can do, is to try to conquer and control or 'discover' it, exactly like our forefathers did with *terrae incognitae* all over the world; having (in the way we have) fulfilled this task, having 'discovered' the surrounding space/World (extincting in the process innumerable species of fauna and flora, peoples not excluded), it is Time's turn now.

The patterns guiding our approach, attitudes to and interpretation methods concerning the Past, have not changed much either since that time. The distance between 'The Voyages of Young Anacharsis' and 'Trans Time Corporation' is much smaller than we (pretend we) believe; the Museum of Time is exactly the direct descendent of the Smithsonian or the Museum of Natural History. What we practically do when studying the Past and its relics, is this: every single past event/relic, is cut off its context, and analyzed to a set of time-points concerning significant sub-events during (or influences to) its course. Thus the event, not only acquires a 'duration' that is a beginning and an end; more significantly so, we think that by uniting these specific points in a line, we can then re-create the actual event. Putting all such treated events/cultural objects 'back again' we end up with a long line of events, that to us, represents the 'Past'; a past where everything, is the linear, reasonable and in essence, quite predictable outcome of events that have preceded it; a 'single', 'linear' past (Jordanova pers. com.). Such a malleable past can easily then be projected to the future (this last *terra incognita* remaining unconquered); it is hoped that, this projection can then help us 'trace', that is prearrange, the future (Ceram 1954, Lowenthal 1985, Jordanova pers. com.).

Today, it seems that we are quite close to the accomplishment of this aim. We have constructed a past that is also part of current affairs (Lowenthal 1985, Chippindale et al 1990; Fowler 1990). It does not scare us any more (although it may be repulsive, sometimes); we have given it names e.g. natural past, historical past (Collingwood 1983); we have attached to it properties and characteristics. Like a modern Janus, the past equally is interesting and boring, useless and useful, worth condemning or admiring (Lowenthal 1985); it has been pronounced dead and equally so alive again. A past pastiched and collaged, a past more or less like the present (Lowenthal 1985, Pearce 1990, Hunter and Ralston 1993; Pearson 1993); a past tailor-made to suit our needs. We have even deployed methods of assessing/evaluating as to which of the surviving witnesses of the Past we need more than the others in fulfilling our search (and which we do not need at all)<sup>6</sup>.

The results of such an authoritative and exploitative attitude have been disastrous exactly as the ones concerning our expansion/exploration of the surrounding world. Development can be partly blamed for the exhaustive destruction of valuable data. Rescue excavations that came as an answer to ever-increasing pressures for development, conducted under serious time and money

constraints and at an uncontrollable rate, with deficient if not inexistent research agendas, have resulted to the unearthing (that is exposing to Times malign influence) of resources that instead (since we do not practically have the means or the time to study and protect them now), should be safeguarded for future research. Classical excavations too have been equally destructive especially on occasions that amateurs had conducted them (e.g. Schlieman's 'discoveries' in Troy). In our conservation practices all brand new (in their days) developments and technological advances (of those times) were applied on sensitive Monuments only for us to find out later on, how much more destructive they had been than thousands of years passed. The broadening of our views as to what we now define as cultural resource has made the situation explosive<sup>7</sup> (given the limited funds available for their protection). The worst is, that although today we are able to know details such as what kind of diseases pat people were suffering from, or what were their dietary habits etc. few of our basic questions have been answered.

Ethically/philosophically speaking, what we obviously have failed to see, what we tend to forget in our approaches to the past, is that '...we have *partly* domesticated...' it (Lowenthal 1985; my italics), exactly as we have *partly* domesticated the wolf; we forget that the Past retains a reality of its own (Trigger 1993), in exactly the same sense that the Antarctic or the unexplored bottoms of the oceans do. In conclusion, Time retains two 'realities' (or a dual character). The 'other' Past is not cut off its context it continues therefore being a continuum with the Present and the Future (Cleere 1984; Lipe 1984); in fact, the past alone is a continuum (with the pasts preceding it and the futures already passed), that is, a spectrum. Exactly like in any other spectrum there are neither clear starts and ends nor boundaries. So events cannot be cut to pieces in the way described before. In other words, the Past is not a black and white photograph taken back then and turned to a colored one in our modern laboratories; to believe that Time moves in a way similar to a movie is an illusion that carries no reality with it. Such an approach is just a method for analysis<sup>8</sup>; a means to an end, not the end itself. Furthermore, there is not such a thing as a single past: rather there are many pasts inextricably linked into what we simplistically perceive as 'the past' (Prigogine and Stengers 1984); even pasts that may never had the chance to materialize or be fulfilled. It seems therefore, that any attempt to define or control Time is condemned to failure because apart from the Past we have constructed, there is also the Past for which we do not know (nor is there any certainty that we shall ever know) all the

parameters having caused its evolution; the same of course apply all the more to the future, even more so that we have recently learnt (through the works of Physicists Lorenz and Hawking) that long term predictions are impossible. In a way we have come to a dead end; however, there probably is a way out based on the rights of the Past/Time. One would wonder whether the Past has any rights yet, the fact is that it has. As a construction of our own (domesticated Past), the Past/Time carries an ethical responsibility (Prigogine and Stengers 1984), therefore it has rights too. As wildlife, it *undeniably* has rights.

It has been argued (Alvin Toffler) that the notion of Time for every one is closely linked to one's internal/esoteric rhythm but Man's reaction to Time is in correspondence with Man's cultural status. Based on such or similar views Collingwood (1992), says that civilization is the mental change from *barbarity* to *civility*; the gradual process whereby the members of a community originally treating other men as '...natural things to be exploited...' they come to consider them as human beings entitled to civility (that is to the right to have rights) as if they had been members of the community.

Following and expanding on this argument, a higher form of civilization is/would be one that the members of the community (proceed from the exploitation of the natural world to cooperation with it, to a New Dialogue (Prigogine and Stengers 1984) between Man and Nature; such a process has already been initiated the past few decades of our century and is being widely spread all over the world (although still on an individual rather than a collective/social basis<sup>9</sup>). It is aspired that gradually this cooperation will be employed in all of Nature's forms and dimensions; not only concerning the three-dimensional space but Time as well.

As far as Archaeology is concerned, such views are not actually new; on the contrary, many have the necessity of such a co-operation; co-operation means respect and caring about not only for the rights of the Past, but also for the rights of the future and for the continuity of life (Cleere 1984; Lipe 1984, Lowenthal, 1985 ). From the ethical/philosophical point of view also, such attitudes are quite well justified; nobody for example, argues or questions the right of sites yet undiscovered and still unexploited to go on keeping their secrets carefully preserved, why not therefore a similar right for excavated ones?; the relatively recent conclusion that, everyone or nobody (Chippindale et als 1990; Chippindale and Fowler 1990) or even better Time (past-present-future) owns the past<sup>10</sup> (Mc Bryde

1985; Groube 1985, and Chippindale et als 1990; Sebastian 1990), is just another way of saying the same things. The shift in our attitudes to the past is being applied in practice too. At Southorpe Museum (U.K.) an unidentified object being exhibited is labelled as 'we don't know what it is either' (Hunter and Ralston 1993; Pearson 1993); such a label doubtlessly shows our embarrassment in front of the explosive expansion of the resource mentioned earlier on the other hand however, it is a clear indicator of changing attitudes. Similar is the case of the study and management of cultural resources now concerned also with such abstract concepts as cultural landscapes and natural surroundings (Cleere 1984; Lipe 1984). The dramatic shift from classical and rescue excavations to very limited research ones where information and answers to the agenda are the key goals and 'think first, dig later' (E.H. 1994) the key slogan as well as views that excavation projects should be appointed after public competitions where research agendas should be tested in advance (Carver, pers. com.), all these are a few, yet characteristic examples of a new '...intuitive communal...' (Chippindale et als. 1990; Fowler 1990) relationship with the past; one that indeed is less violent and more flexible (Jordanova pers. com.).

Developments in other scientific fields, underline too, the necessity for such a new relationship. It has been quite a long time since the feeling of confidence in the reason of nature has been shattered; we now know that '...the security of stable permanent rules...' (Prigogine and Stengers 1984) is gone for ever, that our world came as one among billions of probabilities and that it could disappear at once. As far as Time is concerned, it is now considered as a system (since 1928 through the work of Sir Arthur Eddington); indeed a chaotic one since it has been related with randomness and irreversibility<sup>11</sup>. Systems that are chaotic can be controlled only with flexible approaches (as Ott, Gregobi and Yorke, 1990) have proven.

The new relationship therefore, not only has been initiated, but in addition it seems necessary; such a flexible approach presupposes the continuous conscious and deliberate respect for the rights of the Past (that is Time).

Closing this paper I would like to present two or three of these rights:

- The Past, has *the right to exist* despite our ignorance of, or wrong perception about it and our efforts to control it
- The Past (and not someone else) has *the right of ownership of and control on its relics*



– The Past has *the right to claim the integrity of its relics*

'...Each alternative theory is in practice a challenge; and even if it does not have a defined system, its value lies in the way in which it identifies problems and poses questions...', argues Tomislav sola (1987); it is this challenge that I attempt to introduce here. In order to reconcile with Time, and to proceed to a 'New Dialogue' with Nature, a 'higher form of civilization', in order that is to keep the hope alive that we may some day defeat our fear of dying and eventually Death itself, it is I think essential to establish a dialogue on these (and other) rights and to proceed to their consistent application in practice.

#### REFERENCES:

- 1 Collingwood, R.G. 1992 (Boucher, D. ed. 1992). *The New Leviathan or Man, Society, Civilisation and Barbarism* (Oxford)
- 2 Prigogine I. and Stengers I. 1984. *Order Out of Chaos: Man's New Dialogue with Nature* (London)
- 3 It is very characteristic that in sanscritic, *kal* is the word for Time as well as Death
- 4 The number of more than 500 million wates (probably more than the sum of all other machinery ever produced in the whole industrial history) being manufactured each year (Boslough 1995), rather proves this assertion true.
- 5 The National Institute of Standards and Technology (NIST) of the U.S.A. now defines the length of 1 meter as the distance run by the light in 3,33564 billionth part of a second (in absolute vacuum conditions)
- 6 English Heritage for example, under the supervision of Prof. Tim Darvill uses a quite complicated algorithm (based on statistical / economical rather than cultural criteria) in deciding which of their Monuments they do not need anymore
- 7 World War II bunkers are definitely worth protecting, however they do create problems to sites undoubtedly more significant
- 8 A rather disputable one too; today (with the technological developments that enable us to measure everdecreasing subdivisions of a second) we have actually mutilated time so badly that it is questionable whether we can put the whole construction back to place again
- 9 To be more specific, I am referring to the birth of the Green Movement and the ecological and Nature-friendly re-orientation that many have introduced in their own lives and attitudes towards the surrounding world
- 10 The celebrated question 'Who owns the past?' underlies numerous debates concerning Cultural Heritage Management issues; it has not so far been answered in one/single convincing and generally accepted way. The proposed here approach could have a beneficial result on such debates too
- 11 Entropy which is linked to the development of chaos, is increasing with time, making Time a rather chaotic system

#### BIBLIOGRAPHY

Boslough, J. 1996. 'The Secret of Time', *Experiment*, 3d year vol.1 : 2 - 35 (supplied by the National Geographic Society)

Ceram, C. W. 1954. *Gods Graves and Scholars: The Story of Archaeology* (London)

Cleere, H. F. (ed.) 1984. *Approaches to the Archaeological Heritage: A Comparative Study of World Cultural Resource Management Systems* (Cambridge)

Collingwood, R. G. 1992 (Boucher, D. ed. 1992). *The New Leviathan or Man, Society, Civilization and Barbarism* (Oxford)

Chippindale, C., Devereux, P., Fowler, P., Jones, R. and Sebastian, T. 1990. *Who Owns Stonehenge?* (London) E.H., 1994. *Conservation Bulletin*, June, 23

Groube, L. 1985. 'The ownership of diversity: the problem of establishing a national history in a land of nine hundred ethnic groups' in *Mc Bryde*: 49-73

Hunter, J. and Ralston, I. (eds.) 1993. *Archaeological Resource Management in the U. K.: An Introduction* (Bath)

Lipe, W. D. 1984. 'Value and meaning in cultural resources', in *Cleere*: 1-11

Mc Bryde, I. 1985. *Who Owns the Past?* (London)

Pearce, S. M. 1990. *Archaeological Curatorship* (Leicester)

Pearson, M. P. 1993. 'Visitors welcome', in *Hunter & Ralston*: 225-231

Prigogine, I. and Stengers, I. 1984. *Order Out of Chaos: Man's New Dialogue with Nature* (London) – sola, T. 1987. 'The concept and nature of museology',

*Museum*, 153: p.45-49

Trigger, B. G. 1993. *A History of Archaeological Thought* (Cambridge)

#### SUMMARY

The history of our civilization, epitomizes man's long effort to explore, understand and live in the surrounding world; human curiosity, motivated by the fear of the unknown, has lead us from a state of "relative barbarity" to a "higher form of civilization", namely, respect for/protection of Nature and Nature's characteristics. Still, however, Time remains unexplored, thus incomprehensible, in both its off-present expressions. Our approach towards the Past and Past's material expression/relics through either development, or conservation and archaeology remains exploitative and destructive. Only recently a new approach based on respect for the Past and its rights has been initiated and should be further and more decisively pursued in the coming Millennium so that we can proceed towards an even "higher form of civilization".

#### DE "NEW LEVIATHAN" VERS "NEW ALLIANCE" OU HOMME, NATURE, HÉRITAGE ET TEMPS

A. Kalfas, Grèce

#### RÉSUMÉ

L'histoire de la civilisation résume le long effort de l'homme pour explorer le monde le comprendre et y vivre. La curiosité humaine et la peur de l'inconnu nous ont conduit d'une situation "barbare" à "une forme plus élevée de civilisation": le respect et la protection de la nature. Le Temps, cependant, demeure encore inexploré et incompréhensible. Notre approche du passé soit par le développement soit par la conservation/archéologie est exploitative et destructive. Récemment, une nouvelle approche du passé a été adoptée qui se base sur le respect des particularités et des droits du passé. Cette méthode doit être résolument appliquée au prochain millénaire afin d'attendre une forme encore plus élevée de civilisation.



## Authenticité et contexte socio-culturel le cas Bulgare

**Todor Krestev**

*Bulgaria*

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

La nature du patrimoine en Bulgarie présente les particularités suivantes:

- Premièrement, le réseau de valeurs se trouve ici très dense, fort dispersé et présente des interactions complexes entre les différents ouvrages. L'authenticité du message initial du monument (au sens fixé par la Charte de Venise) se trouve ici sous la forte influence du système de messages collectifs dans le milieu historique qui la structurent et la modifient. On pourrait parler d'une continuité spatiale du milieu historique bulgare.
- Deuxièmement, le patrimoine présente ici une stratification historique complexe qui véhicule des messages des cultures préhistorique, thrace, antique, byzantine, médiévale, ottomane, de la Renaissance et d'autres. Le milieu possède une continuité temporelle où le rôle de la vie historique du monument, c'est-à-dire des messages "secondaires", s'accroît sensiblement.
- Troisièmement, les couches historiques possèdent de degrés différents de capacité de conservation. Certains milieux conservent leur continuité spatiale et temporelle authentique. D'autres, (par exemple certains milieux de l'Antiquité et du Moyen âge) sont forts atteints et fragmentaires, à la suite d'événements historiques dramatiques et d'un climat spécifique à une forte diaposon de températures.

L'évolution, au cours des 40 dernières années, du contexte socio-culturel en Bulgarie a eu un impact

certain sur la nature de ce patrimoine et sur sa conservation. La conscience nationale du Bulgare a toujours nourri une estime traditionnelle envers les valeurs du passé.

Après la création de l'Institut national des monuments de la culture, en 1957, et surtout à l'occasion de la célébration du 1300-ème anniversaire de la fondation de l'Etat bulgare (681), l'intérêt social envers le patrimoine culturel a augmenté. On a vu apparaître une espèce de "nostalgie" des couches historiques entièrement disparues - symboles d'une gloire d'antan. Cet état d'esprit social et psychologique fut naturellement remarqué et mis à profit par le pouvoir politique de l'époque (Orwell: "celui qui domine sur le passé, domine sur l'avenir").

Le centralisme puissant de l'Etat a permis de consacrer des moyens considérables à la conservation. Dans ce contexte, la Charte de Venise fut d'une grande importance. Elle a introduit une nouvelle éthique professionnelle; elle a suggéré de critères moraux élevés et des principes méthodologiques claires. La conception relative au "Monument" fut adoptée (elle constituait la base de la "Loi sur les monuments de la culture et les musées", adoptée en 1969).

Cette conception insistait sur l'importance primordiale de son message initial authentique et sur l'importance secondaire et relative de son authenticité historique. C'est pourquoi les principaux efforts visaient à conserver l'authenticité de certains monuments ou de structures historiques à une seule couche dont certaines ont bénéficié du plus important statut juridique de protection - celui d'une "réserve". Au nom d'une fidélité à la doctrine, dans certains cas on a éliminé les couches historiques secondaires qui "polluaient" le message initial. Se méfiant des manifestations de pluralisme au sein du milieu historique, les conservateurs luttèrent pour défendre la pureté originelle authentique des monuments. Les gardiens les plus orthodoxes du patrimoine culturel désiraient voir les monuments purs de tout contact avec le nouveau milieu architectural, souhaitaient les isoler durablement dans leur "oasis" historique. Ceci n'a pas manqué de contribuer à la confrontation des deux points de vue: l'un était tourné vers le passé, l'autre - vers le présent et le futur.

Enfin, deux attitudes extrêmes se sont formées: le nihilisme, niant la continuité, et le fétichisme, rejetant l'intervention de l'architecture moderne dans le milieu historique et son évolution. De cette façon, l'approche des valeurs du passé ne recourait pas à l'ensemble des moyens dont dispose le langage architectural moderne avec toute une série de conséquences esthétiques. Ce qui plus est, il s'est avéré que, grâce au climat social et politique, chaque bonne imitation d'un milieu historique, même chaque hypothèse sur les valeurs disparues jouissait d'un accueil particulièrement chaleureux. D'où le hiatus entre les idées populaires et les idées scientifiques au sujet de l'Antiquité, ce qui, dans certains cas, malheureusement, a fini par déformer le comportement de conservation.

- Au cours des années 80, les autorités ont entrepris des opérations radicales d'urbanisme dans plusieurs localités historiques. L'opération était dirigée par des leaders de parti qui, dans la plupart des cas, ne souffraient pas de trop de scrupules à l'égard de la culture. On rénoveait des centres-villes (Sliven), des zones de logements ou des systèmes de communication (Plovdiv). Les localités historiques étaient menacées, notamment celles qui ne bénéficiaient pas du puissant statut juridique de "réserve".

Face à ce contexte social modifié, la conception traditionnelle du "Monument" et de son authenticité a révélé sa vulnérabilité. Cette conception ne pouvait pas voir au delà de son intérêt pour le monument et son message initial. Les législations, fondées sur cette conception, se sont avérées inefficaces et le comportement de conservation - inadéquate. Le manque de concertation entre les travaux de conservation et les travaux d'urbanisme a eu pour effet leur confrontation violente.

Les conservateurs ont adopté une attitude défensive, sans volonté de compromis et de dialogue. La fidélité à la doctrine les inspirait à combattre pour l'authenticité des ouvrages de valeur à part ou des fragments du milieu historique, tout en sous-estimant l'identité de nouvelles catégories de valeurs, telles la structure historique et le tissu de la ville, les paysages culturels, le patrimoine industriel etc. Les tentatives d'une approche plus globalisante étaient gênées, faute de législations respectives et de plans réglementés de sauvegarde. Or, les exemples réussis montraient les possibilités d'une conception plus ouverte et plus souple.

- Les 5-6 dernières années ont créé un tout autre

contexte social, politique, économique et culturel. Un processus de démocratisation et de rejet des anciennes structures totalitaires a commencé. Le nouveau rôle de la propriété et des intérêts privés, les processus de restitution et de privatisation, ont eu pour effet une véritable explosion de constructions dans les centres-villes historiques. Ce qui change, ce n'est pas seulement des zones et des systèmes urbains isolés, mais toute la morphologie de la ville. Presque tous les plans d'urbanisme deviennent inéluctablement anachroniques et perdent leur valeur.

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

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

## Le devenir des grands domaines et des édifices religieux

**Brigitte Libois**

*Belgique*

L'une des principales garanties de pérennité d'un bâtiment est sa capacité d'adaptation aux diverses occupations successives, à l'évolution des modes de vies, de la société.

Sur le plan spatial, le patrimoine civil, industriel ou social peut être adapté relativement facilement aux nécessités de reconversions actuelles, à condition de réunir certaines conditions: un propriétaire-maître d'ouvrage conscient de l'intérêt d'une reconversion judicieuse, un programme à la mesure de la capacité du bâtiment, un auteur de projet suffisamment respectueux et habile. Outre la garantie de conservation d'un patrimoine architectural de valeur, une telle opération peut dès lors être socialement, économiquement et symboliquement "rentable".

Deux grandes catégories de patrimoine sont cependant relativement difficiles à maintenir ou à réinsérer dans le circuit économique et social actuel: les grands domaines, en raison même de leurs dimensions, et les édifices religieux (du culte catholique principalement, le plus concerné dans nos deux régions), en raison de leurs caractéristiques spatiales et symboliques.

Le patrimoine religieux est, en outre, plus particulièrement touché par les changements sociaux. On constate, en effet, que la désaffectation des édifices religieux a augmenté de manière spectaculaire depuis une trentaine d'années en Europe. On constate également que, dans la gestion des édifices religieux, la valeur patrimoniale n'est pas forcément prise en compte puisqu'on continue encore à construire des églises en laissant par ailleurs à l'abandon des églises de grande qualité architecturale.

Aucun inventaire de la situation dans nos régions n'a encore abordé ces problématiques de manière approfondie. C'est donc à partir de quelques échos et données éparses (d'ailleurs souvent difficiles à obtenir en raison de leurs dimensions symboliques - familiale et religieuse - ou de leur confidentialité) que notre section propose cette réflexion, à titre préliminaire à une étude qui devrait couvrir tant les aspects patrimoniaux et architecturaux que les aspects juridiques et financiers. Il ne s'agit donc pas ici de la synthèse d'une étude exhaustive, mais d'une approche des problèmes et des questions à se poser

à partir de quelques exemples relativement significatifs. Une remarque cependant: il faut comprendre la volonté de juxtaposer ces quelques cas critiques comme une manière de mieux cerner les problèmes à débattre et non comme une photographie de la situation dans la partie francophone de la Belgique, qui possède aussi des reconversions réussies.

### A. LES GRANDS DOMAINES

Châteaux, abbayes, fermes domaniales, ces grands bâtiments témoignent généralement de la présence d'un vaste domaine environnant. Si le sort de ces parcs, jardins et forêts domaniales demande une attention urgente au risque de les voir peu à peu morcelés, divisés en lotissement, convertis en golf, en zone récréative, ... il ne sera question ici que des bâtiments. Mais lorsqu'il s'agira de traiter la problématique des grands domaines de manière approfondie, domaine et bâtiment ne pourront être séparés tant leurs sorts sont intimement liés.

#### 1. Le château de Mirwart

Remontant au XI<sup>e</sup> siècle, il eut à subir de fréquentes démolitions, mais chaque fois il renaquit de ses cendres.

C'est au début du XVIII<sup>e</sup> que fut construit le château de plaisance. Il fut vendu en 1951 à la Province de Luxembourg qui exploita le domaine forestier dès cette date. Mais le château passa définitivement aux mains de la Province en 1976, à la mort de sa dernière propriétaire. Il contenait alors tout son mobilier et était encore dans un très bon état de conservation.

En vue d'en faire un lieu de séjour pour une école hôtelière, le Commissariat général au Tourisme demanda au service technique provincial de réaliser en deux mois un dossier d'exécution, sans prendre le temps d'un examen du bâtiment et d'une réflexion quant à la meilleure manière d'occuper les espaces. Victime d'un projet inadéquat où, sous couvert de "normes de sécurité", on a bétonné les planchers, supprimé le superbe escalier monumental en bois, cloisonné les étages sans respect de la distribution interne, le château a été complètement défiguré. Aux intempéries et petits vandalismes habituels s'ajoutèrent encore de sordides problèmes avec l'entre-

preneur. Mais là n'est pas notre propos.

Incompétence du commanditaire, de l'auteur du projet, certes, mais aussi difficulté de trouver une affectation qui permette de conserver un bien en gardant intacte une organisation de l'espace liée à un mode de vie suranné.

Le château serait actuellement en passe d'être vendu à une société qui compte le convertir en résidences de luxe.

## 2. Le château de Corroy-le-Château

Considéré comme patrimoine majeur de Wallonie, ce château de plaine ceint de douves est le témoin le plus important et le plus complet que nous a légué le XIIIe siècle.

Caractéristique d'une demeure où l'on a toujours séjourné, il a été adapté au cours des siècles et est encore habité aujourd'hui. Bien que classé et donc bénéficiant de larges subsides pour les travaux d'entretien et de conservation, il représente pour ses propriétaires actuels des très lourdes charges et des sacrifices que les futures générations, après acquittement des droits de succession, ne pourront probablement plus assumer.

La location comme logement d'une partie du château, quelques coupes de bois, des activités culturelles et des concerts organisés dans la cour ou dans la chapelle, des visites guidées apportent un certain soutien financier qui a permis jusqu'ici, mais au prix de quelles difficultés, de conserver ce prestigieux domaine. En un mot, les revenus actuels d'une telle propriété, ne suffisent plus à son entretien.

## 3. L'ancienne abbaye de la Paix-Dieu à Jehay-Bodegnée

La première campagne de construction remonterait au XIIIe siècle, mais c'est l'ensemble édifié aux XVIIe et XVIIIe siècles qui est parvenu jusqu'à nous. Dépouillée de son mobilier après la première guerre mondiale, l'église fut désaffectée et servit de grange à son dernier occupant, un fermier qui essaya, tant bien que mal et avec l'aide de subsides, de prendre les premières mesures de sauvegarde des principaux bâtiments. Contraint à l'abandon d'un outil de travail inadapté, le propriétaire vendit récemment son bien à la Région wallonne qui compte y installer un centre de formation aux métiers de la restauration par le biais notamment de chantiers-écoles. Issue heureuse et inespérée pour un ensemble qui faillit

décourager les plus ardents défenseurs du patrimoine.

## 4. La ferme de Meez à Bouvignes

Exemple caractéristique dans nos régions d'une grosse ferme en carré construite en plusieurs phases entre le XVIIe le XIXe siècle, la ferme de Meez, comme toutes les fermes de cette époque, ne convient plus à une exploitation agricole contemporaine. Parmi les réaffectations les plus fréquentes, la transformation des annexes en gîte rural, en complément d'un corps de logis adapté à la vie moderne, est certes la plus fréquente. Malheureusement, cette réaffectation amène trop souvent les propriétaires à multiplier les ouvertures, à les agrandir (portes-fenêtres, fenêtres en toiture) conférant à cette architecture initialement fermée une allure de "fermette clé sur porte".

Il existe encore quelques cas où le propriétaire a su respecter les lieux et où l'architecte est intervenu de manière subtile, mais ils sont très rares.

En résumé, dans le premier cas, les adaptations à la fonction ont entraîné des modifications irréversibles et des pertes irréparables. La maladresse des principaux protagonistes ne suffit pas à les expliquer. Entre, d'une part, les exigences de confort actuelles, l'adaptation aux normes de sécurité et la volonté de réaliser une opération rentable, et, d'autre part, le souci de respecter les espaces intérieurs et la décoration, il s'établit une relation parfois conflictuelle à l'issue de laquelle le façadisme sort souvent gagnant. Or, plus particulièrement encore que pour d'autres types de patrimoine, ne pas conserver la structure interne et la décoration (quand elles existent encore) de ces grandes bâtisses fait perdre beaucoup de sens à la restauration.

Dans le deuxième cas, le problème de la réaffectation n'a pas encore eu d'effet concret, mais à l'échelle d'une telle demeure, la question reste entière et la solution tout aussi difficile à trouver.

Dans le troisième cas, ce prestigieux ensemble a eu le temps d'être fortement détérioré avant de trouver une affectation, peu commune et difficile à multiplier, qui puisse s'accommoder d'un tel état de délabrement tout en donnant aux bâtiments des chances, vu les compétences de leurs futurs occupants, de retrouver toute leur majesté et leur identité. Dans le dernier cas, on constate que l'affectation qui permet de conserver ce patrimoine est aussi celle qui

le dénaturation.

On pourrait souhaiter que les personnes impliquées dans les travaux d'adaptation à cette nouvelle fonction (propriétaire, architecte, responsables des services administratifs du patrimoine ou organes de conseil, comme la commission des monuments) aient les moyens intellectuels et stratégiques d'être plus exigeants.

Comment maintenir en vie ces grands domaines? Pour les propriétés régulièrement entretenues et toujours habitées, la meilleure garantie de sauvegarde est, comme l'ont très bien compris les anglo-saxons, de les maintenir occupées par leurs propriétaires, tout en mettant en place des outils de gestion plus efficaces et en organisant les visites du public. Le National Trust reste un parfait modèle du genre. Sa transposition dans nos régions n'est cependant pas aisée: les émigrés belges ou wallons, ayant fait fortune en Amérique ou en Australie et désireux de financer la sauvegarde de châteaux ou d'abbayes, sont beaucoup moins nombreux; l'aide gratuite des "volunteers" pour la restauration patiente du mobilier, des objets usuels, des tentures, des tapisseries... ou pour la garde des salles ouvertes au public, ne constitue pas, chez nous, un comportement naturel. Sans négliger l'éventualité d'une formule semblable adaptée à nos caractéristiques sociales et culturelles, il faut aussi chercher des moyens d'alléger les frais, en réduisant ou en supprimant les frais de succession liés à ce type de bien, en imaginant des solutions groupées d'assurances-incendie, en mettant sur pied un service abonnement pour l'entretien des toitures, des gouttières,...

Certaines de ces propositions sont déjà appliquées à l'étranger.

Des réflexions de divers horizons évoluent dans ce sens.

Mais lorsque le domaine n'est plus habité, ou déjà fortement endommagé, qui peut se permettre d'investir dans des biens aussi grands, aussi "rigides" et aussi exigeants ?

Doit-on se résigner à les abandonner, à en faire des club-houses de golfs, ou à les céder à quelque multinationale en mal de prestige ?

Pour réussir une opération il faut non seulement établir un relevé du bâtiment, des études archéologiques et techniques, une estimation des

frais d'entretien ou de conservation, et examiner ensuite toutes les solutions théoriques de réaffectation garantissant l'identité architecturale et paysagère, mais aussi établir un montage économique de chaque scénario. Depuis quelque temps, certaines études préalables à l'établissement d'un dossier de restauration d'un monument classé sont financées par les pouvoirs publics. Si le montage complet d'un dossier, tel que décrit, était réalisé pour chaque cas difficile, avant que la situation ne soit complètement bloquée, cela permettrait peut-être de trouver plus facilement des amateurs, de concrétiser plus rapidement les solutions et de mieux réussir les "sauvetages".

Si, pour sauvegarder ce type de patrimoine il est nécessaire d'adopter une attitude dynamique, telle qu'on pourrait l'avoir vis-à-vis de n'importe quel domaine ou bâtiment d'une valeur patrimoniale quelconque, il ne faut néanmoins pas en oublier la valeur collective.

En effet, ces domaines ayant appartenu ou appartenant encore à une grande famille, à des communautés religieuses, dont ce fut le cadre de vie et le témoin de leur histoire personnelle, représentent aussi l'histoire d'un village, d'une région et de ses habitants. Classés monuments historiques, c'est donc notamment au titre de témoin de l'histoire qu'ils peuvent bénéficier de subsides substantiels. Dans la recherche de nouvelles affectations, il faudrait dès lors privilégier celles qui permettent de garantir au public une réelle accessibilité, fut-elle limitée dans le temps.

## B. LES ÉDIFICES DU CULTE

Bien que parfois comparables, par la taille, aux grands domaines, de tels bâtiments posent des problèmes beaucoup plus délicats encore. A la forte charge symbolique s'ajoute la complexité de leur statut juridique(2): propriété, pouvoir décisionnel au temporel ou au spirituel, gestion, financement, toutes ces fonctions sont assurées par des institutions ou groupes de personnes différents, n'ayant pas forcément les mêmes préoccupations ou les mêmes objectifs.

Jouissant presque toujours d'une implantation centrale ou stratégique dans l'urbanisation d'un village, d'une ville, ces édifices en constituent le repère, l'histoire. Délabrés et vides, ils accentuent le sentiment d'inquiétude, le déboussolement de notre société en mutation, et vu leur situation dans l'entité habitée,

personne ne peut oublier leur état ou y échapper.

Dans tous les domaines, on parle de restructuration, de rationalisation, qu'il s'agisse de l'emploi, de l'enseignement, de la santé publique, de la culture,... Les édifices du culte sont, au même titre, concernés. Peut-on dès lors les laisser lentement dépérir faute d'avoir eu, à temps, une attitude responsable et le courage d'affronter un sujet délicat ?

Déjà en 1989, le Conseil de l'Europe publiait un rapport sur "les édifices religieux désaffectés". La problématique était clairement posée et les propositions très intéressantes.

La "résolution 916 (1989)" de l'Assemblée du 9 mai 1989, constatant le risque encouru par les édifices religieux désaffectés et consciente de leur nombre croissant, proposait notamment "d'encourager des projets de réutilisation et de réadaptation qui ne soient pas incompatibles avec la fonction primitive de l'édifice et qui ne transforment pas de façon irréversible sa structure d'origine"(v) ou encore "d'encourager une utilisation plus imaginative des édifices religieux existants" (vii).

Dans le cadre d'ICOMOS, notre approche ne concernera que les bâtiments, déjà forts nombreux, qui ont une valeur patrimoniale reconnue; elle sera essentiellement spatiale et s'attachera à respecter les qualités architecturales des édifices.

### 1. L'église de Frizet

Remontant à la fin du XIIe siècle, elle fut agrandie du XVIe au XVIIIe siècle. N'ayant pas trouvé d'acquéreur après la Révolution, elle rouvrit ses portes en 1801. Mais la construction d'églises dans les villages proches mena l'église de Frizet à l'abandon. 1892 marqua le début de son délabrement. Son mobilier fut dispersé dans les églises voisines. Les intempéries, son démontage progressif par les habitants qui se servirent de cette importante ressource de pierres pour les constructions privées, conduisirent à sa ruine.

Son classement en 1958 arrêta sa destruction totale mais n'entraîna pas sa restauration.

Ce processus est exemplaire d'une attitude incohérente, qui pourtant se produit encore actuellement. Quelles sont les différentes possibilités aujourd'hui?

– supporter les ruines et laisser le temps faire son oeuvre;

– déclasser les ruines, démonter les restes, et placer les éléments intéressants dans un musée;

– rebâtir une église à partir des ruines et, éventuellement, supprimer d'autres églises voisines sans valeur patrimoniale;

Seule la première attitude ne coûte rien. C'est sans doute la raison pour laquelle c'est celle-là qui a été adoptée.

### 2. L'église Notre-Dame à Namur

Datant du milieu du XVIIIe siècle, cette église de style classique en brique et pierre bleue est d'un plan très traditionnel: trois nefs de cinq travées, transept saillant et long chœur de trois travées fermé à l'est par une abside en hémicycle.

Inaccessible aux paroissiens depuis 1979, l'église fut pour un soir le lieu d'une remise de prix du film francophone au grand dam de l'évêché pour lequel on peut tolérer des manifestations culturelles, comme un concert classique ou une exposition, mais pas une réception de ce genre. On est loin de la polyvalence pratiquée au moyen-âge et jusqu'au 18e siècle où, dans l'ouest de l'Europe, les églises abritaient aussi des activités comme des fêtes, musique, danse, vente de produits divers pendant les foires, réunions, procès, etc.(3).

Bien située au coeur de la ville, cette église pourrait pourtant facilement accueillir les nombreuses réunions, assemblées et manifestations culturelles et sociales de la capitale de la Région wallonne. Vu la concentration d'églises dans la ville, il faudra faire des choix, car même en ne conservant que celles ayant une certaine valeur patrimoniale, il en reste encore beaucoup.

### 3. L'église de la Trinité à Ixelles

Le pignon de l'ancienne église baroque des Augustins datant du XVIIe, située au centre de Bruxelles, fut démonté en 1893 lors des travaux de voûtement de la Senne et remonté en fond de perspective d'une rue commerçante d'une autre commune de la ville. Le reste de l'édifice fut construit en trois phases de 1893 à 1934. Classé en 1955, le pignon fut restauré en 1968. La consolidation de l'église, d'une qualité architecturale fort discutable et construite sur mauvais sol, s'avère très coûteuse.

L'architecte en charge de l'étude souhaite conserver le bâtiment et propose de réduire la pratique du culte



au chœur, libérant la nef pour un restaurant ou une cafétéria et les bas-côtés pour un marché, comme prolongement naturel de celui à ciel ouvert tout proche. Les responsables communaux, par contre, proposent de conserver la façade classée et les éléments intéressants comme les vitraux et de remplacer les autres par une structure légère afin de soulager les fondations. Dans ce cas, l'église serait désacralisée et les fidèles se rendraient dans une autre église proche.

Cette dernière proposition, si elle peut paraître à première vue encourager le façadisme, a le mérite de concilier la conservation d'un témoin architectural important (le pignon baroque), le réalisme technique et financier (la prise en compte de la portance du sol) et l'adaptation plus aisée à de nouvelles fonctions. Elle ne fait en plus que répéter ce que d'autres n'ont pas hésité à faire il y a un siècle.

#### 4. L'église Sainte-Gertrude à Etterbeek

Suite à un ravinement du sol dû à une rupture d'épaves, cette église de la fin du XIXe, largement fissurée et irréparable selon certains experts, a été démolie une semaine plus tard. Malgré une faible fréquentation du lieu, les mandataires catholiques, en vertu du décret du 30 décembre 1809, obtiennent la construction d'une nouvelle église à cet emplacement. Le coût des travaux, équivalent à celui de la restauration de l'église de la paroisse voisine, devra être pris en charge par la communauté à concurrence des deux tiers, l'évêché acceptant de participer à concurrence d'un tiers.

Ce n'est pas la valeur patrimoniale, d'ailleurs fort discutable, de cette église qui nous amène à citer cet exemple, mais le fait qu'il permette de mesurer les divergences entre logique patrimoniale et logique religieuse et combien l'application d'une loi surannée conduit à l'ineptie.

#### 5. La chapelle du Vertbois

C'est au début du XVIIIe siècle que fut construit l'ensemble du Vertbois comprenant deux hospices et une chapelle. Changeant plusieurs fois de direction après la Révolution française, les bâtiments furent scindés en 1901 et la chapelle, désaffectée, fut réquisitionnée pour les catholiques allemands en mai 1918. De 1922 à 1937, elle fut donnée en location à une société musicale liégeoise pour ses répétitions et activités artistiques. A partir de 1923, la petite communauté des Russes blancs de Liège put l'utiliser pour la célébration du culte orthodoxe.

Suite aux importants dégâts subis par l'ancien hospice, lors de la seconde guerre mondiale, les parties endommagées furent reconstruites à l'identique pour accueillir dignement les orphelins. La chapelle subit quelques modifications: remplacement des verrières par des vitraux commémoratifs de la fondation de l'hospice, remplacement du pavement d'origine par un revêtement plastique pour permettre d'utiliser la chapelle comme salle de gymnastique.

Vu la forte diminution du nombre d'orphelins, le Vertbois ferma définitivement ses portes en 1981. Dans le cadre de la régionalisation des institutions, il fut décidé de réaffecter l'ancien hospice au siège du Conseil économique et social de la Région wallonne. Pourvue d'un équipement technique performant, la chapelle est devenue depuis le lieu de toutes les grandes réunions et conférences.

Au cours du temps, cette église a donné la preuve d'une bien grande faculté d'adaptation.

#### 6. La chapelle des Croisiers à Tournai

Rebâtie au milieu du XVe siècle, cette chapelle de l'ancien couvent des chanoines réguliers de l'ordre de Sainte-Croix fondé en 1284 est un spacieux vaisseau gothique de onze travées terminé par un chevet à cinq pans. Au XVIIe siècle, suite à une violente tempête, le berceau lambrissé a été remplacé par une voûte à croisée d'ogives. L'édifice, restauré en 1952, a été réaffecté en gymnase pour les militaires qui occupent l'ancien couvent.

#### 7. La chapelle Saint-Georges à Mons

Situé sur la Grand-Place, à côté de l'Hôtel de ville, ce sanctuaire de style Renaissance à réminiscences gothiques est désaffecté depuis de nombreuses années. Salle d'exposition, il sert occasionnellement pour les réceptions officielles de la Ville. Ce type de réaffectation est celui qui est le plus facilement admis par les autorités religieuses.

Partant d'une image très négative de la situation du patrimoine religieux immobilier (églises ou chapelles abandonnées, en ruine), nos premières investigations nous amènent à constater que nos régions ne manquent pas d'exemples variés de réaffectation plus ou moins heureuses. Mais, par rapport à l'immense parc immobilier que constituent ces édifices du culte peu ou pas utilisés, c'est encore négligeable. Ces bâtiments seraient donc potentiellement réaffectables.

Est-ce vraiment la structure des lieux qui rend la réaffectation si difficile ou n'est-ce pas plutôt la frilosité, la rigidité des esprits qui la rendent si marginale ?

Aujourd'hui, la pratique religieuse traditionnelle est en déclin. Que sera-t-elle demain ? Faut-il, dans le souci de mieux "respecter" l'esprit des lieux aujourd'hui, hypothéquer la survie des traces matérielles de notre histoire ? Devrait-on accepter de laisser aux futures générations des ruines sacrées plutôt que des lieux de vie sociale ?

Qu'il s'agisse des grands domaines ou des édifices du culte, ou même d'autres types de bâtiments, certaines idées reviennent toujours à l'esprit.

– Avant de penser à construire un terrain non bâti, ne faudrait-il pas faire l'inventaire des bâtiments vacants ? Des instructions administratives existent pour privilégier la réaffectation. Mais sans données pratiques régulièrement mises à jour, c'est difficile à appliquer.

Les communes du Grand-Duché du Luxembourg ont pourtant mis ce principe de réaffectation en pratique. Grâce à la force de conviction de leur principal responsable du patrimoine, Georges Calteux, telle ferme est transformée en maison villageoise, telle autre en local pour sapeurs-pompiers, etc.

Un banque de données du "patrimoine" d'intérêt architectural, régulièrement mise à jour, s'impose comme outil indispensable de gestion, décrivant, pour chaque bâtiment retenu, l'état physique, la capacité, la structure spatiale et autres caractéristiques utiles.

– Chaque pays a ses réglementations, ses subsides, pour soutenir telle ou telle politique : agriculture, tourisme, logement, rénovation, aide aux P.M.E., site économique désaffecté, développement culturel, social,...

La mise en commun des différentes aides financières

permettrait parfois de débloquer des situations. Une gestion coordonnée des informations permettrait d'épargner beaucoup de temps ou empêcherait de rater des occasions de réaliser des sauvetages.

– Face à l'ampleur des investissements à consentir pour venir à bout d'un grand domaine, la copropriété bien comprise permettrait des solutions originales.

Enfin, dans cette partie occidentale de l'Europe, parmi les signes de mutation sociale ne constate-t-on pas que beaucoup de lieux anciens de grande qualité sont voués à la ruine, alors qu'on assiste à une multiplication galopante de constructions nouvelles de qualité médiocre.

Après une époque de développement, d'expansion, ne faut-il pas plus songer à réutiliser nos réserves foncières qualitativement valables et ainsi à mieux préserver nos paysages de plus en plus mités ?

C'est à ce changement de mentalité, de mode de vie là, qu'il faudrait se préparer.

## NOTES

(1) La Belgique se compose de trois régions institutionnellement distinctes:

- la Région wallonne, principalement d'expression française (et partiellement d'expression allemande)
- la Région bruxelloise, bilingue français/néerlandais
- la Région flamande, d'expression néerlandaise

(2) S'il revient au clergé d'organiser le culte, c'est aux fabriques d'églises de gérer le temporel: administration des fonds et revenus, construction, entretien des églises...

C'est un décret de 1809 qui régit, en Belgique, le fonctionnement des fabriques d'églises. Si les recettes de celles-ci ne leur permettent pas de couvrir l'entièreté de ces dépenses, la commune est tenue d'intervenir financièrement.

Un proposition de loi a été déposée en septembre 1995 en vue notamment de rationaliser les dépenses des fabriques d'églises et de confier leur comptabilité au receveur régional.

(3) In Enquête préliminaire de M. Angus Fowler, "Les édifices religieux désaffectés", p.24 et 25, Conseil de l'Europe, Strasbourg, 1989.

## Le patrimoine considéré comme témoignage des échanges culturels et artistiques

Jean-Louis Luxen

*Belgique*

Ceci n'est pas une communication. Mais plutôt l'expression d'une préoccupation, accompagnée d'un appel à propositions.

La cause de la Conservation du patrimoine culturel a connu, au cours des dernières années, bien des progrès. Certes, le combat doit continuer et l'attention rester en alerte, face aux situations très contrastées et aux périls que l'on observe à travers le monde. Mais les idées se sont clarifiées et affirmées; les actions nécessaires ont été identifiées et mises en oeuvre; l'opinion publique et les autorités politiques ont été sensibilisées et mobilisées.

A juste titre, dans un contexte de "changements sociaux" caractérisés par la mondialisation de l'économie et l'uniformisation de la culture, le patrimoine est souvent célébré comme une illustration de l'identité d'une communauté et de son histoire. Et la préservation des différentes identités culturelles, recherchée comme facteur de vitalité et d'enrichissement pour l'humanité.

Mais soyons attentifs aux dérives de cette affirmation identitaire, parfois mise au service d'un discours inquiétant, aux accents nationalistes, voire ethniques. On a pu parler de "violence identitaire", quand l'exaltation des particularismes mène à ignorer ou à nier les valeurs culturelles des autres. Faut-il rappeler les destructions délibérées du patrimoine culturel au cours des conflits qui ont déchiré l'ex-Yougoslavie ? Faut-il se résigner aux effrayants "affrontements de civilisations" annoncés par Samuel Huntington ? Non, assurément. Il faut que le monde se ressaisisse!

Une organisation à vocation universelle comme l'ICOMOS, rassemblant les professionnels de la Conservation, assurément, doit prendre ses responsabilités à cet égard. Nous devons nous inscrire dans l'effort de la communauté internationale visant à la reconnaissance de droits humanitaires et de droits culturels. Nos travaux doivent mettre en lumière la communauté d'histoire et de destin qu'illustrent tant de témoignages patrimoniaux, et mieux mettre en lumière le sens et la nécessité du concept de "Patrimoine de l'humanité toute entière".

Bien des pistes s'offrent à nous. Déjà la catégorie des "itinéraires culturels" a été explorée, avec mise en évidence des influences et fécondations réciproques dans le domaine des idées, des techniques, des pratiques sociales et artistiques. Déjà des travaux s'attachent à identifier et à assurer la conservation du patrimoine culturel situé au-delà des frontières, ou bien encore du patrimoine culturel de collectivités minoritaires. Il y a place pour une exploration plus systématique et pour une mise en valeur de chefs d'oeuvre du patrimoine culturel illustrant la circulation des architectes et des artistes et leur appartenance "plurielle".

Nous insistons volontiers sur l'importance de la formation et de l'information. Comment, dans nos travaux et nos publications, pouvons-nous veiller à mettre en équilibre les deux imaginaires de la culture: les racines et l'universel? Comment pouvons-nous mettre en lumière l'intérêt et les valeurs du patrimoine de l'autre, pour amener chacun à l'apprécier, l'aimer et se sentir responsable de sa préservation? Comment, dans les travaux de présentation et d'interprétation, veiller à faire prévaloir une lecture universelle, basée sur des indications en plusieurs langues ? Au plan théorique, aussi bien que dans les interventions concrètes, comment mettre les choses en perspective, pour mieux réaffirmer les valeurs universelles?

Autant d'appels à contributions. Plusieurs collègues se préoccupent de ces questions, encore trop peu traitées aujourd'hui. Il s'agit de recenser et de diffuser les réalisations qui, déjà, s'inscrivent dans cet esprit. Et d'entamer de nouveaux travaux et de promouvoir des pratiques s'en inspirant.

A bien réfléchir, ces questions balisent un territoire passionnant, où la recherche et l'action sont appelées à se conjuguer. La conservation du patrimoine culturel n'est pas une fin en soi. La référence aux "changements sociaux" de cette fin de siècle ne peut manquer de solliciter nos énergies au service d'une cause qui donne tout son sens à l'existence de l'ICOMOS: contribuer à la compréhension mutuelle et à la fraternité des peuples.

## Heritage considered as a testimonial of cultural and artistic exchanges

Jean-Louis Luxen

*Belgium*

This is not really a communication, but rather the expression of a preoccupation accompanied by a call for proposals.

Over these last years, the cause of the conservation of cultural heritage has been well served by a number of achievements. The struggle is not over, of course, and we need to be ever alert in facing the contrasting situations and dangers which can be observed throughout the world. But at least there has been clarification and affirmation at the level of ideas; the required actions have been identified and to some extent enacted; public opinion and political authorities have been made aware and mobilised.

Rightfully so, in a context of "social transformations" characterised by the globalisation of the economy and the increasing uniformness of culture, heritage is often celebrated as an illustration of the identity and of the history of a community. The preservation of the different cultural identities is sought after, as a factor of vitality and enrichment for mankind.

But let us be heedful: this affirmation of identity is sometimes everted and pressed into the service of an alarming line of discourse characterised by nationalistic or even ethnicistic accents. When the exaltation of particularisms leads to ignoring or decrying the cultural values of others, the outcome can be designated as "identity violence". Need one be reminded of the deliberate destruction of cultural heritage during the conflicts which have torn apart former Yugoslavia? Should we be resigned in the face of the chilling "cultural conflicts" announced by Samuel Huntington? Surely not. The world needs to nerve itself and bear against!

An organisation with a universal vocation such as ICOMOS, which draws together Conservation professionals from all over the world, surely needs to assume its responsibilities with respect to this question. Our camp is surely with the endeavour by the international community which aims at the recognition of human rights and cultural rights. Our work must bring to the light the community of history and of destiny which heritage bears witness to, and better

highlight the meaning and necessity of the concept of "Heritage of mankind as a whole".

Many paths are open in front of us. We have already embarked on the exploration of the category of "cultural itineraries", and evidenced reciprocal influences and cross-fertilisation in the domains of ideas, techniques and social and artistic practices. A number of efforts have already been directed at ensuring the conservation of cultural heritage located beyond frontiers or belonging to minority communities. There is scope for more systematic exploration and for better valorisation of those masterpieces of cultural heritage which illustrate the circulation of architects and artists and their "pluralistic" affiliation.

We often insist on the importance of training and education. In our work and in our publications how can we strive to achieve the correct balance between the two impalpables of culture: roots and universality? How can we best highlight the interest and the value of the heritage of others so that all may learn to appreciate it, to love it, and to feel responsible for its preservation? When we present and interpret, how can we strive to allow for a universal reading to prevail, based on indications expressed in several languages? At the theoretical level, as well as at the level of concrete interventions, how can we place things in proper perspective, to better reaffirm the universal values?

These questions are all calls for contributions. A number of colleagues are giving thought to these issues, which are not as yet being sufficiently treated. The call is for inventorying and rediffusing the realisations which already address the spirit of the issues, and of initiating new work and promoting practices inspired therefrom.

Upon reflection, these questions mark out a fascinating territory, where research and action are called upon to conjoin. The conservation of cultural heritage is not an end unto itself. Reference to the "social transformations" underway during this *fin de siècle* cannot but solicit our energies, at the service of a cause which is the very reason for the existence of ICOMOS: contributing to the mutual comprehension and fraternity of peoples.

## El patrimonio considerado como testimonio de intercambios culturales y artísticos

Jean-Louis Luxen

*Bélgica*

Este texto no se debe considerar como una comunicación, sino más bien como la expresión de una preocupación, acompañada de un llamamiento a vuestras proposiciones.

La causa de la Conservación del patrimonio cultural gozó de muchos progresos en el transcurso de los últimos años. No obstante, tenemos que continuar la obra y permanecer vigilantes frente a las situaciones muy contrastadas y a los peligros que se observan a través el mundo. Pero, las ideas se aclararon y se afirmaron, las acciones requeridas se identificaron y se pusieron en marcha, la opinión pública y las autoridades políticas se sensibilizaron y se movilizaron.

Con toda razón, en un contexto de "cambios sociales" caracterizado por la mundialización de la economía y la uniformización de la cultura, el patrimonio se celebra muchas veces como la ilustración de la identidad de una comunidad y de su historia. Además, la preservación de las diferentes identidades culturales, se considera como factor de vitalidad y de enriquecimiento para la humanidad.

Sin embargo, tenemos que permanecer alerta frente a las consociedades de esta afirmación de identidad, algunas veces puesta al servicio de un discurso preocupante con acentos nacionalistas e incluso étnicos. Se habla de la "violencia de identidad" cuando la exaltación de los particularismos lleva a ignorar o a negar los valores culturales de los demás. Tenemos que recordar la destrucción deliberada del patrimonio cultural en el conflicto que ha destrozado la ex-Yugoslavia. ¿ Tendríamos que resignarnos a los horribles "enfrentamientos de civilizaciones" anunciados por Samuel Huntington ? ¡ Por supuesto que no ! Todos tenemos que recobrarlos.

Una organización con vocación universal como el ICOMOS, que reúne profesionales de la Conservación, tiene ciertamente que asumir sus responsabilidades en este asunto. Debemos unirnos al esfuerzo de la comunidad internacional por el reconocimiento de los derechos humanos y culturales. Nuestros trabajos deben poner en relieve la comunidad de historia y de destino que ilustra tantos

testimonios del patrimonio y sobre todo, el sentido y la necesidad del concepto de "Patrimonio de la humanidad en su conjunto".

Varias pistas se nos ofrecen. La categoría de "Itinerarios culturales" se ha investigado, poniéndose en relieve las influencias recíprocas en el ámbito de las ideas, de las técnicas y de las prácticas sociales y artísticas. Los trabajos llevan así a identificar y a asegurar la conservación del patrimonio cultural situado más allá de las fronteras, e incluso del patrimonio cultural de colectividades minoritarias. Todavía existe un campo para efectuar una exploración más sistemática, así como para la puesta en relieve de obras maestras del patrimonio cultural ilustrando la circulación de los arquitectos, artistas y de su pertenencia "plural".

Insistimos en la importancia de la formación y de la información. Así en nuestros trabajos y publicaciones, ¿ cómo podríamos guardar el equilibrio entre los dos polos imaginarios de la cultura : las raíces y lo universal?, ¿ cómo podríamos resaltar el interés y los valores del patrimonio "del otro", para que cada uno individualmente llegara a apreciarlo, amarlo y sentirse responsable de su preservación ?, ¿ cómo llegar a promover una lectura universal en los trabajos de presentación y de interpretación basada sobre las indicaciones en varios idiomas ?, en el plano teórico, así como en las intervenciones específicas ?, ¿ como presentar el objeto de estudio desde una perspectiva que reafirme los valores universales ?

¡ Todo esto no son sino llamadas a la participación ! Varios colegas se preocupan de estas cuestiones, poca tratadas hasta hoy. Tenemos que inventariar y difundir las acciones realizadas que se inscriben en ésta línea, así como empezar nuevos trabajos y promover las prácticas, inspiradas en ella.

Estas preguntas abren un terreno apasionante donde la investigación y la acción tendrían que conjugarse. La conservación del patrimonio cultural no es una finalidad en sí. La referencia a los "cambios sociales" de este fin de siglo no puede dejar de absorber nuestras energías para servir a una causa que da al ICOMOS todo su sentido: contribuir a la comprensión mutua y a la fraternidad de los pueblos.

## Sustainable Development and Building Conservation

**Maire Mattinen, arch., keeper**

*President of ICOMOS Finnish National Committee National Board of Antiquities in Finland, Finland*

### INTRODUCTION

The goals behind the term Sustainable Development are equal with the aims for building conservation. In Brundtland's Report the target for sustainable development was formulated as follows: "Our duty is to leave our globe as it is now for the next generation". In other words, the next generations must have the same kind of or even better possibly for living than we have now. We don't have to destroy our globe, but much rather to enrich it.

In Brundtland's Report sustainable development was treated in the context of nature and economy. They forgot almost totally the human being, culture and the role of the man-made environment as an important part of the history of mankind. Last year a new committee, headed by Javier Pérez de Cuéllar and organized by UNESCO and the UN finished their own report "Our Creative Diversity". According to this report culture can be seen as an important resource which we don't necessarily have to lose.

I think that we can use basic terms such as "diversity" and "continuity" also in discussing the preservation of our cultural heritage. Historic houses from different periods enrich the environment. People need the feeling of continuity in their environment, too. We have to see our own time as a part of a long history. We have responsibilities for both former generations and future generations.

When we are speaking about building conservation we have to understand that we can also learn from history. For instance, builders and designers of the modern ecological building can learn a lot from those days when it was obligatory to live and build houses in a sustainable way. People had to use local and natural materials and recycle building materials, as opposed to the disposable, modern houses which we nowadays too often build.

### THE VALUE OF THE HISTORIC ENVIRONMENT

Cultural diversity and continuity are very important in the man-made environment. Cultural values are connected to the concrete environment, in the houses, roads and landscapes, but they are brought forward by living citizens, too. The local traditions and lifestyle are important things in keeping an old area living.

Behind our behavior there are always values. Values of cultural heritage have been studied quite a lot over the years, but I think that we still have to do research in this field. The man-made environment has cultural, emotional and historic value. The age value is one, very basic reason to protect monuments. Functional, economic and social values are very concrete use values. During the last few years the question about cultural economy has emerged, and it is there that we'll have new interesting things to study.

### Do historic environments have some inherent value?

In the conservation of nature people use the term "inherent value" (or absolute value) when speaking about an animal or a flower who has the right itself to live. I would suggest that old houses, gardens or cultural landscapes may have inherent value, too. They have the right to stay here in spite of the opinions of our generation.

The first point of view in front of this problem can be seen as the age of monument. The Egyptian pyramids and ancient Rome are absolutely worth preserving, nobody denies that. The age value is strong and easy to measure. Protection is self evident if the object is old enough. Indeed, in many countries the legislation for protection recognizes some age as an automatic reason for preservation.

Another very basic point of view, in my mind, is that the cultural heritage is owned by all of us. Here we can pick up two aspects to discuss:

In our society most of the heritages are privately owned. But, single houses form towns, villages or landscapes. A townscape is our common property, its architecture belongs to everyone - from every citizen to every tourist who is wondering about the facades and walking along the streets. Let us take some examples. World Heritage Sites may be private property but at the same time they are owned by the whole of mankind, too. Heritages which are nominated as a national wealth belong to every citizen, etc. In this case the owner doesn't have the right to destroy his cultural property even if it is his private home.



Heritages must be seen also through the dimension of time. The old house brings all the knowledge and skills of its designers and builders. As a matter of fact, buildings are very concrete archives in themselves. Every stone and every structure or bond contains lot of information. We must have the skill to read them. They are not allowed to be destroyed; on the contrary, these "archives" must be maintained and conserved for the next generations, who are owners of the same heritages, too. This way of thinking shows us that our generation has heritages only on loan. We have borrowed them and after using them we have to pass them on to our children in a good condition.

### **The economical point of view**

The man-made environment is a huge national property. It should be a great and also definitive loss if we destroy it. We are able to estimate the value of houses, roads and even parks in monetary terms. But there are many things which are very difficult to measure.

Historic buildings and environments are very basic in forming the local identity of different places. Using local building materials and local skills and traditions makes places different and interesting. For instance, in some coastal districts in Finland there have been clever ship carpenters, whose work one can still notice in the rich decorations of the houses. This kind of value is very difficult to estimate in monetary terms.

Cultural values belong to so-called "soft things" which are very difficult to compare to economic values. An interesting question is the problem of, how to estimate the life standard in the cultural field. Of course one is able to calculate, how much the prices of houses in an old, appreciated environment have risen. But how does one measure the the ugliness of the environment?

If we speak about the cultural economy we also have to take into account the dimension of the whole society (political economy), as indirect costs and profits. For instance, cultural tourism earns money for historic areas and some business firms prefer to have a historic building for their main office, etc. Preservation or demolition both have very large effects. Demolishing an old area is more expensive than it might seem. The costs of handling old building materials, especially dangerous ones such as asbestos, have to be calculated, as well as changes

to the sizes of spaces due to the installation of new infrastructure and services, etc.

An interesting discussion paper has been published in Australia which deals with social values and preservation ("What is social value?"). In this paper they have recognized that many kinds of places have a social value: public places, places of "meeting" or "resort" and public entertainment, "communities", places associated with recent significant events, commemorative places or places with a special meaning. These kinds of values are really difficult to estimate in monetary terms. Social value is important for our everyday life and it is also something which tells us about the continuity of our cultural life. It is a part of the identity of a place.

Some costs are possible to estimate, at least indirectly. For instance, in an old area the inhabitants who have been there a long time have normally well-formed social contacts, and they are used to helping each other in different situations. If the area would be torn down, the social network would also break down. Old people need the help of society more than before. But it costs money for the society, and people become unhappy.

Normally our economy only calculator immediate costs. But when we are speaking about the cultural heritage the perspective must be long term, very long. We have to develop a way to prepare statistics taking this in account.

### **Building conservation is labour intensive**

The production process in traditional building has been labour intensive and decentralised. It also means creating work places in the countryside. During these recent times of unemployment we'll have something to learn about such old building processes.

During the last thirty years we have built mostly pre-fabricated concrete houses in Finland. The maintenance or reparation of these houses is nowadays a huge economical and technical problem. Some of them are even impossible to repair.

Traditional houses are always possible repair or conserve. Building conservation, maintenance and traditional ways of building are very labour intensive, too. Our task is to educate craftsmen who are able to use these traditional methods and tools.

### THE ECOLOGICAL POINT OF VIEW

The building tradition has been based on an ecological balance. In the past people were closer to nature than they are now. Clearly they didn't have no other possibilities. Building materials, individual buildings and even town plans were in the harmony with nature and the climate.

For example, you can look at northern wooden towns with their closed courtyards, which are protected against the cold winter winds and which are green and comfortable during the summer time. Or one can look at the African tradition to build courtyards so that they give cool shady places to work and rest.

Building techniques have developed during the centuries and sons learned from their fathers. Nature and time have tested our heritage. The best examples are still here. We just have to study old buildings and learn.

Old houses and other structures have been made from natural materials, normally locally available. This means that traditional building requires little use of energy and small, if any, transport costs. When almost everything was done in situ, refining industries were not needed. It meant less pollution and less problematic waste.

Natural materials are ecological, and they can be recycled after the service life of the structure. Natural materials become a part of nature without any problems. In some parts of Finland there has been a tradition of sharing an inheritance by halving a house. The older son stayed in place in one half of the house and the younger son moved the other half of the house to another place. The houses were usually timber and the halving was rather easy to do. In the past there was never too much money. So if an old timber house was pulled down, good timber material was always reused for some other building.

The majority of traditional building materials are healthy. The inner climate in the massive timber or brick house is fresh and healthy. We can say that walls "breathe" when the moisture can slowly move through the massive walls. Nowadays, new problems arise all the time with modern industrial building materials. Plastics cause a problem of so called "bottle houses". Different types of pollutions, causing mould etc., are the typical problems of modern flats.

Everything is changing more and more quickly now-

days. In the past new innovations emerged very slowly. Now we are taking all new technical innovations and materials in to production too fast, before we know enough about them. In traditional building people knew materials and their behavior better than we do now. Every farmer knew more about the wood, how to use it in details and in a functional way, etc. Today, however, we are still able to find some lonely old experts in this field. Today we have our historic houses to study, we have old guide books and we have our archives etc. Let's start to collect all of this information before it is too late.

The same kind of knowledge can still be found in developing countries. In certain parts of Africa, for instance, they know their traditional building materials, how to build earthen architecture, knowing how well it works in a hot climate and with the moisture. It is stupid that we export from our developed countries our industrial concrete building techniques to Africa. It doesn't work in a climate or in their traditional way of living.

Local and natural materials also means the aesthetic harmony with the surrounding landscape. Human scale, natural colors, etc. "live" together with the nature. History has shown us that this kind of architecture is also "sustainable".

### Building tradition is about learning

New ecological techniques and materials have to develop, but we don't have to lose those skills and extra fine solutions which our grandparents have learned from their parents. They are still worth using now.

We must learn small and big things. We have to start from first beginning. For instance, we have to study how the timber material was grown, which kind of trees were chosen in the forest, how and when to cut the tree, how to store it, etc. And the most important aspect, namely how to work with it, which kind of tools were used and why, etc. In wooden houses there are lot of small details which are very functional. For example the steps inside the porch or high doorsteps kept the cold climate away from living rooms. Similarly decorations window frames do very often have an important function, helping to keep the window dry, etc.

Now it is time to research old building techniques and building materials - and educate a younger generation to use traditional techniques.

**REFERENCES:**

1. Our Common Future, World Commission on Environment and Development, Oxford University Press, 1987
2. Our Creative Diversity, Report of the World Commission on Culture and Development, EGOPRIM, France 1995
3. What is Social Value? A Discussion Paper, by Ms Chris Johnston, CONTEXT Pty Ltd, Australian Heritage Commission, Technical Publications, Series Number 3, Australian Government Publishing Service, Canberra 1992
4. Myklebust, Dag, The Cultural Heritage Dimension in the Work for Sustainable Development /Production /Consumption, copy of working paper, 07.01.1995.

**SUMMARY**

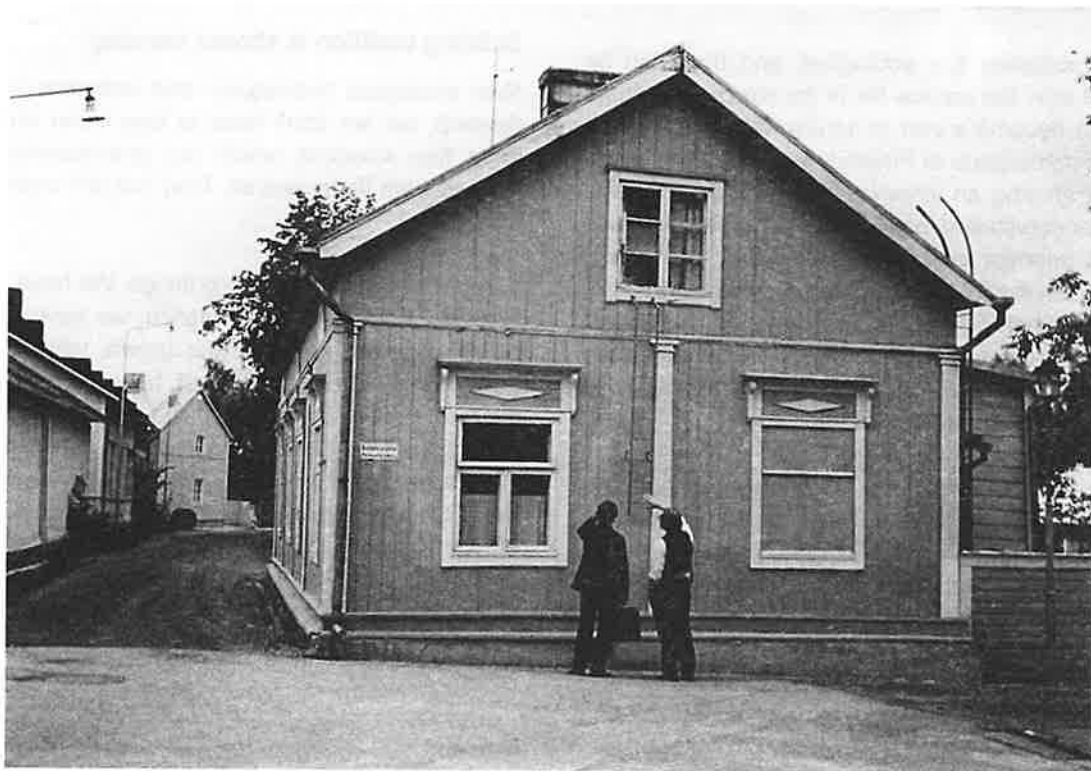
The goals behind the term Sustainable Development are equal with the aims for building conservation. In Brundtland's Report sustainable development was treated in the context of nature and economy. Last year a new committee, headed by Javier Pérez de Cuéllar and organised by UNESCO and the UN fin-

ished their own report "Our Creative Diversity". According to this report culture can be seen as an important resource which we don't necessarily have to lose.

Basic terms such as "diversity" and "continuity" can also be used in discussing the preservation of our cultural heritage. Historic houses from different periods enrich the environment. People need the feeling of continuity in their environment, too. Behind this kind of feeling there are values like inherent value and social value, which must be studied more.

We have to see our own time as a part of a long history. We have responsibilities for both former generations and future generations.

When we are speaking about building conservation we have to understand that we can also learn from history. For instance, builders and designers of the modern ecological building can learn a lot from those days when it was obligatory to live and build houses in a sustainable way.



Old houses are real archives full of know-how. If we are able to read them, they'll tell us the rich story about their long history. We can find out mistakes or clever details.

## The Influence of a Changing Society on the Ecclesiastical Heritage in Germany

Vincent Mayr

*Germany*

My topic is church-building in the post-Christian modern era in Germany. There is not enough time to explain, why more and more churches are abandoned. The remark to the point "POST-CHRISTLICHE-MODERNE" is an expression of the German Jesuit Karl Rahner. We as conservationists are therefore interested in the best use of a monument, i.e. according to my case studies in churches and chapels.

I am afraid, I am not able to point out the general remedy. The prospect of the future is not bright, too. The trend of churches being rarely used is becoming a problem for conservationists and clergymen, and one cannot tell, when it will stop. It looks like a problem of the relationship between society and church or religious organisations, though. It cannot be expected that the stately conservationist will find a way out of the present crisis by themselves.

I think my topic is a combination of the two topics of this Symposium: Ethics and Philosophy, and Politics and Economies.

It looks like a law of history, that every 100 years or so the conflict between church buildings and the problem of their maintaining and conservation appears at a high-water mark. After a first wave, shortly after 1800, we have had a second wave, a hundred years later, and are just having a third one at the present time. I think I should give only a short glimpse at the history of this relationship, as an introduction to my central contemplation of our present state.

1. During the post secularisation years after 1803, uncountable churches lost ecclesiastical function. In the case, there were not sold for private use or demolition they were converted into a stable ( e.g. Cathedral of Cologne ), into a prison, into barns and so on. It was very fortunate that some of these buildings became museums.
2. At the beginning of the 20th century art historians started emphasising the danger of the churches being destroyed. Among others Aloys Riegel and Georg Dehio stressed the loss of architectural monuments and works of art. It was the birthday not only of Dehio's precept "DO CONSERVE, NOT RENOVATE" but also of Riegel's definition of the different values, e.g. value of the age.

3. Today the situation of the monuments is as dangerous as 100 years ago. But reasons are different today. I do not want to give an explanation for this change and therefore I only mention the changing valuation of ancient monuments and the growing ignorance of the necessity of faith and religion. Riegel's and Dehio's ideas still belong to the tools of the conservationist. We should not forget, that perhaps in the year 2100 our own comments and decisions will be on the test of the history.

There are many churches in Europe which were for some time useless and empty. Now they are well-known museums, like the Schnüttgen-Museum in Cologne. Here a collection of very important objects of medieval Christian art is exhibited, which has been given to the city of Cologne by Alexander Schnüttgen (died in 1918).

During the second World War the original building of the museum was destroyed. In 1956 the precious collection found a new home in the Church St. Caecilia in Cologne. There only twice a year a divine service is celebrated. At the time it was called a unique and unparalleled place. But at the same time the following opinion was heard: IN FACT IT'S A BLASPHEMY TO ESTABLISH A MUSEUM FOR ECCLESIASTICAL ART IN A CHURCH". This was spoken by the well-known German poet Heinrich Böll and it makes clear the ambiguity of the problem.

From the large number of museums-churches of our time I only mention the church St. Katharina of the former monastery in Stralsund (today the museum of the sea), the Friedrichswerder Kirche in Berlin (today Schinkel-Museum with a collection of sculptures), and the Museum for Prehistoric and Early History in Frankfurt on the Main in the former Karmeliter monastery.

### FRANZISKANERKIRCHE IN ROTHENBURG

In 1975 the IVth General Assembly of ICOMOS took place in Rothenburg o.d.T., a small town in Southern Germany. Among the high-lights was the visit to St. James's Church with its wonderful medieval altar pieces. Everybody was full of enthusiasm and for us as conservationists it was a great honour to explain to

the members of ICOMOS the recent restoration of the stained-glass windows, of the Holy-Blood-altar with the sculptures made by Tilman Riemenschneider.

Above 100 meters away is the church of the Franciscan monastery. In 1975 it was impossible to visit the church because it was locked. We as conservationists were very unhappy, that we were unable to launch the necessary renovation for this important landmark of Rothenburg of the 13th century.

The moistened floor was dangerous not only for the altarpieces but also for the very interesting collection of medieval tomb slabs. The church had been something like the Pantheon of wealthy and influential citizens of Rothenburg. But since the beginning of our century the church has been more or less unused. Coolness, moisture, and the lack of money prohibited a further use as a church for holy service.

In 1975 some members of ICOMOS wanted to visit the church. It was impossible. Today, 20 years after the Assembly, the situation has completely changed. The church of the Franciscans has just been undergoing a restoration of highest scientific demands and of masterly workmanship. The representatives, the citizens and of course the conservationists have been satisfied. Was has happened?

Since 1975 there have been major changes, both in the local society and the touristic business. In former times St. James' church was large enough for the church service. The number of tourists was tolerable and the tourists themselves had not yet the attitude: we pay an entrance fee, so we can do what we want.

Over the years the number of tourists has increased. People attending the church service were disturbed and looked for a solution, agreeable for both the tourists and the church-goers. It was necessary to find an ecclesiastical room, large enough for the church-goers, for the activities of the Protestant Church, and for musical events and last, but not least it was necessary to find a room for preying. The solution was the more or less abandoned and deserted Franziskanerkirche. In spite of the very expensive restoration, the parish undertook the work and with the help of a federal and a communal grant the church is now in an admirable condition. On Sunday you will find the undisturbed church service at the Franziskanerkirche. The crowd of tourists with their guides visits the St. James' church.

That example also illustrates a problem, which we as

conservationists are often confronted with: The question of a too quick alteration. For the Franziskanerkirche at Rothenburg a lot of ideas was discussed, not in every case acceptable to the conservationists. Just to wait for the right moment can sometimes be the best for a monument, and in most of the cases the best is to use it as originally intended.

### MUNICH CATHEDRAL

In our next case of a church, being changed by a changing society, one must bear in mind that even conservationists and art historians belong to the society and are linked with their own time. A short look at the three restorations of the Cathedral in Munich during the last twenty years shows us the difference between the theology of the "empty walls" and the interior of a church at the end of the 20th century.

Since 1945 the Cathedral was being restored four times.

1. The rebuilding after destruction during the war.
2. The first amendment of the interior with a new altar.
3. The second amendment with a copy of a medieval altarpiece, still existing in a museum, as central altar in the choir.
4. The total refurbishment of the interior with many of the altarpieces, paintings and tombstones (until 1995).

Useless to say, the present presentation is well accepted by church-goers and tourists and even art historians.

The nave shows the wonderful row of white pillars stretching to the ceiling of ribs. The aisles and the chapels are museum-like ornate with masterpieces of art as examples of the development during the centuries when wealthy families and corporations demonstrated their devotion and tried to conquer the power of the forgetfulness. History has found a new, deeply rooted interest. Interest in history, in art history, and in family history can be a sign of a changing society, too.

The reasons for churches being abandoned are different: smaller parishes, interest in new stylistic features, the expensive maintaining etc. (here I do not want to go further into the problematic connection between the enormous costs for maintaining and the tax, the grants and the donations).

One type has emerged during the last twenty years, called City-Kirche (city-church), i.e. churches of downtown areas. Depending on the social changes in the downtown people do not live any longer in the city. Among the reasons for the remainders of downtown churches being endangered we find the depopulation due to the increasing development of business (e.g. supermarkets, parking garages, financial institutes, and insurance groups).

People cannot pay the rents for dwellings any longer. The result is a diminishing number of church members and a low church attendance. At the same time these churches are in most cases important features of a historical city landscape. With their towers and naves, their typical shape and mostly with their artistic works, they are landmarks and examples for the faith and the social prestige of a town. Nowadays the church buildings seem too spacious, inhospitable, and superfluous, for the sole purpose of church services within small remaining congregations.

Representatives of both, the Catholic and the Protestant Churches in Germany, admit, that the churches of the 19th century and the fifties and sixties of our century are too large for a dignified holy service. In addition to this, the costs for maintenance are unbearably high.

Is there any hope to preserve such churches? We have some interesting examples of structural and spatial construction changes. The St. Martha-Kirche in Berlin-Kreuzberg got a second floor with the intention to increase possibilities for congregational use and general cultural purpose. The Protestant Church in Limburg got two floors: the ground for young people, the first floor with a lot of rooms of different dimensions and the second floor as a room for divine service. The well-known case of the dwellings in the roof of the St. Nikolauskirche in Rostock shall be only mentioned and not dealt with in details. The recent alteration of the former church of the monastery St. Maximin in Trier into a hall for a school and a concert-hall is an interesting solution but has critics, as well.

In these and many other cases we have at least the possibility to understand the examples of the past. The sacrifices, we are making to the spirit of the time, can not hide the fact that the source of the past has not been completely lost.

Today in Germany the two great Churches are in the difficult position to be the rear-guard of the social development. Since the late sixties attendance at reli-

gious services has steadily decreased. During the last ten years the percentage of Catholics regularly frequenting the religious service has dropped from 40 to 28. Only 8 percent of the Protestants are attending church services in Sundays.

An almost insoluble problem is the great number of churches in Ostdeutschland, for example in the federal country Mecklenburg-Vorpommern. Here we find about 2000 ecclesiastical monuments and about 2 Millions inhabitants. How can we change the churches for use as bureaux for architects, as restaurants, as a disco or a dwelling-house? I am afraid we are confronted with very great difficulties for the monuments. But one must not forget the fact, that we are having a PERIOD OF ECONOMY AND NOT OF CULTURE AT THE PRESENT MOMENT (Gunther Krimis). But the reasons for the actual difficult situation must be looked for elsewhere.

I cannot give an answer. I only can give an example. After the second World War Germany found itself with more than 2,000 churches and chapels more or less destroyed. Among the most important high-lights of European architecture was the church of Michael in Hildesheim. During the war the picture ceiling was taken away and the choir screen was protected the walls, thus they escaped from being destroyed when in March 1945 the church was bombed and burnt. The work of rebuilding the church began in 1945 and lasted till 1960. The rebuilding, according to Bernward's idea (he founded the monastery in 1001) changed the shape of the choir and ignored the renovations of the year 1815. The result is a very interesting and in a certain way a convincing one. Since 1986 the church is a World Heritage monument.

The Wies Church in Bavaria, built between 1745 and 1754, as a church for the pilgrimage to the Flagellated Christ in the Meadows, is called the completely successful Gesamtkunstwerk in which the rococo has matured to a unique climax. The restoration of the Wies Church during the years 1985 to 1991, implementing modern methods including exact measurements and drawings and an accompanying documentation, conducted in strict adherence to the standards set for the preservation of monuments, belongs to the great enterprises on the field of conservation of monuments.

Neither effort nor money has been spared in order to preserve this jewel of Bavarian piety. Around 10 million DM have been spent in the restoration of the pilgrimage church. Remembering earlier restorations in

1903, and in 1949 one can not see any change in society. The influence of a changing society has been obvious after the reopening of the church. The regained beauty, mixed with a certain publicity, the value of the UNESCO label as mankind's cultural heritage make the Wieskirche a solaced "must" for every visitor of Bavaria. In addition the daily media and the publications in the specialised field have extended the fame of the church. The visitors come from all over the world to admire the church. They come by car and busses and here the first problem comes into evidence. Where is the parking space?

Characteristic for a pilgrimage church is of course the walking and singing pilgrim. The Wies Church is situated in a wonderful, unspoiled landscape. In former times the pilgrims came by foot along the way through a forest and when leaving the dark forest they had a sudden glimpse of the white church building amidst the open green landscape in front of the blue mountains. It must have been like a present after a long walk. Today, not lastly depending on the density of a daily touristic program, there is no time to walk. People wish to enter the church shortly after getting out of the car. The difficult question, where and how parking is possible, is not yet solved. Even the prohibiting signs are not helpful enough, and the ways for police, fire-brigade and life-guard service are sometimes blocked. The second problem is the mere presence of the visitors. The building and its fittings are not allowed any repose. Since the restoration the number of visitors has increased to about 1,5 million. According to the "Kondensat" of 40 gram per visitor and hour, the church will soon be dirty again and the intervals between the restorations will become shorter. There was a discussion on closing the church between 12 and 15 o'clock and on reducing the number of the guided tours. Of course, the number of visitors was extremely high after the reopening but the actual number is still too high.

Though it is not a conservation problem, an impressive remark by Max Streibl, in those days the Minister President of Bavaria, may be quoted: "IN FORMER TIME HYMN BOOKS WERE MORE COMMON THAN GUIDE BOOKS".

The conservation problem, as you know, is the monument being overcrowded with dangerous impact on the works of art. How many visitors, not only children, wish to test, whether the gold is genuine? If I mention the number of instrumental concerts in the church (more than 40 during the year), I hint at the modern mixture of religion, art and culture, also a remarkable

change in parts of modern society all over the world.

How will be the future? Is Germany "A HEATHEN COUNTRY WITH A CHRISTIAN PAST AND LEFT-OVER CHRISTIAN REMAINDERS?" I think that statement by the above mentioned Jesuit Karl Rahner is more valid for our presence than for the future. If we as conservationists are successful in maintaining the buildings, sometimes with the compromise of an inadequate use but always with the task of reversibility, there will be a future for the monuments. We should not jettison the hope.

The use as a dwelling-house a museum, a restoration-workshop and so on, for many years, perhaps for a generation, can rescue the monument. The most terrible disaster would be the entire destruction and we must be satisfied if we can avoid such a development.

#### REFERENCES

1. Denkmalpflege und Kirche. (Arbeitsheft des Bayerischen Landesamts für Denkmalpflege, München, Nr. 46. München 1991).
2. Denkmalpflege im sakralen Bereich (Deutsche Kunst und Denkmalpflege, 48/1990).
3. Grundmann, Friedhelm: City-Kirchen. (kunst und kirche 3/1992, S.1 70 ff).
4. Volp, Rainer: Ästhetik und Liturgik. Vom Umgang mit Konflikten über Raumnutzung. (Wieviel Denkmalpflege brauchen Kirchen? Beiträge des Künstlertreffens am 27. Oktober 1992, Münster. Münster 1993. S 30 ff).
5. Groblewski, Michael: Alles unter einem Dach. Sakralarchitektur in der demokratischen Gesellschaft. (Exhibition cat. Glaube und Raum. Köln 1995, S. 33ff).

#### SUMMARY

After the Second World War Germany found itself with more than 2,000 of its churches and chapels damaged or destroyed.

Today the German part of the World Heritage List contains churches restored in a variety of ways and to a varying extent. Examples range from the St. Michaelskirche in Hildesheim, which was destroyed and required rebuilding; or the Cloister of Maulbronn, which was not damaged during the war, but now stands in need of repair; or yet, the Wieskirche near Steingaden, which remained unrestored since its erection in 1754 and then, recently, had to have work done on it.

The "biographies" of these churches betoken not only a continuing devotion to our heritage but, contrasting, also a certain change in our approach to social and religious life. It is a commonplace that the relationship between religion and society has undergone change. This change may be observed in four basics: (1) churches are half-empty during services; (2) before and after the services the famous churches are packed with tourists; (3) both the worshippers and the tourists are barred from an increasing number of small and large religious edifices because these have reached a dangerous state of decay; (4)



but public interest and involvement are very much on the increase in terms of publicity, both of the specialised and the generalised sort.

A new area of interest for the art historian, provided he is a conservationist, is the difference in the way the West and the East Germans have gone, since 1945, in attending to their sacred buildings - and how, since reunification in 1989, co-operation between the two has led to interesting solutions for development and preservation.

In covering these matters this paper will show how our ecclesiastical heritage is currently linked with religious, social, financial and even conservationist problems of today.

### L'INFLUENCE D'UNE SOCIÉTÉ EN MUTATION SUR LE PATRIMOINE RELIGIEUX EN ALLEMAGNE

Vincent Mayr  
*Allemagne*

#### RÉSUMÉ

A la fin de la deuxième guerre mondiale, l'Allemagne s'est retrouvée avec plus de deux milles de ses églises et chapelles endommagées ou détruites.

Aujourd'hui, la partie allemande de la WHL recense des églises qui font preuve d'une grande variété dans la manière et le degré de restauration. Parmi les exemples on peut citer: la St. Michaelskirche à Hildesheim qui a été détruite et qu'on a du

reconstruire; le Cloître à Maulbronn qui n'a pas été endommagé pendant la guerre mais qui a besoin aujourd'hui de réparations; la Wieskirche près de Steingaden qui était restée sans restauration depuis sa construction en 1754 mais sur laquelle on a du récemment effectuer des travaux.

Les "biographies" de ces églises indiquent non seulement un attachement continu à notre patrimoine religieux mais aussi et de manière paradoxale, un changement dans notre approche de la vie sociale et religieuse. Il est devenu banal de constater que le rapport entre la religion et la société s'est modifié. Ce changement peut se résumer de la manière suivante: (1) les églises sont à moitié vides pendant les services religieux; (2) avant et après ces services, les églises les plus célèbres sont remplies de touristes; (3) un nombre croissant d'édifices religieux, grands ou petits, sont interdits d'accès aux fidèles et aux touristes, par suite d'un délabrement avancé; (4) mais l'intérêt public pour ces problèmes est en croissance, ainsi que le montre la place grandissante qu'ils occupent dans les médias spécialistes et généralistes.

L'historien de l'art, à condition qu'il soit conservateur, s'intéressera à la manière différente dont les Allemands de l'Ouest et de l'Est se sont occupés, depuis 1945, de leur édifices religieux, ainsi qu'à la manière dont la coopération, depuis la réunification de 1989, a abouti à des solutions riches d'enseignements pour le développement et la préservation.

En traitant ces sujets, cet article montrera comment notre patrimoine religieux se rapporte aux actuels problèmes religieux, financiers, sociaux et de conservationnistes actuels.



Fig. 1 Hildesheim, Germany. St. Michael. Photo: Vincent Mayr



Fig. 2 Wies-Kirche, Germany. Photo: Vincent Mayr



Fig. 3 Rostock, Germany. St. Nikolaus. Photo: Vincent Mayr

## The sacred Route to Archeology and Conservation in Africa: the Great Zimbabwe Case

Dawson Munjeri

Zimbabwe

### INTRODUCTION

The scenario was set in a remote part of North-East Zimbabwe, in an area known as Dande. A group of University of Zimbabwe archaeology students led by their lecturer had been working on a site known to have been the headquarters of a 16th - 18th century Kingdom of Mwenemutapa. Right in the middle of nowhere, appeared an angry possessed spirit medium who challenged the whole group to stop the ravage. The frightened group abandoned the 'dig'. Hands off our monuments and sites is the sum total message. But is the message of hate that clear?

Sprawled on the front page of **The Herald** of 10 January 1996 is the headline, "Spirit medium vows not to leave Nharira Hills". It concerns "the battle to force a spirit medium, Sekuru Botemupote Mushore, out of the sacred Nharira Hills by the owner of Saffron Walden Farm," thirty kilometres from Harare. The nation is up in arms; the editorial in the paper calls it "Act of contempt to African traditions." Next step? Hand-in-glove, the spiritual and traditional leadership demand that the archaeological cum historical cum spiritual site be proclaimed a National monument to be administered by National Museums and Monuments of Zimbabwe, a Body corporate charged with the preservation of the country's archaeological and historical heritage. The headline in **The Herald** now reads "Ministries discuss making hills a national shrine".

That indeed is the backdrop to this paper. It puts into spectrum the whole issue of relationships between heritage management authorities and the traditional spiritual authorities. It is a dicy problem which is compounded by the myopic approach that heritage management authorities adopt on such issues as conservation. In essence, is it possible to respect other traditions and at the same time search for universals?(2)

*"It seems that most archaeologists are afraid of religion .... somewhere in the archaeologist's subconscious, the dimension is associated with failure.....the archaeologist resorts to spiritual interpretation only when all else fails".(1)*

Pierre de Maret

Using specific examples drawn from Zimbabwe, the paper attempts to show that while possibilities exist the hurdles are monumental. This is because of the attitudinal gulf between 'THEM' and 'US'. Questioning the notion of superiority of Christianity over 'pagan religions' of Africa is a recent phenomenon in World Heritage circles. Was it not only yesterday that it was realised that the cultural priorities of Africa were not those of the 1972 **Convention concerning the protection of the world cultural and natural heritage?**

Was it not only yesterday that it was realised that in Africa the notion of heritage rarely coincides with that of that Convention?(3)

Was it not only yesterday that the 'expert meeting on the Global strategy and thematic studies for a representative World Heritage list' realised that Christianity was over represented in relation to other religions and that as a consequence all living cultures and especially those termed 'traditional' figured very little on the list?

If that be it, and all evidence shows that these are no innuendoes, then the resultant razzmatazz that characterises heritage management policies in Africa cannot be seen in isolation. The situation on the ground can at best be described as melodramatic.

### GREAT ZIMBABWE - A TEST CASE

The Great Zimbabwe monument is World Heritage Site No. 244. It is the abandoned capital of a civilisation whose influence and control embraced the present Zimbabwe, Mozambique, Botswana and northern part of South Africa. The most notable period is associated with its dry stone architecture of 12th to 16th centuries, spanning 720 hectares. So monumental is the edifice that early White settlers attributed its construction to non-indigenous peoples. In the words of St Claire Wallace, one time Curator at

Great Zimbabwe, "No Bantu people ever possessed the continuity of effort necessary to achieve such masterpieces of architecture ... No Bantu ever possessed the creative force necessary to design such wonderful structure".(4)

This is neither the forum nor the context to debate the substance of that dogmatic assertion. Suffice it to say that all archaeological, historical and oral evidence unequivocally support the fact that the builders were the ancestors of the present Shona inhabitants of Zimbabwe. The dry-stone walls linked or encircled the traditional round-houses (huts) that were made of **daga** (adobe). Remains of this earthen architecture are still visible on the surface. (see diagram on page 3)

While the focus has always been on the architectural monumentality of Great Zimbabwe the spiritual significance has tended to be deliberately down-played. Yet it is this spiritual heritage which underlines the African attachment to the Monument. Indeed the evolution of Great Zimbabwe is intricately woven into the religious phenomenon. One tradition explains how a Murozvi Muvambapasi built the centre as a shrine(5) while the other explanation stresses the control the rulers of Great Zimbabwe had over religious groups. This in turn led to the establishment of a central cult at Great Zimbabwe(6).

Whatever the factors in the rise and fall of Great Zimbabwe, and they happen to be many, those who were settled at the site after its demise attached and continue to attach great spiritual importance to the Monument.

In 1871 when Carl Mauch, the German explorer arrived at Great Zimbabwe, he observed that traditional rain making ceremonies were taking place. Although he was convinced that these had been passed on from Jewish religion, "Judging by the answers to my questions (supplied by Bebereke a spirit medium) it is now beyond doubt that in fact the Jewish religion as it existed in Solomon's time has been transplanted here in all its essentials by the Queen of Sheba"(7), he nevertheless dwelt at length on the importance of the monument as a religious site.

The spiritual importance of the monument was not lost to African nationalists who adopted Great Zimbabwe as their symbol in the late 1940's. Once in power the African government named the country, Zimbabwe after this archaeological site. This was culmination of a process that began in 1960's when

nationalists led by the now Vice-President of the Republic of Zimbabwe, Simon Muzenda went to Great Zimbabwe and there performed traditional ceremonies to atone the territorial (**mhondoro**) and ancestral spirits (**midzimu**). They were then given the power to pursue the liberation struggle.(8)

*Ipso facto* therefore, the spiritual foundation of Great Zimbabwe has always been solid. It is this aspect which makes Great Zimbabwe relevant to the indigenous people; all else is incidental. On the other hand, is this factor of any consequence to archaeologists, conservators or heritage management authorities?

The following scenario will illustrate that scant, if any attention is paid to this spiritual aspect.

Due to the unbonded nature of the monument and the general longitudinal shape of the walls, curved in most parts, the stability of the walls is compromised. In a number of areas the quality workmanship was poor, particularly where the stone material had been substituted with clayey material. Those and other endogenous factors are compounded by exogenous forces for example the visitor traffic, vegetative growth as well as baboons that pose a threat to the walls.

Against that background, strategies to stem wall collapses were put in place. The major one involved monitoring the rate of in-plane and out-plane movements using demec gauges. Once the rate of deterioration was ascertained, pre-emptive measures were instituted. This is an exercise that involved National Museums and Monuments of Zimbabwe, and Civil Engineering Departments of the Universities of Zimbabwe and Loughborough (U.K.).(9) Suffice it to say the exercise is primarily governed by the International standards and ethics relating to Conservation. In the main, minimum intervention is recommended and where this takes place the process has to be reversible. The test of authenticity in design, material workmanship and setting has been applied. That put-paid any criticism from the World of Heritage authorities. Once those ethics had been addressed the problem was assumed to be over. As it turned out, this was syllogistic assumption. In the national daily, **The Herald** of 24 June 1994 was a letter titled, "Ruins (ie Great Zimbabwe monument) are in danger". The writer, pseudonym, 'Very Concerned' put it, "We are very concerned' at the state of affairs at Great Zimbabwe. The decision by the Government (or National Museums and Monuments) to engage the French (sic) to rebuild the

ruins was stupid and ill-advised. THEY SHOULD HAVE CONSULTED US, THE ELDERS OF THE AREA but we were treated as outsiders. What do the French know about Great Zimbabwe or even the National Museums people? Absolutely nothing except patches of history. I understand that one wall which they had rebuilt with cement (sic) collapsed SHOWING THE SUPERNATURAL POWER OF THE SPIRITS'. The bold-printed sections say it all. They are the reverberation of the words of Nader and Laleh, 'to speak of tradition is to speak of immutable principles of heavenly origin.....it is also to speak of continuity of certain doctrines and sacred forms'.(10)

Yes there were inaccuracies in **The Herald** article but one could not miss the voice of frustration and the call for recognition in "they should have consulted us." Such frustration is steeped in spiritual heritage as the 'Very concerned' clearly shows.

The question is : Are we listening?

On 22 May 1995, a Seminar that brought together Zimbabwean archeologists, surveyors, monuments inspectors, conservators and indeed all those involved in heritage management was convened at Great Zimbabwe. Conspicuous by their absence were traditional spiritual leaders. The purpose of the Seminar was to address the issue of restoring one of the entrances at Great Zimbabwe.

In the twenties and thirties, St-Claire Wallace had reconstructed all entrances of the Great Enclosure at Great Zimbabwe. As to be expected, driven by his xenophobia for anything 'Bantu', he reconstructed the entrances using models from the Middle East. Available evidence including the reports of Carl Mauch showed that the major entrances at Great Zimbabwe were originally lintelled doorways. Wallace reconstructed the entrances as open doorways.

The lintels were either made of local hardwood, mopane, (**Colophospermum mopane**) and African sandalwood (**Spirostachys africana**) or made of soapstone. Following constant monitoring, it was concluded that the collapse of the Western Entrance was imminent. The Seminar addressed the question of what to do. Basically was the reconstruction to be a pre-Wallace or post-Wallace model?

Pertinent to this paper was the fact the the Seminar was held totally within the framework of **Management Guidelines for World Cultural**

**Heritage Sites.**(11) One participant actually quipped, "Are we worried about visitors' opinions or about the conservation problem that exists?" This is despite a survey that showed that pre-eminent in Black Zimbabwean considerations was the question of conservation (or non-conservation) of Great Zimbabwe.(12) On this occasion at least it can be said heritage personnel were not listening to the spiritual voice . Again this was despite the the observation made by one participant that, "traditional association between abandoned sites and spirits imply that some sites would have acquired **religious respect and that would have enhanced** conservation eg. at Great Zimbabwe in the 19th century where the people of Mugabe lived adjacent to the monument as custodians of the site." Pertinent to the issue of the restoration of this particular entrance was the context of the Sandalwood in local traditions. When Carl Mauch visited Great Zimbabwe he went to great lengths on a 'wood stealing expedition' and extracted parts of a timber beam which he wrongly concluded was cedar wood from the Lebanon. This of course was to justify the Queen of Sheba hypothesis. Nonetheless this timber was highly valued and protected by the locals hence the clandestine way in which he procured it.

Because it emits an odour, African sandalwood is used (garlic-style) to drive away evil spirits and witches familiar (**zvidhoma**). In that context its incorporation in the entrances would have been designed to keep the city free of evil spirits. The presence of traditional leaders at the said Seminar would have saved the heated debate on whether or not to incorporate the Sandalwood.

From the foregoing it would indeed appear that Pierre de Maret's assertion that most archaeologists are afraid of religion is borne out. What is the reason? Is Maret's observation that the religious dimension is associated with failure equally sustainable?

It is here contended that it takes two to tango and that in part 'the fear' is not only of the unknown but sometimes it is real.

On the issue of conservation and restoration what is the traditional spiritual approach?

In a cultural resources management dissertation on public attitudes towards museums and monuments in Zimbabwe, Mabvadya noted that the wall collapses at Great Zimbabwe were perceived as a religious/anthropological phenomenon. Some

Zimbabweans assumed that the 'disturbance of the dead' at archaeological sites was in part to blame. More important still, there was "a strong belief that the spirits were destroying their own sites with the intention of making a shift of their home just as the living people will do when they want to move to a new area. Those spirits may use anybody or wild animals to do it".(13)

That baboons and other wild animals are viewed as the instruments of traditional spirits is indeed widely accepted.. **The Herald** of 22 January 1996 carried the story 'Baboons go for livestock'. In part it read .... "Baboons are terrorising sheep and goats in Mahwade area in Hurungwe West and the villagers have linked the problem with traditional beliefs .... the aggressiveness of the baboons had something to do with tradition.... this behaviour could only be stopped if village elders performed some traditional rituals to appease their ancestors".

Various international and local Technical Reports on Great Zimbabwe have identified monkeys and baboons as some of the exogenous forces responsible for wall collapses at the Monument. To redress this, sustained campaigns to annihilate them have been called for. But as Peter Ucko notes, in "imposing Western solutions, including shooting the baboons this may be culturally counter-productive".(14) Faced with that problem what is the solution? Is a compromise solution possible?

One of the cornerstones of African religions is performance: that is the translation of motions into overt action. Such performance includes dance and music. These are not only an expression of religious notions but add their own dimensions to the religious experience. Because a number of archaeological and historical sites are spiritually significant they are the focus of these performances. It is in the nature of these performances that they always draw large crowds. Again the reason is primarily that the religious performance that is core of African religion is group-oriented because there is always a group as a frame of reference.(15) That in itself paves a confrontation path.

Because of the fragile nature of dry-stone walls at Great Zimbabwe and similar monuments such ceremonies are discouraged. In 1983 a major traditional healers and spirits festival involving hundreds of participants was organised. The consequences were obvious - at least from a heritage management perspective. As a result the festival was called off. But from the other perspective what was the reaction? In

a letter addressed to the Minister of Home Affairs, traditional leaders at Great Zimbabwe wrote, "There used to be a lot of communication among traditional custodians of sacred shrines. The communication was stopped by White Governments because they wanted to assert their power. When independence came and we Africans took control, the traditional leaders celebrated because we felt we could now practice our customs and traditions Every season customs and traditions were practised; there used to be one major gathering at sacred places at least once a year". Very logical from THEIR perspective but anathema for OUR conservation ethics!! As a result, the letter goes on, "Our ancestral spirits both junior and senior are not happy".(16)

This is so and will continue to be so because in the words of the said Peter Ucko, Great Zimbabwe is more than a remote archaeological site. It embodies a unique set of symbolic messages about indigenous African continuity". That says it all. Solutions ought to be found to enable the archaeologist, conservator and heritage manager to travel on the same route as the spirit medium.

This was the resounding message that came from the World Heritage Committee (WHC) and ICOMOS meeting of African and international experts held in Harare (Zimbabwe) in October 1995.

The dimension of the African religious and spiritual phenomenon deserves special attention. In the words of one presenter at the WHC/ICOMOS meeting, "we have all along addressed the Body of our heritage : now we should address the SOUL'.

*"Africa a land of beginning;  
Where spirits mingled with the unborn."*

**Ben Okri (The Tarnished Road)**

## REFERENCES

1. Pierre de Maret, *Archaeological and other prehistoric evidence of Traditional African religious experiences*, ed. Blakely, Thomas and Van Beek, Walter and Thompson. Dennis: *Religion in Africa* London. James Curney; 1994 : 183
2. Larsen, K.E. and Marstein, N *Preparatory workshop: Summary report* ed. Larsen, Knut Einar and Marstein, Nils. *Conference on authenticity in relation to the World Heritage Convention*. Riksantikvaren. Oslo 1994:131.
3. Pressouyre, Leon. *Definition and evolution of a concept. Paper (now in print) presented at the Conference on global strategy for the African Cultural heritage 11 – 13 October 1995. Harare (Zimbabwe): 15.*
4. Wallace, St Claire. *The Great Zimbabwe Ruins* London. S. R. Publicity Bureau. 1930:12.

5. Abraham, Donald. The Monomotapa Dynasty, NADA, 36 1959:60
6. Summers, Roger, Zimbabwe: A Rhodesian Mystery. Johannesburg. T Nelson 1963: 1971
7. ed. Burke, Edmund The Journals of Carl Mauch, Salisbury, National Archives 1969: 215.
8. Munjeri Dawson. Interview with Simon Muzenda at Great Zimbabwe, September 1987.
9. Walker, Peter and Dickens, John, An engineering study of dry-stone monuments in Zimbabwe, vols 1 and 2, Loughborough, Loughborough University of Technology, 1992.
10. Ardalan, Nader and Bakhtiar, Laleh, The sense of unity, the Sufi tradition in Persian architecture, Chicago. Chicago University Press 1975: xi.
11. Feilden, Bernard and Jokiletho, Jukka, Management guidelines for World Cultural Heritage Sites. Rome. ICCROM 1993
12. UNESCO /UNDP, Development Plan and Donors' Conference for the Great Zimbabwe National Monument: Report prepared for Government of Zimbabwe, No. FMR/CLT/CH/93/205 (UNDP). Paris 1993. Annex A. 115.
13. Mabvadya, E Cultural resource management : an investigation into public attitudes towards museums and monuments in Zimbabwe. Unpublished B.A. dissertation. Harare History Department. University of Zimbabwe. 1990: 13 - 14.
14. Peter Ucko, Museums and Sites: cultures of the past within education in Zimbabwe, some ten years on. ed. Stone Peter, and Molyneux, Brian, The presented past. London, Routledge 1994 : 274.
15. Blakey T and E A Van Beek, Introduction ed. Blakey and VanBeek, Religion in Africa: 9 – 18.
16. Letter to authorities responsible for our cultural heritage. c/o Nemamwa school. Signed A. T. Manwa; Headman Manwa, Councillor Mutogwepi, N. J Chivanhu and Chief Charumbira. 27 September 1991.



## Do You Write or Do You Speak: A Commentary on the Preservation Values of Oral Cultures

William J. Murtagh

U.S.A.

It is my intent to attempt to clarify how traditional cultural manifestations of oral cultures distinguish themselves from the perceived concepts of our own written cultures. These differences greatly impact well-intended preservation efforts and thinking processes of preservationists from written cultural societies when attempting to comprehend that which is important to be preserved in oral based cultures. Preservationists in the United States frequently wrestle with differences found in oral and traditional cultural expressions when dealing with Native American cultures on the mainland as well as those in Alaska, Hawaii and other islands of the Pacific. I believe an understanding of the distinctions between oral and written cultures is imperative if we are to function effectively in the World Village that instant communication has created for us in the twentieth century. A well defined yet broad sense of cultural preservation is mandatory if distinctions of place related to oral cultures and traditions are to survive in the twenty-first century and beyond.

The preamble to the National Historic Preservation Act states in part:

The Congress finds and declares –

- (a) that the spirit and direction of the Nation are founded upon and reflected in its historic past;...
- (c) that, in the face of ever-increasing extensions of urban centers, highways, and residential, commercial, and industrial developments, the present governmental and nongovernmental historic preservation programs and activities are inadequate to ensure future generations a genuine opportunity to appreciate and enjoy the rich cultural heritage of our nation;...

This Preamble is followed by Title 1, Section 101, which authorizes the Secretary of the Interior, among other things, to “expand and maintain a national register of districts, sights, buildings, structures, and objects significant in American history, architecture, archeology and culture, hereinafter referred to as the National Register.” Nowhere does the act define what culture is. Webster defines culture as the “concepts,

habits, skills, art, instruments, institutions, etc... of a given people in a given period; civilization.” For the Department of the Interior’s National Register of Historic Places the word is also understood to mean traditions, beliefs, practices, lifeways, arts, crafts, and social institutions of any community, be it an Indian tribe, a local ethnic group, or the people of the nation as a whole. In the National Park Service’s **Internal Cultural Resource Management Guidelines**, culture is a “... system of behaviors, values, ideologies, and social arrangements. These features, in addition to tools and expressive elements such as graphic arts, help humans interpret their universe and deal with features of their environments, natural and social.” Culture is learned, transmitted in a social context and modifiable. Synonyms for culture include lifeways, customs, traditions, social practices and folkways. The terms “folk culture” and “folk life” might be used to describe aspects of the system that are unwritten, learned without formal instruction, and deal with expressive elements such as dance, song, music, graphic arts, and storytelling.

According to Dr. Patricia L. Parker, a cultural anthropologist and archeologist with the National Park Service, traditional cultural significance refers to “those beliefs, customs, and practices of a living community of people passed down through generations, usually orally or through practice.” She goes on to state that “the traditional cultural significance of an historic property, it follows then, is that significance derived from the role the site plays in a community’s historically rooted beliefs, customs and practices.” Therefore, a traditional culture property is a site or area that, because of its association with cultural practices or beliefs of a living community, is important because that site is rooted in the community’s history and is important in maintaining the continuing cultural identity of the community itself.

The physical evidence of a historic building is only one manifestation of culture. Less tangible manifestations can be very important in maintaining the integrity of a social group. Those attributes which make a property significant, such as an association with historic events, are usually be intangible in nature. Because of the egocentric, ethnocentric way individuals from

written cultural backgrounds view the world, they are usually unsympathetic and non-understanding of feelings, attitudes, and beliefs of peoples with different cultural backgrounds. Thus, it is particularly important to avoid such ethnocentrism when evaluating cultural properties of societies with oral traditions.

American society centers its energies toward preservation of the products of its civilization. We also put a premium on age. We seek the oldest, the last, or the best. Americans are therefore mystified and, by and large, do not know how to deal with places regarded as special or sacred in oral cultures. These sites usually have nothing built upon them and may consist of a natural formation of rocks, an open field, or a grove of trees. Yet, such open sites have as much validity for people of oral cultures as the constructed products of civilization have for cultural groups with written traditions. Therefore, it is important to evaluate properties which are believed to have cultural significance from the point of view of those individuals or groups who ascribe such significance to them - not from one's own point of view. By way of example, the San Francisco Peaks in Arizona are well documented and widely recognized as places of extreme cultural importance to the Hopi, Navajo, and other Native American peoples of the American Southwest.

Among America's built environments, such site association can be observed when one considers the so called Chinatowns throughout the country. I would specifically cite Honolulu's Chinatown, a place of great cultural importance to the city's Asian community in general. While tremendous physical changes have occurred since the 1960s, the area's identity with Asians in general, and the Chinese specifically, remains. Physical evidence of the community's traditional Asian distinctiveness is best observed in the signs found on shop windows, the language one hears on the street and the practice of open sidewalk merchandising common to many Asian countries. It is only in the change of characters on plate glass windows that one can detect displacement of the traditional ethnic Chinese population by more recent boat people, including those from Thailand. When looking at advertisements, one realizes that he/she is not seeing Chinese characters, but those of another language.

If our western written culture were an outrigger canoe building society, like most of the oral culture societies of the South Pacific, we would want to save the oldest outrigger canoe we could find. It would be endemic to our way of thinking that older is better. Without further

evaluation, written cultures are distinguished from oral cultures in that they are product oriented while oral cultures are process oriented. Oral cultural societies tend to put a much lower premium on products of their society, such as an outrigger canoe. If for example, an oral society was faced with the realization that the last member of their society who knew how to tie together an outrigger canoe was about to die, that society would become concerned that a major component of their cultural identity was about to be lost. So it is that the holders of knowledge pass that knowledge on to other selected members of society thereby sustaining the process by which the society functions. This difference in cultural ideology makes it very difficult for a westerner to gather information from oral cultures and assess what is worth keeping and preserving in that society.

Westerners want to record an oral history from an elderly individual who may know certain things about the community and society that have ceased to exist. In oral cultures, memories and knowledge are strength. These are known in Hawaiian, for example, as **Mana**. Mana is what distinguishes a person of knowledge from the rank and file of society. To ask a person to give up his knowledge in an oral culture is, therefore in effect, asking him to commit suicide. Because of the outside world's impact on oral cultures in the South Pacific, today, chiefs who are the holders of this knowledge, and have this Mana, will upon occasion provide some information. The more worldly will negotiate to be paid, but no one will provide all the information they hold about their society and its culture.

So, what is needed to preserve an oral culture? First, one needs as great an in-depth knowledge of the culture as one can get. How one obtains that, I cannot tell you, except to suggest emulating Drs. Parker and King, husband and wife anthropologists and archaeologists. They lived on the island of what we used to call Truk, now Chuuk, for several years. Even then they were only able to scratch the surface of the local culture.

Individuals in oral cultures not only need knowledge of their culture, they must also have a desire to keep practicing it. Preservationists must know, or learn how, to practice the culture and they need access. All of this has been observed in Hawaii with the Hawaiian Polynesians who, like the Maoris, emigrated eons ago out of the South Pacific's Marqueses Islands, one going north, the other going south. While both cultures have diverged from each other, each still main-

tains a similar root. Both are strongly oral in their traditions and both were nearly extinguished by the Western written cultures who overran them beginning in Hawaii with the missionaries in the 1820s and ending with the overthrow of the monarchy in the 1890s.

Only within the last ten to fifteen years has there been a renaissance on the part of Native Hawaiians to investigate and recapture various aspects of their culture, including chants and dances. Ironically, some of this has been stimulated by western culture. For example, about five years ago a developer on the island of Maui began digging the foundations for a multimillion dollar hotel. Initially, nine bodies were uncovered. Before long, ninety bodies had been unearthed. When the number reached nine hundred, the governor stopped construction. In the final analysis, it cost the taxpayers of Hawaii approximately eight hundred thousand dollars to pay off the developer and convince him to move his hotel to a nearby site free of burials. The positive side of this story is that it rekindled an interest in the burial process of precontact Native Hawaiian culture on the part of present day Hawaiians. Currently, an office exists within the Historic Preservation Program of the state government which deals only with burial processes of precontact Native Hawaiians. Because these processes include the rewrapping of bones in tapa cloth, a renewed interest in the making of tapa has also developed. Interest in tapa, made from the under-bark of certain trees, pounded and then colored in designs, has led to an investigation of the relatively small lidded basket weave vertical baskets into which the wrapped bones were placed. This, in turn, has rekindled an interest in religious rituals by which Hawaiian priests blessed the reburied casket with Ti leaves and holy water.

From the native Hawaiian point of view, Hawaiian oral culture is based on the need of Hawaiians to achieve a state of "lokahi," or one with nature. Lokahi is conceived as a triangle which has a natural side that interacts with both humans and the gods, the Akua. It follows that to maintain and practice native Hawaiian culture, humans need access to nature. It is upon this basis a native Hawaiian will maintain that Hawaiian culture or oral cultures emphasizing nature cannot be preserved in a passive classroom situation. Oral cultural peoples agree that factors affecting their ability to preserve their oral culture are both political and economic. Because most oral cultural societies are overrun by political powers of greater strength, usually from written cultural contexts, the basic question of preservation is raised: by whom and for whom?

Two major preservation projects in the South Pacific illustrate well the differences between oral and written cultures. The first is a rare, if not unique, example of an oral culture preserving the home of a foreigner who was assumed into the local culture as a national hero, Robert Louis Stevenson. The other is essentially an archeological ruin called Nan Madol in Micronesia. Nan Madol has been called the Machu Picchu of the Pacific.

The Scottish author, Robert Louis Stevenson was born in 1850. Despite suffering from tuberculosis most of his adult life, Stevenson wrote such classics as **Treasure Island**, **Kidnapped**, **Dr. Jekyll and Mr. Hyde** and **A Child's Garden of Verses**. By the time he was in his thirties, his international reputation had been established. Because of his physical condition, Stevenson was not able to live in his beloved Scotland. While writing for the **New York Times**, he made several visits to the Pacific. Pictures of him in 1889 with King Kalakaua, King of the Hawaiians, are relatively common. In the late 1880s Stevenson traveled to Samoa to research and write articles for the **Times** on what was known then as the "Samoa question." The question concerned who should control Samoa. The United States, Great Britain and Germany each sought control; the Samoans sought independence. At the time, Stevenson was thirty-nine years old and well established in literary circles. When Stevenson moved into the house that he ultimately built outside Apia, the capital of Western Samoa, Rodin sent one of his sculptures as a house warming present. Queen Victoria sent a damask tablecloth and a sugar bowl used by Robert Burns and Sir Walter Scott respectively.

Stevenson was married to Fanny Osborne, an older divorcee, whom he had met in San Francisco. Fanny brought two children to the marriage; Isabel, who was eight years younger than Stevenson, and Lloyd, her younger brother. From 1889 to 1891 the family apparently led a rather rustic existence. They dressed in native lava-lavas (sarongs), and bathed in a nearby stream. A rather small house was built for the family by a carpenter, a Mr. Willis, about 1890s. In 1891 Stevenson and Fanny began building the house in which Stevenson ultimately died. The house was finished in 1893 and named Vailima for the five streams that crossed the property. Materials for building the wooden house came from the United States and Australia. The wood is primarily Oregon Redwood. While the house was being constructed, Stevenson's mother, Margaret Balfour Stevenson, who apparently had money of her own, arrived with

her lady in waiting. Margaret insisted on installing running water in the house, which was lit by kerosene lamp and candlelight. Stevenson imported seventy-two tons of furniture from England for the five bedroom house. Vailima had the only extant fireplace in Samoa, a folly on Stevenson's part since the weather in Samoa can be likened to the worst Washington, D.C. heat wave, in both temperature and humidity. A library and ballroom in an east addition could hold a hundred dancers.

Stevenson dictated all his manuscripts to Isabel. When hemorrhaging, he clamped his mouth shut and, using sign language, continue dictating so as not to interrupt his train of thought. In addition to Stevenson, Fanny, Isabel, and Margaret, also living in the house in 1893 was Isabel's husband, a man named Joe Strong, a painter, who soon disappears from the scene; Lloyd Osborne, Fanny's son by her first marriage; Graham Balfour, Stevenson's cousin; and Austin Strong, Isabel's son. There were also approximately two dozen household and plantation workers.

Once the house was finished, the Stevensons adopted a lavish lifestyle. Oysters were imported on ice from New Zealand, Bordeaux wines from France. These were served by Samoans in tartan lava-lavas of Stevenson's Scottish clan. Stevenson became well established in Samoa and was given the chieftain name of Tusitala, meaning the Teller of Tales. He had the misfortune of backing the losing chief during a civil war. As a result, the house was under constant threat of attack. Fanny, known as Aolele, or Flying Cloud because of her changing moods, kept a vial of poison which she intended to take if the house was attacked. On December 3, 1894, Stevenson suffered a stroke while making mayonnaise in the kitchen. His death was a time for national mourning. As he requested, Robert Louis Stevenson was buried on the mountaintop next to his house.

After Stevenson's death, Gustav Kuntz, a German, added a wing to the west side of the house. He also added Victorian fret work to the verandas. Kuntz then sold the property to the German government. Vailima served as the official home of the Governor General from 1904 to 1914 when Germany was replaced by New Zealand as controlling sovereign nation over the Samoas. The building then became the official residence of the New Zealand High Commissioner. Many changes were made to the property from 1914 until 1962. A porte cocher was added, most of the lanais were filled in and made into screened porches,

and much of the interior was painted.

When Western Samoa gained its independence and became a kingdom, in 1962, Vailima became the home of the King of Western Samoa. It remained as such until 1980. The house was damaged by a series of cyclones beginning in 1969, eventually rendering the building uninhabitable. The king moved out, but the government faithfully painted the building's exterior once a year.

In the early 1990s, three mainlanders and two Samoans formed the Robert Louis Stevenson Museum Preservation Foundation, Incorporated. In 1992, the foundation secured three twenty-year leases on the property. These leases allow the current king, Malietoa Tanumafili II, and any future king to repossess the house for use as an official residence. The foundation restored the building and opened it to the public December 3, 1994, the one-hundredth anniversary of Robert Louis Stevenson's death. The restoration was primarily funded by a mainland member of the five person board of the foundation. Paul Fritz, a civil engineer from Milwaukee, oversaw the project. No architects were involved. Fritz had previously restored the Pago Pago courthouse in American Samoa, using the National Park Service's Standards for Rehabilitation. When new intervention had to take place, Fritz imported Oregon Redwood, the original material. Rather than scraping white paint off the ballroom walls, he simply reversed the tongue and groove paneling from the walls and ceiling. Fritz took two-thirds of the materials apart, preserving 90 percent and restoring 10 percent. The Secretary of the Interior's Standards were applied at every turn. The building was placed on a concrete foundation that cannot be seen by the observer. In addition, it was stabilized with steel girders and cross braced on the windward side to protect it from subsequent hurricanes.

The Fletcher Construction Company of Auckland, New Zealand, served as contractor. Paint separation studies and analyses were done by British Paints of London and Suva, Fiji. Albert Peters, a local Dutch landscaper, advised on the landscape surrounding the building. Interior objects necessary to interpret the structure, all of which had disappeared from the building, were gathered by Michael McDaniels, an interior designer from Scottsdale, Arizona. McDaniels purchased objects for the house in England, the United States and New Zealand. Only one piece of furniture, a chair in Stevenson's mother's bedroom, is documented as having been in the house. After learning of the restoration, the chair was

returned to the property by a New Zealand couple.

Moving to Micronesia, and Nan Madol - Micronesia is north of Western Samoa. It contains the Republic of the Marshall Islands including the Bikini atoll where America first fully detonated an atom bomb. Other islands in Micronesia include Kapingamarangi, Kosrae, Chuuk (formerly Truk), and Yap, renowned for its stone money. The federated states of Micronesia has its capital at Kolonia on the island of Pohnpei.

Pohnpei lies about half way between Honolulu and Manila, an area once known as the Eastern Carolina Islands. Perhaps the most celebrated ruin in Micronesia, and perhaps in the entire South Pacific is Nan Madol. Nan Madol is a group of impressive stone compounds and basalt buildings built on approximately ninety manmade islands semi-solid land in a lagoon off Temwen Island, on the east side of Pohnpei. According to Micronesian folklore, Nan Madol was founded by the magicians Olsihpa and Olsohpa. The magicians caused the stones to fly through the air and place themselves on the islands.

Pohnpei was originally divided into three kingdoms by a line of native kings called the Saudeleurs, who ruled jointly from Nan Madol beginning in the thirteenth century. The dynasty was eventually overthrown by warriors from the island of Kosrae who established the first line of Nahnmwarkis, the current traditional chiefs. Like all islands in this part of the Pacific, Pohnpei has been ruled by the Spanish, the Germans and, between the first and second World Wars, the Japanese. It came under the aegis of the United States after the end of the Second World War. The area is now approaching the end of a fifteen-year compact of free association in which many of these areas are becoming independent countries.

A great sea wall flanks the site on three sides. Open channels are found between the islands. No one really knows how these basalt logs, sometimes thirty feet long, were brought to the site. Carbon dating at the earliest level suggests that construction took place between 1285 and 1485 A.D. By the time Europeans arrived, centuries later, Nan Madol had already been abandoned. Nan Madol can be reached by boat or by wading from the mainland at low tide in waist deep water. Many islands and their uses have been identified. One is a burial place for priests, another was an administrative center, another housed servants, another served as a burial place for chiefs, and yet another was used for ceremonial

clamping. There was also a communication, or drumming, center. Most impressive is the island known as Nan Dowas, the war temple or fortress. Nan Dowas has the most obvious ruins that remain. As previously mentioned, the site has been limited to Machu Picchu in Peru.

Nan Madol, as the film produced by the University of Oregon makes clear, is a place of mystery and fear for the average Pohnpeian. It is currently at the center of a disagreement with the United States' instituted centralized government and the local power of the Nahnmwarki or chief upon whose land it is located. Disagreements similar to this have occurred in all these island cultures, placing them between the proverbial rock and a hard place, if one may use that phrase here. The chief upon whose land this perhaps greatest ruin of the South Pacific sits, claims that the ruin belongs to him. The American established centralized government claims ownership as well. When asked directly who should have control and ownership of the site, a high ranking government official who shall remain nameless, said "the Federal Government." The official then stated, "I would never say that publicly or I would never get reelected to office." This statement perhaps best illustrates the continuing power of the decentralized chieftain system. A similar level of local power can be found in most of the oral cultural societies of the South Pacific as well.

In conclusion, Nan Madol clearly illustrates the problem of a western culture's attempt to assess the value of an oral cultural site. Taking an oral history from the local chief who claims ownership which one would take in a western culture is useless in an oral culture because of the loss of personal authoritative power such a procedure encumbers in oral societies. One is therefore drawn to the conclusion that: A) surveys of cultural properties and dimensions of oral cultures need be made by people representative of those cultures, not individuals from elsewhere and out of written cultural backgrounds; and B) to accept these cultures, written culture representatives must take the word of the oral culture surveyor as gospel, since there is nothing in writing nor is there anyone who is going to question or disprove the validity of the basic tenant around which the culture revolves, i.e. tradition, stories, myths, and practices, but not necessarily products. These are the all important unseen components of culture to preserve in a society based on oral traditions rather than written records.

## The cultural heritage perspective in the work for sustainable production and consumption

**Dag Myklebust**

*Norway*

In Rio de Janeiro the United Nations in June 1992 arranged the largest conference on environment and development ever. Never before in history had so many state leaders been gathered in one place. Among the important results of this conference was the adoption of an action plan for the next century, named Agenda 21. What actions then is necessary to secure an environmentally sound future for mankind?

To begin with, let us have a brief look at the state of the world in an environmental perspective:

- We are making a climate change emitting CO<sub>2</sub> into the atmosphere by the use of fossil fuels.
- The biological diversity is in danger.
- We still emit sulphur and NO<sub>x</sub> into the atmosphere which results in acid rain.
- Our emissions of hazardous substances are being accumulated in nature.
- Our nuclear activity is being continued with unknown consequences for thousands of years to come,
- Forests are being cut down resulting in erosion and growing deserts,
- Dumping of toxic waste is locally ruining the basis of existents for humans, animals and plants.
- We are decimating our stock of valuable historic buildings that are important for the consolidation of societies
- We are destroying great parts of our archaeological heritage that represent the only sources to understanding the early life of mankind.

In addition we have a widespread poverty and a desperate need for development in many countries, and an unjust distribution of income and consumption within and between countries and groups. It is also a fact that the world's population is growing faster than ever.

The key to solve many of the global environmental problems is to be found in the industrialised and rich countries. We have a special responsibility for changing our own production and consumption patterns, and to obtain a consumption level within the limits of nature. At the same time we must assist the developing countries in making their agenda environmentally

sound and directed towards sustainable development.

Sustainable production and consumption patterns include a number of key issues such as meeting fundamental human needs, greater resource and energy efficiency, greater use of renewable energy sources, sound management of renewable resources and improvement of environmental quality as an important consideration throughout the life cycle of a product.

Moreover, sustainable development is concerned with both the structure and the distribution of production and consumption. We must look at what and how we produce and consume. And we must realise that this is deeply connected with the social and economic structures of our societies, as well as our conception of values.

If we can integrate these elements into our overall policies, we can hope to provide a better quality of life for people both today and tomorrow, and at the same time help to reduce the risk of ecological and other types of crisis. To me it is quite clear that a healthy environment, good nutrition and sound living condition will be necessary prerequisites for peace and stability. But we will not succeed in achieving this without fundamental changes in our society and lifestyle.

The environmental and poverty problems were the basis for the international process that started with the UN report "Our Common Future" ( the so-called Brundtland-report ) in 1987. As a follow-up the Rio-conference was arranged in 1992. Today, the questions regarding sustainable production and consumption are on the political agenda through annual meetings in the UN Commission on Sustainable Development (CSD). The results of this work will be subject to a Special Session of the General Assembly next year.

In this process, The Norwegian Government has taken an active and promoting role. Our goal has been to put the industrialised countries' consumption and production patterns on the international agenda. To that purpose we have arranged two large international meetings in Oslo, the Symposium on Sustainable Consumption in January 1994, and the

Oslo Round Table on Sustainable Production and Consumption in February last year.

A condition for sustainable development is also an integration of environmental targets into policies in all sectors at central, regional and local level, and in the private sector. In Norway the different ministries are responsible for environmental consequences in their sectors. Environmental policy is thus not a responsibility for the Ministry of the Environment alone. Public awareness is also essential, and of course the NGOs must play an important role in this work.

How does all this relate to the work for protecting the cultural heritage?

The Norwegian Directorate for Cultural Heritage, where I work, was for a number of years located at the Castle of Akershus, a medieval castle surrounded by a later fortress and in itself rebuilt into a renaissance palace. When I took a walk around it I could see a part of the complex where the ground floor has a medieval wall, the next floor is made of characteristic 17th century brickwork of flat yellow and red bricks imported from the Netherlands, and above it a top floor of larger red stones of a 16th century type which could have been locally produced.

How then could the second floor be older than the floor below it? The explanation is of course that these bricks are reused. They belonged to an earlier timber framed building of the 16th century that was torn down to be replaced by a new and more prestigious wing of the castle. Nevertheless they reused the existing building materials. What did this imply in the perspective of resource management?

It reduced the need of new bricks. This again meant that they saved energy needed in the production of bricks. Since they had to import the new bricks they saved transportation costs.

Reusing the bricks also reduced the problems of handling the waste from the building torn down. This was possible because the use of lime mortar allowed a dismantling of the old building that did not destroy the bricks, as opposed to what would happen if you try to take down a modern brick building. The traditional techniques allowed a type of resource management that was better for the environment than what is possible in the way we build today.

This brings me to one of my central points: Studying the cultural heritage is also a lesson in sustainable production and consumption. This lesson can be

learnt both in developed countries and - which is very important to take note of - also in some developing countries of today. The protection of the cultural heritage, at least by updated professional standards, is in itself a lesson how to handle the built environment in a way that makes the least negative impact on the totality of the environment.

When we make the analysis that guides the decisions we shall take, we must apply a new and much broader perspective.

We must for instance consider:

- What is the energy consumption of the different ways of producing?
- What type of energy should be used, or in other words: What are the environmental costs of the emissions from the energy production?
- What are the transport costs, and how much pollution will the transport imply?
- What type of waste will have to be handled in the production process?
- What is the life cycle of the product, or in other words: Over how many years can you distribute the environmental costs?
- How much of the product can be reused or recycled after the end of its life cycle?
- How much of the final waste is difficult or dangerous to handle?

This type of complex environmental budget is essential to set up before deciding to demolish buildings instead of preserving them. So far the arguments put forward by those working for preserving the architectural heritage have been intellectual and emotional. In our time we need to look into the effects not only on the visual environment but on the totality.

Our Directorate, which is the agency responsible for implementing government policy for protecting the cultural heritage, has started systematic research to put light on this matters.

Here at this conference I bring with me four reports that illustrate this new way of thinking:

#### **REPORT 1.**

##### **ENERGY CONSUMPTION AND ENVIRONMENTAL IMPACT OF BUILDINGS**

##### **CASE STUDY OF TRADITIONAL AND MODERN WOODEN BUILDINGS**

Ninety-eight per cent of Norwegian low-rise housing is in timber frame construction, a technology which has



reached a high level of perfection with regards to thermal efficiency, air tightness and speed of erection. A comprehensive life cycle analysis of both timber-frame and log construction has been carried out.

Wood has for centuries been the principal building material in Norway. Carpentry traditions go back more than 1000 years. Log construction has been the principal method for providing shelter for people and domestic animals for most of the same period. Even today, thousands of Norwegians live in log houses - some of which are several hundred years old.

As a consequence of growing pollution and the global environmental problems, the building sector is engaged in finding more sustainable approaches for future construction and management of the building stock. So far, a lot of effort has been made to reduce energy consumption. Today it is obvious, that looking at energy saving alone is not enough, and that comprehensive life cycle analysis will give a better understanding of the environmental consequences of a building project.

Buildings in a life cycle perspective are of major importance in connection with energy consumption and environmental impacts. This report presents **Feil! Bokmerket er ikke definert.** a state of the art **Feil! Bokmerket er ikke definert.** with regard to carry out such studies in their full context. The service life of buildings is very long compared with other products and is subject to many uncertainties throughout the lifetime. In comparing these two houses the lifetime has been assumed to be 50 years, even if the real lifetime of buildings is longer.

In Norway, energy consumption is expressed in kWh/m<sup>2</sup> (MJ/m<sup>2</sup>) and air flow in m<sup>3</sup>/h m<sup>2</sup> for buildings, hence the definition of functional unit has been chosen to be per m<sup>2</sup> and 50 years. Wood is considered to be CO<sub>2</sub>-neutral, i.e. the photosynthesis of CO<sub>2</sub> during the growing of the tree and the liberation of CO<sub>2</sub> when the wooden material is burned or decomposed will be equal. It is the potential effects that have been assessed. No evaluation between these categories has been carried out. An evaluation consists of subjective elements and the weighting parameters can never be based on scientific methods alone.

In the assessment it is assumed that the building is heated with electricity and that the electricity is produced from hydropower with no emissions to the air. With respect to most of the categories considered in

this paper the log house contributes to smaller environmental impacts than the timber frame house. The Photo-oxidant formation is higher for the log house, but this comes from transportation and is explained by the differences in weight between the two buildings. There are significant differences between the two houses in consumption of fossil resources and emission of CO<sub>2</sub> and SO<sub>2</sub> to the advantage of the log house. The total energy consumption for the log house is, however, 20 % higher than for the timber frame house. The building materials used in the log house are mainly sustainable materials and are to a certain extent used in their natural form and therefore create a minimum of waste. The calculations have been carried out for the climatic conditions in Oslo.

## REPORT 2.

### WINDOWS IN EXISTING BUILDINGS - MAINTENANCE, UPGRADING OR REPLACEMENT?

#### WINDOWS IN EXISTING BUILDINGS IN A SUSTAINABLE PERSPECTIVE

The main task of The Directorate of Cultural Heritage is to preserve and take care of our older buildings as a heritage for future generations. Old windows in existing buildings represent an important part of this heritage.

The durability of windows depends on material used, construction, maintenance and how exposed the windows are to weather. Norwegian windows must stand up to the extremes of high Atlantic winds, driving rain, snow, ice and inland temperatures which can vary from +35 °C in summer to -50 °C in winter. There are many examples showing that the lifetime of old windows, where old craftsmen's knowledge has been applied, may exceed 100 years, while new windows, in practice, will have a shorter lifetime. The most common reasons for people to change their windows is to achieve better thermal insulation, easier service and maintenance or reduction of traffic noise and not the necessity caused by deterioration. The replacement of old windows may have disastrous effects on the appearance of a building even if the new windows are copies of the existing ones.

The Rio Conference in 1992 stated that the main reason for an increased depreciation of the global environment was a non sustainable production- and consumption pattern, especially in the industrialised countries.

To get a better understanding of how products influence the environment throughout their lifetimes, a life

cycle assessment is carried out.

A life cycle assessment of new coupled windows with double glazing, new windows with energy saving glass and old windows supplied with an interior frame with single and double glazing, have been carried out with reference to an existing bloc of flats from 1887. It is assumed that the building is heated with electricity and that the electricity is produced from hydropower with no emissions to the air. The chosen functional unit is per window and 90 years.

The results show the smallest environmental impact if the old windows are supplied with an interior frame with single glass followed by old windows supplied with an interior frame with double glazing. This is with respect to all the environmental categories (global warming potential, acidification, photo-oxidant formation, eutrophication and consumption of fossil fuel) over a period of 90 years.

The total energy consumption for a period of 90 years, however, is higher for the old windows supplied with both interior frame with single and double glazing than with new windows with energy glass. For the chosen building the calculations show approx. 5 % higher total energy consumption in the user phase for the building with existing window with interior frames with single glazing but only 1 % higher for both existing windows with interior frame with double glazing and coupled windows with double glazing compared to new windows with energy glass. The calculations have been carried out for the climatic conditions in Oslo.

### REPORT 3.

#### SAVING ART BY SAVING ENERGY

Another big preservation problem in Norway is that the arts in many of our churches suffer from the climatic conditions created by the heating in the cold season. Heating makes the air dry, the wood shrinks but the layers of paint do not. They crack, and eventually fall off.

We cannot stop religious life in our cold winters, and we must allow the religious congregation to attend their services without freezing to death. The Directorate has for a number of years had an advanced monitoring program for measuring the climate and its physical effect on objects of art in a sample of different churches. The conclusion is that a new regime for how you heat churches, in which ways, to which temperatures and in which periods related to the services, you do not only reduce the negative

impact on the art objects and the buildings themselves, but you come out with a lower total energy consumption.

Preventive conservation in the form of a better heating regime aims at reducing the need for conserving polychromed wooden objects and wall paintings in heated wooden churches to the same level as in churches with a natural climate.

With the help of information from the period 1960 - 1995 stored in the database for polychromed medieval art in Norwegian churches, we have been able to quantify the need for conservation for this group of art objects. The calculations show that the need for conservation is 24 % higher for objects in heated churches than for the objects in the churches with natural climate.

Assuming that this result has a general validity for all painted wooden art objects in Norwegian churches built in wood, we can calculate the economical gain from improving the climatic conditions. If we reached methods for heating the churches, i.e. their users, maintaining a natural climate for the art objects, we would reduce the accumulation of needed conservation to an amount of 6 million NOK ( more than 4.5 mill. FRF ) pr. year. Achieving this is utopic, however, but it is possible to come very close through means like localising the heating and have a general lower average air temperature. This will decrease the need for conservation substantially.

Heating routines that satisfy the climatic conditions demanded for the painted objects, for the buildings and for the users are also saving energy. The calculated saving is generally estimated at 20 %, and is a result of shorter heating periods to reach the temperature needed during services, generally lower average temperature and locally heated areas in the church. The results from a project in the stave church of Kaupanger show that localised heating based on radiant heaters is very effective for saving energy. In this project the annual reduction in energy consumption was 37%.

According to the Ministry of Church Affairs the 1 770 churches and chapels in Norway have an average use of 110 000 kWh annually. If we calculate a reduction of 37% by heating regimes adjusted to preventive conservation principles, this is equal to the annual energy consumption of 3 500 detached one-family houses.

This means that by saving 6 mill. NOK in conservation

of art objects we can at the same time provide 3 500 new families with the electricity they need for a whole year without any increase in the nations total use of energy ! This is what I call sustainable consumption!

#### REPORT 4.

##### LEARNING FROM THE BUILT HERITAGE ON THE WAY TOWARDS A SUSTAINABLE DEVELOPMENT

##### THE USE OF TRADITIONAL BUILDING MATERIALS AND CONSTRUCTION TECHNIQUES IN MODERN CONSTRUCTING

To attain a sustainable development in the building sector, the consumption of energy and resources has to be notably reduced. There is a need for changed consumer behaviour patterns, where preserving becomes superior to wasting, and where the focus is on long term durability instead of short term profit. In this context, learning from the past is fundamental. Our built heritage shows that using traditional construction techniques and well-known materials, it is possible to construct and maintain buildings in a way that will make them last for hundreds of years. In a larger perspective, the traditional constructional materials and methods are also closely linked to the historical, architectural and cultural value of buildings.

In this report, some environmental and sustainable aspects of traditional construction materials and methods are presented. It is focused on the maintenance of traditional wall constructions, and it shown that use of traditional materials and methods has important qualities which may contribute to a more sustainable development in the building sector.

Using a stereotype of house approach, the total area of wooden façades in the residential sector in Norway is estimated to be 178 million m<sup>2</sup>. Similarly, the total area of lime plastered façades in residential brick buildings is estimated to be 1.1 million m<sup>2</sup> in Oslo and 1.9 million m<sup>2</sup> in Norway.

The use of traditional materials and construction techniques involves a large share of renewable materials, which is favourable in a sustainable context. Traditional constructions are often simple and easy to repair, as well as the simplicity makes it easy to replace any damaged or worn out materials. Further, it is easy to separate the building materials during demolishing of traditional constructions, which increase the reuse potential. Finally, most traditional building materials may be locally produced, reducing the transportation need, and thereby also reducing the total environmental load.

#### CONCLUSION:

Once again; we see that good preservation practice is in reality sustainable consumption.

And here I have arrived at my final conclusion. You will find the specific details in the reports, so I will only give a general call for the necessity to have a transectorial environmental policy, that place responsibility for the environment on every body and institutions, from governmental ministries and other public agencies to individuals. This means of course also a responsibility for the cultural heritage as an important part of our environment.

In our production we have a hierarchy of goals with respect to sustainability:

1. The product should be **easy to maintain**. Easy and good maintenance gives a long life cycle.
2. The product should be **easy to change**, adapting to the societies changing needs. This will also prolong the life cycle.
3. The product should consist of materials **easy to reuse** after its ended life cycle
4. The product should consist of materials **easy to recycle** after its ended life cycle.
5. The product should consist of materials **easy to dispose** of after its ended life cycle.

As you see the key word is **life cycle**. And whom are the experts on prolonging the life cycle? It is of course we, the members of the cultural heritage conservation community. That is why the good conservation practice is so important for the work for sustainable production and consumption.

The voluntary organisations must also play a central role if we shall have any chance of changing the production and consumption patterns, since this at the end of the day rests with the choices every man and woman make in their daily life. And making choices that will create a environmentally sound world demands a commitment to the future. This commitment is based on man understanding himself as a link in a continuity. Such an understanding can only be created if people are surrounded by the cultural heritage left to them by earlier generations, and feel obliged to pass the heritage on. This is why the protection of the cultural heritage is so important for environmental policy in general.

We believe that the ideas presented here have a universal validity.

We are also talking about fighting omission of polluting agents that are subject to a transboundary distribution, and in this way it is an international and common problem we are facing.

We have to face that the societies of today need to change their patterns of production and consumption. This social change can be made easier when one utilises the experiences and knowledge which rest with the cultural heritage preservation community. It is a general responsibility of all. That is why the NGOs are so important. This is a great challenge for ICOMOS towards the turn of the millennium!

### SUMMARY

In 1992 the UN held the large Rio-conference on environment and development.

One of the important conclusions was that a sustainable development demands a social change in our production and consumption patterns.

In our production we have a hierarchy of goals with respect to sustainability:

1. The product should be **easy to maintain**. Easy and good maintenance gives a long life cycle.
2. The product should be **easy to change**, adapting to the societies changing needs. This will also prolong the life cycle.
3. The product should consist of materials easy to reuse after its ended life cycle
4. The product should consist of materials **easy to recycle** after its ended life cycle.
5. The product should consist of materials **easy to dispose** of after its ended life cycle.

The key word is **life cycle**. The experts on prolonging is of course the members of the cultural heritage conservation community. That is why the good conservation practice is so important for the work for sustainable production and consumption. Therefore the Norwegian Directorate for Cultural Heritage has started a scientific work on documenting the environmental benefits of preservation of buildings and building elements instead of producing new ones.

## Devoirs à l'égard du patrimoine

Krzysztof Pawlowski

Pologne

Dans les conclusions du colloque organisé par le Comité Italien de l'ICOMOS à Naples (6-7 novembre 95) nous avons émis un certain nombre des thèmes de réflexion. Le premier point concerne les devoirs à l'égard du patrimoine.

Ce sujet coïncide avec l'initiative du Comité National Polonais qui a préparé le projet d'une Déclaration des Droits et des Devoirs à l'égard du Patrimoine. Le projet discuté au cours d'une séance élargie du Bureau de l'ICOMOS le 1 Mars 1995 à Paris fut publié par le Comité Polonais dans les documents édités à l'occasion du XXX-ème anniversaire de notre organisation.

Ce document ne rivalise dans aucun cas avec la Charte de Venise. Nous avons compris en effet que selon le sentiment de la majorité, la Charte de Venise doit rester intact en tant qu'un document historique de l'époque. Les limites de ce document, discutées à plusieurs reprises ont été remédiés dans une large partie par plusieurs instruments internationaux redigés depuis.

On a très souvent évoqué le fait que la Charte de Venise ne traite pas des questions des villes. Un rôle important à cet égard a joué la Recommandation Varsovie-Nairobi élaborée en 1976, dont la version raccourcie a pris le nom de la Charte des villes touristiques Toledo-Washington. Donc le problème semble être réglé. La Charte de Jardins Historiques, la Charte de Tourisme Culturel, Charte pour la gestion du patrimoine archéologique, et même celle toute récente concernant le patrimoine subaquatique complètent la Charte de Venise.

Mais il reste encore tout un bagage des problèmes sociaux, économiques, politiques, juridiques, ainsi que moraux qu'il faudrait prendre en compte. Dans notre réflexion sur la portée de la Charte de Venise il est utile semble-t-il, de faire observer que certaines de ses insuffisances qu'on peut ressentir à l'heure actuelle découlent de l'évolution de la notion du patrimoine et des changements socio-économiques et politiques survenus au cours des 30 dernières années. Comme a souligné à Lausanne Alfred Schmid, la Charte était restée dans le cadre traditionnel de la conservation des monuments dans le sens où ses préoccupations étaient individuelles, concernaient principalement l'objet singulier et

tenaient peu compte de l'aspect du monument dans sa socialisation, dans ses relations avec le paysage. La Charte suivant son nom concernait les monuments et les sites monumentaux d'une valeur reconnue, car l'allusion à l'architecture mineure faite au préambule porte le caractère plutôt déclaratif. L'accent mis sur l'architecture monumentale a plusieurs repercussions. Premièrement, la Charte s'adresse avant tout aux spécialistes: conservateurs, architectes et techniciens des monuments historiques, tandis que la protection étendue au Tissu urbain, aux espaces, aux paysages a fait que l'éventail des partenaires a augmenté considérablement. Un grand nombre d'interventions concernant le patrimoine est effectué sans participation des spécialistes et sans même d'architectes. On ressent le besoin d'un document qui serait destiné à tout les intervenants y compris les entrepreneurs et les particuliers.

Le droit de la protection a étendu largement son domaine, mais a perdu en même temps une bonne part de son autonomie. La responsabilité des collectivités locales s'est accrue. Il nous faut en tirer la conclusion et nous adresser aux décideurs, aux élus, aux usagers et les propriétaires du patrimoine bâti. Cela exige de notre part une action d'information et de sensibilisation de grande envergure. Mais, il nous appartient également de fixer certaines règles du jeu.

La Charte de Venise contrairement à celle d'Athènes de 1931, ne s'adresse pas aux autorités publiques. C'est d'autant plus frappant que nous observons des besoins énormes en ce qui concerne les aspects législatifs de la sauvegarde. Il y a des pays où une telle législation est quasi inexistante.

Il est nécessaire de souligner que pour être efficace, la sauvegarde du patrimoine doit être assurée, selon son importance au niveau local, régional, national, par des services indépendants agissant à la base d'une législation adéquate. En se localisant sur les problèmes de valeur reconnue, la Charte ne met pas en évidence que le patrimoine culturel pour être efficacement protégé doit être identifié ce qui dans plusieurs pays est loin d'être fait. Cela implique le développement des recherches pluridisciplinaires au niveau local, national et international. Cela exige en outre une bonne préparation à cette tâche des

futures architectes. Nous comptons que cette problématique sera développée par le Comité International de l'Histoire de l'Architecture (et de l'urbanisme) dont la création a été proposée par les Comités polonais et espagnol de l'ICOMOS. Dans la Charte de Venise on a laissé de côté un problème délicat d'une contradiction souvent rencontrée entre l'intérêt général et l'intérêt privé, si fortement accentué à Athènes qui dans son document a donné clairement la priorité à l'intérêt général.

Une telle distinction est tout à fait essentielle, car comme a très justement souligné Roberto di Stefano dans son rapport présenté à Rome en 1981, la suprématie de l'intérêt général ou de l'intérêt privé donne lieu à des conservations tout à fait différentes. C'est d'autant plus important que les changements socio-économiques survenus dans certains points du monde - la victoire de l'économie de marché rend le sort du patrimoine vulnérable.

On observe parfois une exploitation abusive du patrimoine, on risque de le voir devenir une simple marchandise. Nous devons constater que quelquefois le droit de propriété considéré comme inviolable et sacré doit céder devant l'intérêt général, malgré qu'il arrive que ceci peut mettre en cause les intérêts parfois égoïstes et calculés à court terme, d'un groupe, d'une collectivité, ou le plus souvent d'un particulier.

Trouver un *modus vivendi* n'est pas toujours facile, mais il ne devrait pas se faire toujours au détriment du patrimoine. Dans ce contexte, il paraît que pour bénéficier pleinement de la liberté et de la démocratie et pour éviter les dangers d'un libéralisme économique débridé, le Patrimoine devrait disposer d'un document semblable à la Déclaration des Droits de l'Homme. Un tel document pourrait être considéré comme une **DECLARATION DES DEVOIRS A L'EGARD DU PATRIMOINE**.

C'est déjà en 1990 lors de l'Assemblée Générale à Lausanne, que j'ai essayé de lancer une initiative de la Charte des droits du Patrimoine. C'était l'idée que nous avons essayé de forger auparavant avec Raymond Lemaire, au cours de nos discussions au sein du Bureau de l'ICOMOS au début des années 80. Il semble que les temps est venu pour que cette initiative puisse aboutir.

Depuis quelque temps on observe en effet un mouvement en faveur des droits à la culture et droits à la mémoire. Mais il y a deux volets de l'affaire. D'une

part, il s'agit des droits de l'homme au patrimoine, la possibilité d'avoir un contact direct avec le patrimoine culturel peut être considérée, en même titre que le droit à un environnement sain et équilibré comme un des droits élémentaires de l'homme. Le Patrimoine culturel, en occurrence patrimoine bâti qui nous concerne tout particulièrement représente aussi les valeurs identitaires irremplaçables. Mais d'autre part ces valeurs risquent de devenir nuisibles dans le cas des conflits ethniques, provoquant les déplacements des frontières, ainsi que dans le cas de décolonisation où le peuple indigène a quelquefois du mal à s'identifier avec le patrimoine créé à l'initiative des anciens maîtres des lieux. Une décision arbitraire ne devrait pouvoir décider du tout du patrimoine appartenant à priori à l'humanité toute entière. C'est pourquoi, pour éviter une discrimination due à ses origines, il semble utile d'introduire en quelque sorte le droit du patrimoine au sol.

L'intérêt du patrimoine doit être pris en considération dans toutes les décisions relatives au maintien ou à la modification de son statut juridique, ou de propriété (privatisation, reprivatisation, communalisation, nationalisation).

Pour pouvoir jouer pleinement son rôle culturel et mettre à profit ses valeurs économiques, le patrimoine doit être intégré dans la vie publique. Cela implique la prise en compte de l'impact du patrimoine dans la planification et la programmation à différents échelons territoriaux. L'observation de la pratique des pays entrant sur la voie de l'économie de marché prouve que le patrimoine bâti, longtemps communalisé devient morcelé à l'insère de processus de privatisation, pas toujours bien maîtrisée. C'est pourquoi il devient nécessaire de mettre en évidence que pour maintenir la clarté la cohérence et l'intégrité du bâti ancien, il est nécessaire de prendre en compte la structure résultant des traditionnels partages de propriété. Il est souhaitable que les monuments à vocation publique et notamment ceux qui constituent la composante majeure d'un ensemble historique soit accessible au public.

Il est évident que le patrimoine appelé par sa nature même à servir l'intérêt de la société doit en même temps satisfaire les besoins des propriétaires et des usagers directs. Mais dans le cas où un monument est menacé de dégradation, son propriétaire devrait être contraint à exécuter les travaux indispensables. En même temps il faut assurer que les interventions indispensables pour la protection du patrimoine soient aidées par voie des subventions, prêts et

allégement fiscaux. L'Etat ne peut pas dans aucun cas se désengager de la sauvegarde du patrimoine, sous prétexte qu'elle appartient aux propriétaires. Reste le problème d'une extrême gravité concernant les menaces pesant sur le patrimoine à l'issue des conflits armés. Il faut que la destruction du patrimoine culturel entreprise pour des motifs idéologiques, politiques ou ethniques soit considérée comme une atteinte aux droits de l'homme, et dans les cas extrêmes traitée comme un crime contre l'humanité. Il semble indispensable de créer une organisation basée sur le modèle d'Amnesty International.

Suite à la décision du Comité Consultatif réuni à Cracovie en septembre dernier, le projet préparé par le Comité polonais fut transmis à une large consultation auprès de tous les comités nationaux. J'espère pouvoir présenter les résultats de cette consultation au cours de symposium organisé à l'occasion de l'Assemblée Générale à Sofia.

#### DUTIES TOWARDS HERITAGE

Krzysztof Pawlowski  
Poland

#### SUMMARY

The subject of my address refers to the DRAFT DECLARATION FOR HERITAGE RIGHTS prepared by the Polish National Committee of ICOMOS. It also takes into consideration the main points of my paper titled "Cracow-Naples-Sofia - are we entering a post-Venice Charter period?", delivered at the

seminar of the Italian Committee of ICOMOS /Naples, 6-7 November 1995/.

In its very essence, the Venice Charter concerns, first and foremost, historical monuments of commonly-recognised merit. Hence it is addressed to architects and technicians - specialists in the field. However, the scope of monument protection has considerably broadened since the inception of the Charter. Nowadays, the concept includes the town's fabric and space, as well as the landscape. This has led to a tangible expansion of the circle of partners. However, numerous activities relating to heritage protection are taking place without the participation of specialists and architects. There is a need therefore to draft a document for decision-makers and all those directly involved in heritage protection, including the enterprises and companies participating in heritage-related projects. The Venice Charter did not address the delicate problem arising from the conflict between the interest of the public and that of the private person /individual/; a problem which was given much emphasis in the Athens Charter of 1931. For heritage to be passed to future generations the public interest has to be given priority. Heritage must not be exposed to dangers stemming from political and economic transformations. Its protection has to be divorced from political considerations. To draw full benefit from freedom and democracy and to avoid the dangers of unbridled economic liberalism, heritage should be protected by an instrument similar to the UN Declaration on HUMAN RIGHTS. Such a document could be treated as a declaration of rights and duties towards heritage. Under no circumstances can the state shun its duties towards heritage under the pretext that its preservation is the sole domain of the owners of historical monuments.

My address will also deal with the outcome of consultations with the National Committees of ICOMOS concerning the Draft Declaration submitted by the Polish Committee.



## What Kinds of Changes are going on in Monument Preservation; due to What Reasons?

**András Román**

*Hungary*

*Panta rei*, said the Greek. Everything is, indeed, changing, in everything, this is what propels the world. But what kinds of changes are going on in monument preservation? And what are the reasons for these changes? I shall make an attempt at surveying this issue, with a retrospective view of the last decades, concentrating on what has taken place since the adoption of the Venice Charter, with special attention to political changes, and, in particular, to the collapse of the communist system.

In my view, one of the most significant changes (or rather, putting it evaluatively, developments) affects the scope of protection. It is a known fact that, while the expression "historic monuments" is still used, the notion of "heritage" or "architectural heritage" is spreading rapidly. What are the reasons for this? What are the actual meanings of the former and of the latter? Is there any real difference between them or are they simple synonyms, with one becoming more, the other less fashionable?

What is an historic monument? The answer is given in the Venice Charter, as well as in the Historic Monuments Act of each country. "The concept of an historic monument embraces not only the single architectural work but also the urban and rural setting in which is found the evidence of a particular civilization, a significant development or an historic event," the Venice Charter reads. And here is the definition by the Hungarian act: "Historic monuments are characteristic, irreplaceable relics of the historical past of our country (buildings or other works, with their accessories, as well as the works of plastic and applied arts related to them), which are tangible evidences of the economical, social and cultural development of the country and are of outstanding significance with regard to architecture, history, archaeology, plastic arts, applied arts or ethnography". But then, what do "particular", "significant", "characteristic", "irreplaceable" and "outstanding" mean? There is, and there can be, no provision as to how these terms shall be interpreted. It is up to the decision-makers to decide, up to the specialists to prepare the decisions according to their own judgement. The generally acknowledged approach, as advocated by Dvůřak, Riedl, Dehio and, may I also add, the

Hungarian Frigyes Pogány, is that the quality of a building or a structure as a historic monument is due to its ethical value, rooted in both its historical and aesthetical significance. The main idea in this, in comparing historic monuments and architectural heritage, is that historical quality and aesthetics are objective constituents of monuments, and the duty of specialists is their recognition. It is an objective fact, therefore, that a building, should it be medieval or from the last century, is a living history book, an evidence of construction and transformation work, of decay, restoration, ownership, economic patterns, technology and common taste. Maybe it is not to be disregarded, but it is still a fact.

According to the acknowledged rules of aesthetics, artistic and aesthetical values are also objective features. Beethoven's Symphony No. 9 is one of the peaks of arts, even though a good many would turn the radio off when this masterpiece is played. Should the auditor i.e. the artistic recipient, be a connoisseur or tone-deaf the artistic quality unaffected. When applied to historic monuments, this means that the aesthetical value of a monument is also an objective constituent of the building. And this is true even if the recipient period is temporarily indifferent toward it, as was the case with Art Nouveau, ignored for several decades, and with the works of anonymous peasant artists which no one had ever had the idea to consider as carriers of the same aesthetical values as churches and castles, while monument preservation had already existed for an entire century. It is a different case when historic monuments lose their aesthetical value in the course of history. Ruins, surviving on the surface or excavated, are, in most cases, only mere references to the level of their one-time artistic value, what one actually sees evokes, at the very most, romantic connotations but no or hardly any aesthetical pleasure. These kinds of monuments represent historical values but not, or hardly any, aesthetical values, for they have objectively lost these. Good, inventive architects may still, no doubt, sneak back some of the lost paradise, in the contemporary language and by the contemporary techniques of architecture.

The ethical value of historic monuments, rooted in historical and aesthetical values, i.e. two objective

values, is itself also objective. It is to be considered objective even though all contemplators approach it, just as in the case of aesthetics, on subjective ground. Retaining, however, that an historic monument always represents higher, and never lower values than any other building, one will understand why the native homes of great personalities may be classified as historic monuments and why that of, say, Adolf Hitler may not.

Historic monuments are, therefore, objective assets, wherever should one draw the limit for classifying buildings as such. There are huge differences between various countries in this respect, and this is why e.g. in Bavaria, a land in Germany, there are seventeen times as many registered monuments than in Hungary, a country of the same size. The borderline in this objective field may hence be subjective, and it often is, due to various, political, traditional and economic reasons.

This does not apply for the notion of architectural heritage. In my opinion, which is, hopefully not mistaken, the heritage is to do with people's consciousness of their identity. Due to their ethical value, historic monuments are suitable for expressing the identities of individuals or that of various, narrow or wide, categories of people. The house of the grandfather is part of the identity of the grandchild, probably more than is part of the new occupants, even though nothing and nobody but the bare building itself is familiar with the grandchild. The image of Wekerle district, in Budapest, is part of the identity of its inhabitants, the sight of the Chainbridge, also in Budapest, is part of the identity of all Hungarians, while Venice, a classified World Heritage Site, the Great Wall of China or the Statue of Liberty in New York are part of the identity of humankind as a whole.

The concept of architectural heritage comprises buildings, structures, groups of these or sites (using the categories defined in the Convention of the Council of Europe for the protection of the architectural heritage) suitable for representing the identity of people, groups of people or humankind as a whole. Now, this is rather subjective, for no one but the people and groups of people themselves may decide what they consider as their own spiritual and emotional assets i.e. what is a representation of their identity.

I find it is not accidental that the notion of architectural heritage is most widely used in the United States, Canada and Australia. These countries are known to

have few historic monuments. Not only because their history is short. This in itself would not justify it, as most of the Hungarian monuments are also under two hundred or two hundred and fifty years of age. The main reason is that, in those countries, up until recently, old things were looked down on, the same way as in the heyday of the socialist world. It was fancy to replace fifty or sixty year-old buildings with new ones, and, what is more, it was also a good deal, for now it was profitable to build seventy instead of the thirty existing stores. By the time preservation specialists and the society, recovering its consciousness, came to their senses, there were hardly any monuments left. It is not necessarily needed, though, that identity be expressed in baroque or neo-classical buildings. A row of houses from 1910 surviving in the main street is an expression of the identity of the inhabitants of the town and is, therefore, their architectural heritage.

This leads me to draw further conclusions. For one thing, countries may be rich or poor in historic monuments but not in architectural heritage. The architectural heritage of each village, of each town and of each country is what their inhabitants qualify as such, and this qualification may only be done by themselves. In this respect, e.g. Melbourne is not poorer in architectural heritage than Verona, though it most certainly is poorer in historic monuments.

A more important lesson, when it comes to actual preservation, is that various layers of mechanisms have to be set up to safeguard the various levels of the heritage. The World Heritage is protected by one of the most prestigious international organizations, UNESCO, and the governments have guaranteed it would suffer no damage. The historic monuments representative of the identity of the inhabitants of a particular country, or of a region, are safeguarded by national laws. In certain countries, such as the Czech Republic, those within the wide category of historic monuments which are of special significance as regards national identity are distinguished as national monuments.

There are relatively few examples for the preservation of the lower level of the architectural heritage, though it embraces most of the stock of historically evolved buildings in towns. It is especially true of the countries, like mine, where the number of monuments safeguarded by the state is low. This architectural heritage has to be preserved on the local level. There are, therefore, two trends in today's international practice of monument preservation. First, the

notion of architectural assets, of heritage is spreading to an extent absolutely unheard of, both in space and in time. And this does not only apply to the above-mentioned countries in the New World. In Baden-Württemberg, a land in Germany, 20 to 25 year-old buildings, we, Hungarians would not even consider, have been classified and placed under protection as monuments. At other places, bakeries and portal frames from the beginning of the century are considered worthy of preservation, and street furniture is looked upon as an asset and protected. Secondly, the extremely manifold effort of preservation, devoted to thousands of various criteria, is also accompanied with an intention of weighing: special care is taken of the *crème* of the relics, the sites classified as World Heritage. This notion, this international category (the only international category in monument preservation, indeed) is a constant issue at ICOMOS debates and professional discussions, and therefore at all international scenes of monument preservation. To illustrate this, let us consider an example about sports: while the health of a nation dwells in mass sports, the level of its sports is expressed by professional performances.

As its scope of interest widened, ICOMOS has proved unable (and unwilling) to deal with all the constituent disciplines alone, and is therefore co-operating with the newly evolved specialized organizations. These include DOCOMOMO (Documentation Centre of Modern Monuments), dealing with and researching on 20th century architecture and TICCIH (The International Council for the Conservation of the Industrial Heritage), devoted to searching for and safeguarding the industrial heritage. In other fields, it is seeking to extend attention to new criteria and new areas of preservation.

One of these fields is town protection which also leads to considerable widening of the notion of heritage. Let me recall that the document adopted in 1987 in Washington bears the title "International Charter of Historic Towns". It is not a charter of historic ensembles, nor of historic town centres or districts, it is the charter of historic towns themselves. This means that the subject of preservation is the town itself, with its historic and non (or less) historic districts included. The fate of our historic towns has taught us Hungarians how justified this principle was. A good many of our towns were destroyed without even touching their protected centres. The Charter is right to claim that towns are to be protected in their integrity. Now this also implies that towns are the most complex historic monuments. They are also

complex, of course, in the sense that the centre and the distant new districts require different degrees and types of preservation and control. Town protection also means that, along with the town patterns, the townscape and the individual monuments (or ensembles) the characteristic morphology of towns also have to be preserved.

A brand new branch of monument preservation is the care taken of cultural landscapes. It is no novelty that architecture has to be in harmonious unity with its natural environment. It is new, however, to refer man-made landscapes, such as vineyards, tea plantations and plains scattered with farms, even partially, to the scope of monument preservation. Though it is a novelty, it is provided for in the Convention of the Council of Europe for the protection of the architectural heritage, dealt with by UNESCO, and, consequently, by ICOMOS more and more extensively, and it has already gained considerable significance in preservation work in Britain, Germany and Switzerland. It is a pleasure to note that in 1993, we, Hungarians also engaged in this effort and hosted a highly successful international conference.

One might wonder how modern preservation can undertake the challenge of its scope extending at such extraordinary pace. The answer is obvious: wide-ranging social activity is needed. This ranges from the agencies owning, utilizing and publicizing historic monuments, such as the national trusts in the Anglo-Saxon countries to town protection associations and other civic organizations. Those who have already been to Heritage Centres in the US, must be familiar with the tremendously successful educational effort these centres deploy in the field of historic monuments. The network of heritage protection is so wide-spread that a large part of our friends within ICOMOS are not state preservation officials but executives or specialists of organizations such as Old Montreal or others.

In the same spirit, more and more attention is being devoted by professional preservation boards to organizing and guiding social activities. So far as I know, the Germans are in the lead in this. They mainly use publications. There are innumerable books, leaflets and brochures available there for the owners of monuments and anyone else caring for the heritage: they teach you how to restore, renovate and maintain houses made of various materials as well as their structures of all kind. You may buy these publications for a symbolic price, or get them for free, and often people do not even have to bother: the owners

receive the publications in their mail without any special request. There is awareness in these countries that official procedures are not necessarily better means than education, guidance and convincing in ensuring that the interests of historic monuments are observed. What the Finnish have added to all this is free courses organized for the owners of traditional timber houses, aimed at teaching them how to maintain and restore their houses in respect of preservation criteria.

All I have covered so far is, in my view, the result of the general development of reasoning, rather than that of political developments. The political changes overcome in many European countries have had a different effect on monument preservation. Almost exclusive state ownership, as characteristic of communist societies, has been replaced with private and church property for a large part, the scheme of the financing of monument restoration as well as the organization for monument preservation have changed, just like many other things. The most favourable development has been the end to the era of arbitrary decisions: the fate of an historic monument or of an historic district do not depend any more on whether the powerful local "feud" appreciates the heritage or not. The times of mini-dictators are passed, and anyone having ever lived in a communist country knows it is a great thing.

The change of the political, social and economic system has also had some unfavourable consequences, though, which are probably going to last for several decades. The transition from socialist to market economy has been accompanied with recession: there are much less funds available to monument preservation than before. And, since there was not a lot available even before, the status of historic monuments, most of which are in very poor shape, is quickly deteriorating, we cannot help watching them fall to pieces. Privatization is no real medicine, either. Foreign investors show little interest in historic monuments, and there are hardly any national investors available.

Another problem related to the above is that in several countries, including Hungary, previously state-owned rentals were sold off to the tenants for ridiculous prices. The new owners are supposed to bear the costs of renovations put off for several decades but can not afford to. In countries where market economy has evolved as a result of free development, it is rather obvious for the owner of a flat, say, in rue de Rivoli, to be in a position to maintain it, and would never be confronted to the problem of whether they

can afford a liter of milk for their children or only half a liter, as is the case in Hungary. It is, therefore, self-explanatory that town rehabilitation has come to a total standstill and no one knows when it may be launched again.

Another unfavourable phenomenon accompanying the initial steps of the former socialist countries on the road to democracy and market economy is that what we see evolve is not today's West European typed, balanced capitalist economy, based on noble traditions, but rather some kind of a frontier capitalism, reminiscent of the first half of the 19th century. Without considering the economic implications of this, it is presumable that today's *nouveaux riches* do not appreciate the heritage. They believe their money entitles them to do anything, even destroy as they wish. In the city of Budapest, so characteristic of the end of the last century and so prestigious, four beautiful old houses have been pulled down within a couple of weeks' time. Although we have got rid of the plenipotentiary "landlords", they are now replaced with other vandals.

Finally, I need to tackle a field of monument preservation which is, in my view, characterized by persisting, or, at least, long-lasting principles and techniques, or by principles and techniques which, in my view again, ought to persist and last long: the field of monument restoration. Some changes may, no doubt, occur on the very long run, as it was the case with the purism of the 19th, replaced in the 20th century by what is expressed in the Venice Charter. Restoration and conservation are, in any case, technical, scientific operations independent of economic and social views and ideologies. Restoration may be good or bad, up-to-date or obsolete, scientifically justified or improvised but not dependent upon the given social setting. Let us not expect, therefore, the recent political changes to have an effect on the principles of restoration or the interpretation of the Venice Charter.

So far as the long-term changes, the slow evolution of restoration principles are concerned, they are, in my opinion, the product of two, interrelated factors. One is the above-mentioned development of people's reasoning, the other is the development of artistic and architectural styles. Purism was, no doubt, related to the architectural style of historicism and therefore they lost their *raison d'être* at the same time. The modern architecture of the 20th century is reflected in the restoration principles contained in the Venice Charter. Acknowledging this, which I do, one has to acknowledge the Venice Charter as still valid for the architec-

ture still referred to (in the lack of a better term) as modern architecture, still exists, there is nothing to replace it. Disregarding some of its extreme manifestations, postmodern, in my view, is rather a fashion than an independent style. We do not know what is coming after the era of modern and postmodern. Neither do we know what the philosophy of monument restoration in the 21st century will be like. But that is another issue.

### ¿QUÉ ES LO QUE SE ESTÁ CAMBIANDO, Y CÓMO, EN LA PROTECCIÓN DE LOS MONUMENTOS?

**András Román**  
*Hungría*

#### RESUMEN

En el artículo se hace referencia a tres tipos de cambios. El primero comprende los cambios independientes del desarrollo socio-económico. Entre ellos se destaca el cambio conceptual, i.e. además del "monumento" se está generalizando cada vez más el uso del concepto del "patrimonio arquitectónico". El primero es expresión de valores objetivos mientras que el segundo es un término subjetivo, expresión de la identificación de un grupo de personas con un edificio dado. Esto implica jerarquía. En el caso de los valores locales es la jerarquía establecida por los habitantes de una ciudad, mientras que el patrimonio universal refleja una jerarquía válida para toda la humanidad. Otro cambio consiste en la ampliación del ámbito de los monumentos nacionales (patrimonio industrial, regiones culturales, etc.)

Los cambios del tipo dos guardan relación con el desmoronamiento del comunismo. Desaparecieron los "caciques" que, con toda libertad, podían destruir los monumentos - esto es un cambio favorable. Pero en las nuevas democracias se ha empeorado la situación económica - lo cual no favorece a los monumentos. Se detuvo, por ejemplo, la rehabilitación de las ciudades históricas. A los dictadores locales les siguieron señores que parecen ser representantes del capitalismo primitivo del principio del siglo XIX.

El artículo niega que hubiera cambios del tipo tres en la recon-

strucción de monumentos. El tipo de restauración empleado es función de los estilos arquitectónicos. El purismo corresponde al historicismo, la Carta de Venecia, a la arquitectura moderna. Mientras exista la arquitectura moderna (y sí que existe; el postmodernismo no constituye un estilo independiente), la Carta de Venecia seguirá siendo válida.

### PROTECTION DES MONUMENTS HISTORIQUES: LES CHANGEMENTS ET LEURS MOTIFS

**Andras Roman**

*Hongrie*

#### RÉSUMÉ

L'article analyse trois sortes de changements. Ceux, d'abord, qui sont indépendants de l'évolution socio-politique et parmi lesquels la poussée de la notion de «patrimoine architectural», utilisé parallèlement à celle de «monument historique» paraît être le plus important. Par rapport à cette dernière qui exprime des valeurs objectives, la première est toute subjective et indique qu'un édifice correspond à l'identité d'un groupe de personnes. Il y a une hiérarchie: les valeurs locales n'expriment que l'identité des habitants d'une ville, tandis que le patrimoine mondial représente celle de toute l'humanité. L'extension du champ de la notion de monument historique constitue un autre changement (patrimoine industriel, paysages culturels, etc.).

Le deuxième type de changements est en rapport avec l'écroulement du communisme. On ne peut que se féliciter de la disparition des potentats pouvant détruire à leur gré les monuments historiques, mais les nouvelles démocraties connaissent une détérioration de leur situation économique et cela n'est pas favorable aux monuments non plus. La réhabilitation des villes historiques a, elle aussi, été bloquée. Et les représentants d'un capitalisme sauvage rappelant celui du début du 19e siècle ont pris la relève des tyrans locaux.

L'article nie l'existence de changements d'un troisième type dans la restauration des monuments, la manière en est fonction des styles architecturaux. Le purisme correspondait à l'historisme, la Charte de Venise à l'architecture moderne. Tant que l'architecture moderne existe (et elle existe, le postmoderne n'étant pas un style autonome), la Charte de Venise reste valable.



## The conservation of the Nabataean Spice Road and the Nara Document on Authenticity

Asi Shalom

Israel

Today's demanding world is full of the need to show-off, to express one's self, to attribute known modern characteristics to unfamiliar matters. Thus, modern judgment of past heritage and culture can easily be made. Assimilation of the unknown into familiar standards is easy and usually readily accepted by the general public. This assimilation fits well into many aspects of today's world. But what about the past?

What about cultures and sites, built by ancestors, which do not readily and clearly reveal themselves? In fact, there is no one left, other than today's human race, to consider and judge their cultural context.

Such is the case of the Nabataean desert culture and their spice-trade routes. When a tourism development project concerning this culture and its remains began, many questions arose:

- By whose standards should these sites be judged?
- Do simple sites necessarily reflect a simple culture?
- Should solely the sites be studied or also the culture, spirit, traditions, surroundings, functions and technologies.

The majestic towns and simple but ingenious caravansaries hold many hidden messages of a lost culture.

Some of these sites were examined by scientific research and attempts were made to explain and draw attention to various aspects of the material culture. But with these sites left exposed and neglected and the awakening of tourism funds and demands, a development program was set in motion.

Problems immediately arose because the first step was not even understood. Firstly, geographically these abandoned sites are in the State. Secondly, man in the past has intervened with nature to built these sites. Based on these issues, the planners justified full *possession* and *assimilation* of modern attributes in the development program. The concepts that these sites belong to the culture which generated them, that today's culture may only care for them and make careful study of them with minimum intervention in order to pass the sites' messages to

future generation were not even raised or considered.

How can a culture that is not obvious and understood be cared for? That question is not the scope of this report but rather the theme of the slide presentation to show the Nabataean sites and the environment they faced.

The Nabataeans took on the challenge of the desert. By learning how to cope and rely on the desert rather than to conquer it and impose changes, they slowly became the masters of the human interaction with such surroundings. The desert slowly revealed its secrets, opened its resources and allowed the Nabataeans to become the sole possessors of this knowledge thus making them powerful, rich and envied by the neighbouring nations. During the late Hellenistic, Roman and early Byzantine periods (350 BCE to 600 CE) the Nabataeans built fabulous sites such as Petra and towns such as Haluza, Avdat and Shivta. A simple yet strong and ingenious spice-trade route from the Arabian coast of the Indian Ocean to the shore of the Mediterranean Sea with all necessary services along the way developed.

At a later stage, during the Byzantine period, they cultivated the desert and produced oil, wine and wheat in surplus quantity and export quality. Although a detailed and scientific account of this culture is out of the scope of this paper, it is vital and crucial to understand it before any planning and intervention works are made. With many questions unanswered and even not posed, with tourism funds and demands pressing for quick results, the sites faced a great threat: the disappearance of all cultural values and authenticity forever with the assimilation of these incredible messages into familiar and popular solutions.

It seemed at that stage that there was not one entity, no one to turn to for assistance in delaying these development programs which were already approved, funded and readily moving forward. Furthermore, the other alternatives could not be explained satisfactorily to the Ministry of Tourism. Public awareness of these problems did not and unfortunately still does not exist.

There is no need to detail in this report the threatening programs approved. This will, ironically, be left to one's imagination. However, the need to find a fitting and persuasive presentation of the alternative solution was very important. The light arrived just at this hopeless, crucial moment in the form of a draft of the text adopted by the Nara Conference in Japan. It was brought to Israel and presented by one of its formulators, Architect Herb Stovel.

It seemed as if the Nara Document on Authenticity was tailored to the questions and problems which faced the project. The document raised and discussed the challenges and alternative solutions sought after so desperately - cultural and heritage diversity, values and authenticity. It was with ease and pleasure that the Document's statements and points were filled with content and examples. Ideas for presentation began to formulate.

Apologies are made here for quoting from the Document out of full context but the wish to illustrate the Document's statements with the problems of the field are great. Global points were debated and considered such as:

- The diversity of culture and heritage in our world is an irreplaceable source of spiritual and intellectual richness of all human kind.
- All cultures and societies are rooted in the particular forms and means of tangible and intangible expressions which constitute their heritage, and these should be respected.

Detailed and operational points were debated and considered such as:

- Responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it.
- ...knowledge and understand of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.
- The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage in conservation and restoration planning.
- It is thus not possible to base judgment of values and authenticity on fixed criteria.
- ... heritage properties must be considered and judged within the cultural contexts to which they belong.
- ...authenticity, judgments may be linked to the worth

of a great variety of sources of information. Factors may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external aspects of the information sources.

At this stage, the carefully chosen words and statements of this newly composed Document leaped off the paper on which they were printed and took on context and ideas. Now there was the confidence and ability to present and argue the alternative solutions. Not losing any time, a tactful, meaningful, self-motivated presentation was set into motion, verbally, visually and on site. Presentations were first made to the involved conservators of the Antiquities Authority. Able delegates, outside the conservation field, were chosen, enlightened and excited by the alternative methods. They, in turn, presented the ideas and solutions to the Ministry of Tourism, the Society for the Protection of Nature, the National Parks Authority, Regional Councils and other caring and influential individuals.

Surprisingly, the interest shown by all was immense. Everyone seemed thirsty for this fitting and just approach. The presentation became so dynamic that it progressed by itself without further persuasion and reached its goals in an amazingly short period of time.

The threat of losing the values and authenticity of these sites was delayed. A re-assessment period began. Soon the booklet of the approved plans, which was the proud flagship of the Spice Road Tourism Project, was aborted. Soon, no one wanted association with or responsibility for it. On site, the alternative solutions began. Questions and problems presented above, which were still not understood, were not assimilated into modern solutions.

Only upon sensitive examination, by trying to understand the particularities of the desert and its surroundings, by trying to understand the needs, goals and challenges faced by the Nabataeans, by careful study of the architectural remains, the technologies, the materials used by these people, by careful documentation and study as to the causes of decay, only then a minimal, reversible and culturally just intervention program was set forth. Site after site was and is conserved with traditional materials without unnecessary modern additions or expressions and with the Venice Charter and Nara Document as the guidelines.



It seems that just about all involved are content. The public response to the conserved sites is very supportive and encouraging. The fact that the conservation programs are far less costly than the original plans makes the Ministry of Tourism even more content, as funds saved can be diverted to other causes.

Finally, it would seem that even the ancient Nabataeans themselves are very content with the conservation works. At Moa, the first site to be conserved by this program and presented to the public, the water pool was exposed, and conserved. The ancient water source which had dried-up long ago was marked for the visitors' imagination. Unsuccessful attempts were made to re-route the jeep trail which reaches and cuts directly through the site.

A recent earthquake which shocked the country opened up this ancient spring, dried up for over a thousand years. The exposed pool, today is full of clear spring water filled by a mysterious, underground equilibrium system. The jeep trail is now a sinking nightmare to all vehicles. The flowing water amazes all and reveals one of the secrets known to the Nabataeans. *It makes one wonder and whoever understands smile.*

#### SUMMARY

Although abandoned and neglected for over a thousand years, the ruins of the Nabataean towns and Spice Road caravansaries behold the marvels and messages of an incredible desert culture which was finely attuned with its surroundings. The romantic picture easily captures the imagination.

A recent tourism development plan based on the need to express and assimilate modern attributes and attitudes, foreign to these sites, culture and the desert surroundings, was approved, funded and ready to start. The argument for an authentic, minimum intervention plan was not persuasive and the true threat of losing these cultural messages and sites seemed irreversible.

Light came from the ideas and arguments of the newly composed Nara Document on Authenticity, which arrived just at the

crucial moment. The Document's words and statements were easily filled with content and on-site examples. This sparked into motion a tactful and persuasive presentation, gaining support and excitement outside the conservation field, and succeeded in delaying the development plans.

Today an authentic, reversible, minimum conservation intervention is carried out. It is finely tuned to the Nara Document, seeking verity of sources, information and factors into the world of the Nabataeans. The resulting intervention proved a simple success and a bright future for the sites, their cultural messages, the surrounding desert, and, of course, tourism.

#### LA CONSERVATION DE LA ROUTE DES EPICES DES NABATAEANS ET LA DOCUMENT DE NARA D'AUTENTICITE.

Asi Shalom

Israel

#### RÉSUMÉ

Malgne la negligence et l'abandon durant plus de mil ans, les ruins des villages Nabataeans et les postes caravaniers de la route des epices contiennent les merveilles et messages de cette culture desertique incroyable qui vivait en harmonie avec son entourage. L'imagination est facilement captive par cette image romantique.

Un plan touristique recemment developpe se basait sur la necessite d'integrer et d'assimiler les atributs et attitudes modernes qui etaient jusqua present etrangers a ces cites, a cette culture et a l'entourage desertique. Le plan, approuve et fonde etait pret a commencer. L'argumentation pour un plan autentique, intervention minimum n'etait pas asse convaincant et la veritable menace de perdre les messages culturels et les cites parraissait irreversible.

L'espoir a ete fourni au moment crucial par le document Nara qui facilitait la munition d'idees et d'arguments necessaires pour illustrer des exemples concrets des cites. Ceci a mis en marche une presentation tactique et persuasive qui gagnait appui et captivation hors du terrain de la conservation et qui finalenient reussi a retarder les plans de developpement.

Aujourd'hui, une conservation minimum, autentique, resersible est mis en pratique. Cette mehtode de conservation, accorde au conument Nara, est a la recherche de sources differents, d'information et de facteurs dans le monde des Nabataeans. Le resultat de l'intervention se revele un success simple et un futur bif pour les dites, leurs messages culturels, le desert au tour, et, bien sur, le tourisme.

## Venice Chapter Doctrine and contemporary possibilities of its realization

Boguslaw Szmygin, Ph. D. Eng

*Poland*

In the countries of Middle East Europe a complete change of the political, social and economic system took place within the last ten years. The conservators of monuments in these countries must answer the question whether the above events influence their branch and if the continuation of the methods used within the last fifty years is still possible and justifiable.

Each country going through contemporary transformations has got its own specificity and works out its own solutions. However, mutual knowledge of the experiences may be very useful.

### 1. THE FORM OF THE POLISH TYPE OF PRESERVATION OF HISTORICAL MONUMENTS.

Preservation doctrine and especially practically realized ways of treating monuments are closely connected with the political, social and economic terms. The dependence is especially apparent in Poland since the theoretical basis of Polish preservation of historical monuments did not change but the practice altered considerably.

The explanation and understanding of the contemporary situation requires a short reminder about the main factors which created Polish preservation of historical monuments after the Second World War.

Firstly, the interruption of the continuity of existing and using monuments took place, which was caused by the war and post-war nationalization. A great number of monuments was deprived of their owners. Practically, it meant negligence or adaptation for new functions.

Secondly, huge war damage in Poland created an entirely new and unparalleled problem relating to preservation of monuments. Complex programme of the reconstruction of monuments and historical towns was introduced. The programme was undertaken mostly due to symbolic, emotional and political reasons.

Thirdly, monuments came within the forms of ownership, use and financing characteristic of socialistic country. National ownership and financing of preservation works allowed adaptation of the monuments,

subordinated to monumental values and not only to the possibilities and needs of contemporary users. Preservation office acting as an investor limited the natural conflict between a conservator and an investee-user.

Such circumstances created a specific type of the treatment of historical monuments which, estimating the post-war fifty years, may be characterized in the following way:

- the complexity of preservation works and their attendant research
- the adjustment of useful function during the adaptation of monuments to monumental values
- sensitivity to the problem relating to the preservation of monumental substance
- superseding the function of an investor by a conservator during preservation works
- organization and financing of the preservation of historical monuments only by state institutions; protection of a part of monuments only

**This type of the preservation of monuments made Poland a country where the laws of the Venetian Chart were obeyed. However, this way of preservation was possible only in terms of limited democracy and when the mechanisms of market economy were not working yet. Thus the preservation works might be subordinated to the doctrine foundation but at the expense of a sort of isolation and mythologization of the monuments. Generally, Polish preservation of historical monuments supported the impression that the doctrine of the Venetian Chart might universally set the principles of preservation**

### 2. CONTEMPORARY LIMITATION IN THE REALIZATION OF THE VENETIAN CHART

Nowadays, the political, social and economic system in Poland has changed. It means an entire change of the circumstances in which monuments exist and conservators work.

The most crucial factor is the de-nationalization of monuments. The function of the owners, the user, the investor and the conservator have been separated. The natural conflict of business returns in its full strength. It is especially evident in case of adaptation of monuments to the contemporary useful functions. Country, according to the definition, limits its ownership and its interference. Thus a great majority of monuments have chances to be conserved only because of adapting them to new useful functions. However, the institutions, which useful programme requires introducing lots of changes in the object during the adaptation, dominate amongst investors. Banks, insurance offices, big department stores, hotel, restaurants-they meddle into monumental form and substance during the adaptation.

The problem looks more or less like this. There is a strong investor on the one hand, who is interested in a monument only when he may realize his programme of usage. On the other hand, there is a conservator who, due to hitherto existing knowledge and practice and the principles of the Venetian Chart, may deal only with preservation and restoration.

The situation is additionally complicated by the fact, that Polish legislation has considerably widened the notion of a monument. In the 70's the list of monuments included about 40000 objects. Nowadays there are about 400000 objects registered in so-called address cards, so a conservator may have a considerable interest in them. The difference is the result of the estimation of architecture dating back to the second half of the 19th century and the first half of the 20th century, although a part of these objects is vernacular architecture of local value.

Meantime, Polish legislation does not differentiate monuments. The doctrine of the Venetian Chart also treats all the monuments in the same way from the point of view of preservation activities.

If we confront; the change of the circumstances in which monuments exist, conditions under which the adaptation may take place, a great number of objects which are considered monumental and which should be treated in an equal way; the doctrine of the Venetian Chart-we will get the picture of the situation in which a Polish conservator finds himself. The conclusions are obvious.

**Practically all the contemporary adaptations do not go into permissible preservation activities. The doctrine of the Venetian Chart cannot be real-**

**ized in most of the cases. The rules that a conservator should follow, do not allow to act in an efficient way. The effect of this situation is the independence of practical activities from theoretical basis.**

### 3. THE PRESERVATION OF THE RUINS OF THE CASTLE IN JANOWIEC

Represented situation should paralyse works connected with monuments. Certainly it did not happen so. The transformations of our environment with monument as a part of it cannot be stopped by the imperfection of the doctrine, the lack of theory. Apart from single objects it is impossible to isolate monuments from the transformation processes. Such isolation of monuments might took place only in the circumstances which are neither democratic nor marketable. Thus, independently from the will and the views of conservators, monuments are submitted to activities and transformations. In relation to the lack of theoretical basis, the compromise between an investor and a conservator is nowadays set individually. Accepted solutions are often alarming. But for this estimation, wrong examples are obviously not essential. The subject of the discussion should be an example of preservation activities where conservators, fully conscious, after a careful analysis undertook an attempt to find themselves in a new reality. The example may be the castle in Janowiec on the River Vistula.

The castle, or rather its ruins in Janowiec, belongs to the group of monuments well-known in Poland. It is the result of the fact that Janowiec lies in the direct vicinity of the monumental complex of Kazimierz Dolny. The complex is well-known in Poland and it has been staying under carefull and professional protection of conservators for tens of years. The conservators were able to gain here considerable funds for their research and preservation works.

The preservation works in the castle started in the middle of the 70's. In the years 1977-1987 the state preservation firm completed here vast protective and arrangement work. The ruins were protected according to the rules of the preservation of so-called "persistent ruin". Completed works went into the principles included in the Venetian Chart as preservation and restoration.

In 1989, the limitation of subsidies took place. It turned out that if the castle remained only a persistent ruin, it would be extremely difficult to gain funds for its

maintenance. Conservators decided to verify the conception of preservation works. They decided to put the ruins in working order introducing to them new useful functions. It became necessary to re-build some of the parts of the castle. The reconstruction will allow to realize a wide programme of usage and financing the object in the situation when the subsidies are considerably limited.

The plan of the architectural shape of the castle which is being realized now, came into existence in 1993. Apart from museum rooms, exhibition rooms and technical base, a hotel and gastronomic parts are to be provided. The ruins of the castle's chapel will be adapted for organization of concerts and performances there. The museum of contemporary defensive art will come into existence in the longest, southern out-building of the castle.

Simultaneously in the park adjoining the castle, skansen museum was built. The manorial complex was formed from transported, wooden buildings dating back to the 18th and 19th centuries. In this way only was it possible to organize the ethnographical exhibition, the museum showing the equipment of nobleman's house, warehouse and the rooms of the workers.

Planned and already completed activities disturb the whole of the present state, shape and arrangement of the ruins. Conducted building works can hardly be described by preservation notions that are commonly in use. Undoubtedly, they do not go into the preservation rules accepted hitherto in Poland.

What should be emphasized is the fact that the works are controlled by the same group of professional research workers and conservators. In their estimation, the contemporary conception creates possibilities and economic basis for the monument to survive. They state that, despite so many changes, the castle has kept the values that it represented as ruins.

The castle, in the former shape, acted as a landscape element. Nowadays it will fulfill different education, museum and tourist functions. It will allow to carry on wide cultural activities.

The conception of preservation works in the castle in Janowiec, described here, strays considerably from hitherto existing preservation rules, that it requires careful estimation. The Polish society of conservators have not estimated the situation so far and any decision has not been taken. Hence instead of estimation, only conclusions arising from this example can be drawn.

**Firstly, in the object that is naturally deprived of its useful function, financial limitations may extort introducing new useful function.**

**Secondly, what results from the above point, the works relating to a historical monument cannot be subordinated only to the preservation of monumental substance and form.**

**Thirdly, the adaptation of a monument to contemporary functions, also from a conservator's point of view, may be treated as the aim and not a medium.**

**Fourthly, in adaptation works of the principle of the Venetian Chart most of the monumental objects cannot have normative and verifying functions.**

#### 4. VALORIZATION OF THE MONUMENTS AND SEMIOTIC CONCEPTION OF MONUMENTS

Conclusions described above create the essential question; what should be done in order to preserve monuments according to theory and practice.

The basic solution, which may be offered, is introducing more or less formal classification of monument. The division of monuments into different classes functioned in Poland but it was rejected in the 70's. However, now if we still want to keep so many objects regarded as monumental ones-and this is motivated-it is necessary to introduce the methods of analysis, description and estimation of monuments, which allow their differentiation and classification. The methods cannot be based on the criterion of monumental substance and form only and on the rule of their infrangibility. The criteria may be compulsory only when referred to a small group of objects that can be excluded from commercial mechanisms. Here, the decalogue of the Venetian Chart is still up-to-date.

In case of the remaining objects we have to agree fully consciously with the transformation of monument's substance and form. In case of these monuments, however, we may go away from the "material" understanding of a monument, at the expense of the "semiotic" understanding of it.

Semiotic conception of a monument lies in wider formulation of the essence of a historical monument. As a monument can be treated not only as a material trace of the past, excluded from contemporary life. It may also be treated as an "instrument" communicat-

ing certain "message"-as a sign communicating the meaning. A monument gives us information from the past-traditional, substantial interpretation of a monument. But this is not the only communication function that a monument-sign has got. A monument also serves our contemporary communication and our communication with the future.

Monuments as all the products of the material culture serve communication. In case of monuments, we may even say that the function of communication is basic and even more important than the useful function. As contemporary function (housing, office, service) are much better realized by contemporary building trade than by monuments. Despite this, investors bear responsibility and costs of adaptation of historical monuments. For it is a monument that can testify for their prestige, good taste, respect for the tradition and history, symbolic link with certain places, characters, events, the emphasis of persistence and continuity, showing one own's roots, the will to distinguish oneself, the identification of one own's position, artistic or aesthetic task.

Certainly all these meanings and values cannot be announced by means of monuments if we leave them in the state subordinated only to the preservation of monumental substance and form. If the "matter" is to carry so various "messages", it must undergo many adapting endeavours. Certainly it does, independently from any preservation theories.

Transformations of monuments are facts whereas conservator may assume two possible attitudes. They may limit themselves only to a selected group of objects during the preservation of which, the doctrine of the Venetian Chart will be obligatory, assuming the attitude of extorted resignation towards the other objects. However, they can protect the rest of the monuments, "antiquity" of which will be realized mostly by means of semiotic and communication function. It requires, however, to widen traditional preservation knowledge considerably, adding the methods of semiotic analysis, knowledge of communication processes and sociological knowledge. Then the preservation rules, resulting from the sign under-

standing of a monument and its function, should be created.

The classification of monuments and the semiotic conception of a monument is a merely signalled offers that are to bring about the harmony between the practice and the theory relating to the preservation of monuments. If we do not harmonize the practice and the theory than it will be an investor that will decide about the limits of interference and a conservator's contribution will be very tiny. Conservators must know the limits they may retreat into during the argument with investors. If it is not so, the position of a conservator compared to an investor will be weaker and weaker in the circumstances of contemporary transformations.

It should be remembered that in contemporary circumstances the succeeding adaptation of monuments, both for conservators and investors, shift the line of a compromise farther. It is always so when a compromise is delimited by incidents and not by theory. That is why monuments need a new theory, doctrine and practice.

#### SUMMARY

The changes of the social, political and economic terms in Poland must be accompanied by the changes of the preservation of historical monuments.

The condition under which most of monuments may preserve is their adaptation to modern useful functions. During the adaptation the doctrine of the Venetian Chart cannot be realized. The example of the ruins in Janowiec shows that even in care of such monuments it may be necessary to introduce a wider programme of use. It obviously involves works that exceed the rules of the Venetian Chart.

The basic problem of contemporary preservation of historical monuments is adjusting its rules to the possibilities of their realization. One of the solutions may be the introduction of valorization of monuments, which will not be subordinated to putting into order. The Venetian Chart may still be obligatory in case of these objects. The remaining monuments must undergo adaptation and transformation. In their case, their monumental value should be estimated from the semiotic and communication point of view, going away from the criterion of monumental substance.

## Conflict or Concord in Australian cross-cultural heritage management?

Marilyn Truscott

*Heritage Branch, Department of Communications and the Arts, Australia*

### INTRODUCTION

Australia is an island continent with a diverse population, consisting of two groups, the original inhabitants and those who have settled since 1788. The heritage of both groups is largely dealt with separately in terms of legislation and administrative systems. Such separate treatment presents ethical and philosophical dilemmas for heritage in this age of social change, new nationalism, tribalism or ethnocentrism, especially when mainstream society's expectations are mono-cultural.

In this paper, I address current cross-cultural issues in Australia about the control of indigenous heritage. Prevailing trends include separate legislation and the decision-making by such Aboriginal and Torres Strait Islander groups, and according to some, the exclusion of other interests in such heritage. Although aimed at reconciliation some of these changes have led to heated debate and divisive conflict.

Does such separatism in heritage conservation foster ownership of the past and a cultural identity for Australia's original inhabitants? Some might argue that such special treatment fuels intolerance and heightens prejudice on the part of others. I look at mechanisms that might ameliorate this and enhance cross-cultural understanding and suggest answers that may also be of relevance beyond Australia in this era of identity politics.

There is no simple answer: different groups do not live in separate compartments, but co-exist with interconnected histories and lifestyles. Difficulties are at their greatest when different groups have claims over the same territory or sites.

### HERITAGE DIVERSITY IN AUSTRALIA

Australia's heritage places represent some 50 000 years of human habitation. The 'indigenous' peoples of Australia, now form 2% of Australia's 18 million people: descendants of some 250 separate language groups, and the Torres Strait Islanders, Melanesian fisher-farmer peoples, who arrived more recently.

The second group are those who have settled

Australia since Britain's first convict settlement in 1788, as part of Europe's imperial expansionism into the Pacific. These later settler groups are also diverse, still primarily Anglo-Celtic, but with other European ethnicities, Asians from the Middle East to South-East Asia, and some few from the Pacific, the Americas and Africa.<sup>1</sup> Since 1989, Australia has had a public policy of multiculturalism designed to manage the consequences of cultural diversity in the interest of the individual and society as a whole.

This cultural richness is also displayed in the variety of cultural heritage places. It is equally reflected in the wide range of individuals and organisations with an interest in heritage conservation. This plurality in heritage and interest groups leads to certain tensions in heritage conservation in Australia.<sup>2</sup> These are most clearly exemplified in indigenous heritage.

Australia's indigenous heritage is also varied: some 75 000 archaeological sites and places of spiritual importance are listed in the various government heritage registers. These range from camp sites inhabited for thousands of years, to rock art of great beauty and deep religious meaning, to landscapes imbued with creator stories and lessons for traditional lifestyles.

Such places embody the dynamic spiritual relationship between land and people - mountains, water holes, rivers, rocks - the entire landscape - Dreaming Tracks, formed by ancestral creator figures. This landscape, and its associated lore, must be maintained by active ceremonial participation, singing the stories at significant locations, repainting the stories at particular rock art sites. This maintenance of custom and ceremony keeps the land alive.

Indigenous people also find places of the recent past of considerable heritage significance. These include missions reserves, where Aboriginal groups were kept separate, historic cemeteries, 'orphanages' whence 'part-white' children were removed from their Aboriginal mothers, and sites of protest in the struggle for greater recognition.

All such heritage places, sacred, archaeological and contemporary, are regarded by indigenous communi-

ties as central to cultural continuity, an expression of cultural identity. They are also an opportunity to share and teach the wider Australian public about their culture, as well as gain economic viability with cultural tourism.

Aboriginal and Torres Strait Islander people have pushed hard for recognition within Australian society. Government policies initially separated Aboriginal people onto government reserves, then later attempted to assimilate Australia's indigenous population into mainstream society, or at least 'save' 'half-caste' children from what was thought to be a dying race. Current policies largely favour self-determination, with government funding programs to redress past imbalances in health, housing, education, and employment.

In only 1967, other Australians voted in a referendum for Aboriginal citizen rights. In 1992, in the Mabo case, the High Court of Australia acknowledged Aboriginal ownership of land at the time of British settlement,<sup>3</sup> with native title recognised by federal legislation in 1993. Increasingly, indigenous people have control over their own affairs, and heritage places are no exception. White involvement in indigenous heritage may therefore be seen as the ongoing dominance by an invading society, that resulted in:

a deep scarring of collective folk memory. This inevitably and understandably manifests itself in suspicion, resentment and hostility when non-Aborigines are perceived as acting in any way to further denigrate, or assume responsibility for, Aboriginal heritage. The debate over 'who owns the past' is alive and well.<sup>4</sup>

Legislation and administrative structures have adjusted to this shift, moving from a blanket protection by the state of all archaeological sites, to a protection of those sites found to be significant by Aboriginal people. Such legislation occurs in the Northern Territory, Victoria and South Australia. The state is now a custodian for a special interest group, rather than as previously for 'all Australians, and future generations'. Some research archaeologists have voiced concern about this change, cultural heritage managers, are seen by them to be 'gatekeepers' for indigenous concerns.

Tourism has increased to Australia and many local and international visitors show a great interest in not only Australia's wide open spaces, but also the 'native' heritage. The economic advantages in dis-

playing Aboriginal culture - dance, song and sites, is now well accepted. There are now a number of Aboriginal initiated and managed cultural tourism enterprises, most including visits to heritage sites, that can provide economic independence. .

### CURRENT CONFLICTS

Polarisation between Aborigines and some other Australians can occur when there is a dispute over who has the right to decide about the use of land that has important indigenous heritage places. The perception of a deference to the special nature of indigenous attachment to place is seen by some as favoured treatment and obstructing progress.

Bigotry expressed by some candidates towards indigenous people during the March 1996 federal election shocked many Australians. It fed on the notion that 'political correctness' has stifled public debate on indigenous matters, and with some well-publicised conflicts over Aboriginal heritage sites, hints at a backlash, even racism, within the broader population.<sup>5</sup> It is time to look at whether Australia is succeeding in its approach in indigenous heritage management.

Conflicts over heritage conservation can be seen to fall into three categories:

#### i) Conflicting heritage values between different groups

Such a conflict is usually between an Aboriginal community and the 'mainstream' community that also attaches heritage values to that place. The significance held by each group is perceived as incompatible as one group's values can only be conserved to the apparent detriment of the other group's values.

A famous example of this is the Gooninup/Swan Brewery in Perth, Western Australia, where a sacred Nyungar place of the creator figure, Waugul, is overbuilt by a technologically significant industrial site, a brewery. It has proved impossible to retain both values, with the Aboriginal community demanding the demolition of the brewery. After considerable protest and a number of court cases on behalf of both Aboriginal and non-Aboriginal heritage interests, the redundant industrial structure is now being re-developed for multiple purposes including offices.

The potential conflict in heritage values is usually first identified when proposed developments of each place highlighted the differing attachments to the



place. Aboriginal people may feel that their interests should prevail, both over other heritage values, and the economic interests of the developer.

### **ii) Conflict between Aboriginal people and archaeologists or anthropologists**

This difference is primarily the same as that preceding. I highlight it because it takes place between the two groups that have the keenest interest and attachment to indigenous heritage sites. The principal difference is between social value and scientific value, that is the religious or contemporary significance associated with the place by the local indigenous community, and the research interests of the archaeologist or other scientists.

This is a conflict about who has the power to decide what happens to Australia's indigenous places. The permission to undertake research usually rests legally with the state heritage agency. However, the moral right of indigenous peoples is increasingly acknowledged by agencies in their requirement to consult with relevant Aboriginal groups.

Research into skeletal material has been particularly offensive to Aboriginal communities, and consequently little physical anthropology now takes place in Australia. Work focuses on identifying the origins of such human remains for their repatriation. Bitter disputes have raged over returns; some physical anthropologists arguing that 40 000 years old bones are not the direct ancestors of those contemporary groups claiming them. These scientists argue that reburial is a loss to global evolutionary scientific research. The dispute about skeletal material carries over to general archaeological inquiry, with many indigenous people understanding excavation to be about 'bones', fearing, resenting and rejecting such research.

A recent case highlights the emotion that is engendered. The Tasmanian Aboriginal community demanded that the Archaeology department of LaTrobe University, Melbourne, return archaeological artefacts. The archaeologists argued that they still needed to do further laboratory analysis, although their permit had expired. Mediation by the Tasmanian heritage agency could not take place as the position polarised, with rumours that the artefacts would be scattered back over the sites, thus destroying any archaeological integrity. Finally, a court decision required the material to be handed back to Tasmania. Many research archaeologists within Australia now hold that their academic freedom is constrained by having to submit to Aboriginal groups for scrutiny and

that they must go offshore to undertake research.

### **iii) Conflict within or between Aboriginal groups**

Probably the most damaging and divisive conflict of all, is that which occurs within the indigenous community itself. Such intra-communal differences are not uncommon anywhere, but in Australia, such disputes within the Aboriginal community have at times created suspicion that the importance of sites is fabricated to stop certain developments and heightens cross-cultural tensions. In such cases, Aboriginal communities are being asked to substantiate their religious beliefs, when the Australian constitution guarantees religious freedom.<sup>6</sup>

Other Australians' increasing appreciation and understanding of Aboriginal culture was damaged in the Hindmarsh Island case. A site stated to be of great sacred significance to women south of Adelaide, South Australia, resulted in the responsible Commonwealth minister<sup>7</sup> staying the building of a bridge. The counter claim by other women within that community that the sacred importance was a falsehood has been most damaging. The case has since been subjected to review, commissions of inquiry, court appeals and continues. Apart from ripping the small community apart, such cases continue to keep scepticism alive for some other Australians.

Coronation Hill, in the Northern Territory, is another important example of conflict. The great spiritual importance of the place was recognised by the Prime Minister who stopped a major and financially very significant mining development. Nonetheless, there was a disagreement within the Jawoyn community about whether development should nonetheless take place so that they could benefit economically.

Equally, disputes can occur between different groups as to which is the traditional owner. This is particularly complicated by 200 years of domination by European settlers that has disrupted, dislocated and destroyed traditional links to land, making such claims difficult for everyone to resolve.

These are negative examples, but they demonstrate the dangers of essentialism or political correctness in heritage conservation similar to other aspects of identity politics, such as gender and race politics generally - the risk of a backlash. Particularly when the oppressed, understandably aggrieved, resort to language and behaviour that is abusive of the power group.<sup>8</sup> The focus on the cross-cultural differences, as in the LaTrobe case, can conceal that contrasting

views occur naturally in any society and are a normal part of changing attitudes and practices in heritage conservation everywhere.

### ETHICAL SOLUTIONS

How do we resolve these tensions and yet respect cultural diversity? Many recent changes in cultural heritage practice are in acknowledgement of diversity and grant responsibility to the relevant indigenous community. Can they also ease the potential for divisiveness? Two key trends that I wish to examine are the development of various codes of practice, and shared management.

#### i) Codes of Practice

Three important codes of practice have been developed in Australia to foster mutually respectful interactions when dealing with indigenous heritage places. These are:

- *Australian Archaeological Association Code of Ethics*

This Code of Ethics was adopted in 1991 and is based on that developed World Archaeological Congress, outlining members' obligations to indigenous peoples.<sup>9</sup> These recognise that sites are important to the survival and well being of indigenous people, acknowledge indigenous methodologies for interpreting, managing and protecting their sites, and the important relationship of indigenous people to their sites irrespective of legal ownership. This Code of Ethics also includes rules of behaviour regarding the practitioner's consultation with, consent from, and feedback to indigenous peoples.

- *Draft Codes on the Ethics of Coexistence in Conserving Significant Places*

This draft code is aimed at assisting the heritage practitioner in her role and relationship with the various key interested parties.<sup>10</sup> The seven ethical principles focus on the acknowledgment of the values of each cultural group. Each has a responsibility to identify places of significance and withhold such information where appropriate, the right to make decisions about places it holds significant, and in the case of indigenous peoples, the right to identification may extend to the right to full custodianship. The Code draws on conflict resolution and mediation principles, and strongly endorses various national and international agreements and statutes dealing with cultural pluralism. It is presented as the basis for ethical conservation practice in a country of diverse cultures.

- *Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places*

These Guidelines have been developed by the Commonwealth to advance indigenous people's role in decision-making about their sites. They have been developed in extensive consultation with indigenous groups throughout Australia and heritage agencies, as a tool to ensure that indigenous people have a say about the investigation, the protection, the management, and the use for tourism of their sites. The Guidelines provide a decision-making process that stresses the requirement that all interested parties have a say throughout all stages of heritage conservation planning.<sup>11</sup>

Native title recognition acknowledges the moral right of Aboriginal and Torres Strait Islander people to their heritage sites and objects. These ethical codes and guidelines formalise what are ultimately good manners. It is believed that their wide application will do much to disperse some of the more negative impacts of conflicts in indigenous heritage. The common sense principle of talking early and talking often is a formula for a consensus approach to heritage.

#### ii) Shared heritage management

Sharing heritage can enhance an understanding that the supposed differences need not polarise, may minimise the negative impacts of the conflicts outlined above. Recent involvement of the wider community in general heritage conservation and management parallels and echoes trends in indigenous heritage. This may permit the general public to understand indigenous demands.

This cross-cultural insight is being strengthened by work with local non-Aboriginal communities about their own deeply felt association with a place. Instead of focussing on the polarising factors, of 'black' or 'white' or 'indigenous' versus 'settler' heritage values, an exploration of the common ground, the shared values held for a place, rather than who has primacy as having a greater association or more power to decide, might be a uniting force for that heritage place.

Shared involvement in heritage conservation may also help. The National Trust in Western Australia has begun a program of participation with the Nyungar community to include their stories and associations in the interpretation of Ellensbrook and Wonnerup homesteads of early European settlement in the

south-west, and more projects are proposed.<sup>12</sup> Such re-interpretation stimulates different revelations of past lifestyles. This is similar to the inclusion during the 1970s of different socio-economic classes,<sup>13</sup> but in the Australian case, the interpretations are developed by those who are part of that history.

The conflict between indigenous people and archaeologists has generally steadily improved over recent years by shared management. In some states, Aboriginal communities now hire archaeologists directly to assist in the identification and assessment of scientifically important sites in their region. Such direct control is a big change from state heritage agencies or developers contracting the scientist who only sporadically consults with the indigenous community. Since 1989, there have been a number of Aboriginal graduates in archaeology.

In early 1992, 'Mungo Lady', human remains some 30 000 years old, was returned to the Pakkanjiti, Mutthi Mutthi and Ngiyampaa communities, to a safe with the keys held by both scientists and communities in joint custody, indicating a recognition of both scientific and social values. This was a major reconciliatory step.<sup>14</sup> Similarly, negotiations near Sydney between cultural heritage managers and Aboriginal communities about painting rock art, agreed on both conserving the earlier rock art and the need for cultural revivalism.<sup>15</sup>

Joint management has been formalised in many national parks throughout Australia, such as the world heritage sites of Kakadu, and Uluru-Kata Tjuta. The Indigenous Management of Protected Areas plan established by the Australian Nature Conservation Agency, will expand this to other areas and allow significant cultural landscapes to be conserved rather than individual sites within a 'natural' landscape.

## CONCLUSION

I have outlined the risks of polarisation, distrust and a bigoted backlash in indigenous heritage. A say in their heritage is however vital to indigenous people as part of their cultural identity. I also argue that mutual respect and trust is often best achieved by sharing the decision-making process.

As the New Zealand cultural historian, Jonathan Mane-Wheoki, says: 'Bi-culturalism is the ability and willingness to enter some way into an understanding of another people from the security of one's own cultural base.'<sup>16</sup> I agree with his view; Australians are

primarily a fair society,<sup>17</sup> and with goodwill, compatible rights can be achieved. I suggest that the assimilationist policies of some decades ago are inappropriate in Australia pluralist society, but so are the separatist ones of today. It is neither appropriate to absorb all Australia's different groups into one melting pot, and it may be divisive and fragmenting of Australia's polity to be too essentialist and sectional about differences.

Australia's cultural heritage is sufficiently at risk from other forces, global economic forces, even cultural tourism, that can override considerations of culture, heritage and tradition, without inviting division within. A policy of integration, that combines all parts of the whole equally, yet recognises the distinct, distinguishing and diverse elements of Australian society, can have greater strength.

Any such integration, even in heritage conservation, is dependent on reconciliation taking place between Australia's original inhabitants and its later arrivals, for it must be a jointly agreed position. Perhaps eventually Australia will be colour-blind. In such a post-racist society, it may be possible to administer the same heritage legislation for all, because it is applied in full negotiation and representation by all relevant interest groups, whether Aboriginal, Torres Strait Islander, Chinese, Anglo-Celt or Bulgarian.

As the Aboriginal poet, Jack Davis, says in his work *Integration*:

Let these two worlds combine  
Yours and Mine...  
No need for separation.  
It's time to learn...  
Join hands and reach...  
The past is done.  
Let us stand together...<sup>18</sup>

## REFERENCES:

- 1 About a quarter of Australians have been born overseas, some 13% of the total being those from non-English speaking countries, some 66 languages being spoken. (1991 census data provided by the Australian Bureau of Statistics.)
- 2 An update on Australian heritage conservation generally is available in K Proust (ed) in press *Monuments and Sites Australian National Committee ICOMOS*. To be published for the 11th General Assembly of ICOMOS, Sofia, Bulgaria, see particularly chapter 3 by DeMarshall and M C Truscott *The Role of Committee and Government in Heritage Conservation*.
- 3 *Mabo versus Queensland* (2), June 1992.
- 4 Jonas, W 1991 *Consultation with Aboriginal People about Aboriginal Heritage*. Australian Heritage Commission, AGPS.

- Canberra, p.7
- 5 Fergie, D 1996 Heritage Protection, where to now? Cautionary tales from South Australia. Unpublished paper delivered to a Workshop on Native Title held by the Australian Institute of Aboriginal and Torres Strait Islander Affairs, 14-15 February 1996.
  - 6 Andrews, N 1996 Evil and Pernicious Practices: the examination of indigenous peoples religious beliefs. Unpublished paper delivered to a Workshop on Native Title held by the Australian Institute of Aboriginal and Torres Strait Islander Affairs, 14-15 February 1996.
  - 7 The Commonwealth has overriding powers in Aboriginal and Torres Strait Islander affairs.
  - 8 Williamson, D Truce in the Identity Wars. *The Weekend Australian* 11-12 May 1996.
  - 9 The Code does not define indigenous peoples, and therefore it cannot be assumed to be restricted to 'indigenous peoples' as those being colonised in New World countries in the past few hundred years, but may indeed include all who have lived in an area for a long time and consider themselves 'native' to that region.
  - 10 Domicelj, J, and Marshall D 1994 Diversity, Place and the *Ethics of Conservation*. A discussion paper prepared by Australia ICOMOS and published by the Australian Heritage Commission.
  - 11 Department of Communications and the Arts in prep. *Heritage Places: Past, Present and Future* Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places. AGPS, Canberra.
  - 12 p.comm Thomas Perrigo, Chief Executive Officer, National Trust of Australia (WA), 19 March 1996.
  - 13 Such as servants in the presentation of grand mansions and noble houses of Europe, or of the slave quarters at 'Monticello', Virginia, Benjamin Franklin's home, or the interest archaeologists have shown in the poor residential quarters of former civilisation.
  - 14 M C Truscott 1993 Local community and cultural heritage management in Australia. P L Prematilleke (ed) *Archaeological Heritage Management* pp112-124. ICOMOS International Scientific Symposium, 10th General Assembly, August 1993, Sri Lanka.
  - 15 Morris, G and G Hamm 1992 Aboriginal Use of Traditional Rock Art and Engraving Sites as a means of cultural revival; the needs of conservation and Aboriginal use. Unpublished report to the New South Wales National Park and Wildlife Service.
  - 16 p.comm, 30 April 1996.
  - 17 The Council of Reconciliation found in April 1996 that most Australians are not racist, although such prejudice has increased.
  - 18 Davis, J 1992 *Black Life* University of Queensland Press, Brisbane.

### SUMMARY

Australia is a country with a diverse population and diverse cultural heritage. The original inhabitants are an important community whose cultural heritage is treated separately in legislation and in management. Tensions arise both because indigenous people feel they do not have control over their past, and because some other Australians are suspicious of this separate and apparently special treatment. This paper examines recent conflicts as well as positive trends in indigenous heritage conservation, and argues for an integrated approach to all Australian heritage management that recognises distinct, distinguishing and diverse elements of Australian society. Some of these solutions may be relevant to other nations in this age of social change, new nationalism and tribalism.

### ¿ CONFLICTO O CONCORDIA EN LA PRESERVACIÓN DEL PARTIMONIO MULTICULTURAL ?

Marilyn Truscott  
Australia

### RESUMEN

Australia es un país de población y patrimonio cultural variados. Los habitantes originales siguen siendo una comunidad importante, cuyo patrimonio cultural se trata separadamente en legislación y administración. Surgen tensiones porque la gente indígena creen que no pueden controlar su propio pasado, y porque hay otros australianos que se recelan de este tratamiento separado y aparentemente especial. Este informe examina los conflictos recientes así como las tendencias positivas en la conservación del patrimonio indígena, y apoya una aproximación integrada a la administración del patrimonio australiano, que reconozca los elementos distintos y diversos de la sociedad australiana. Algunas de estas soluciones pueden ser pertinentes para otros países en esta edad de cambios sociales, nuevo nacionalismo y regionalismo.

## Cultural and Historical Heritage: Static to Dynamic — Past to Present

**Petur Vutkov, Dip Arch.**

**Petur Petrov, Dip Arch.**

*Bulgaria*

The world we live in is in state of flux. We are witnessing changes of unprecedented depth, breadth and velocity.

Our ideas about heritage and its role in society change as well. In 1889, the Eiffel Tower provoked a public outcry of indignation — being incompatible, as it was then thought, with Paris' historic environment. Nowadays, it is one of the city's universally recognised landmarks. Are such changes of heart, and mind, erratic? What are their driving forces?

At the root of conceptions of heritage as a public value lies the way in which society conceives of the past-present-future correlation. As the American futurologist Alvin Toffler wrote:

Each society has a characteristic attitude to the past, the present and the future. This is one of the least noted, yet most powerful determinants of social reality. In antiquity, time was perceived as being static — a given, once and for all. Hence, past, present and future were one. The present reproduced the models of social and spatial organisation created in the past. And those models had to be perpetuated into the future. Ancient pyramids are a living testimony to that frame of mind.

Heritage was a paragon that no subsequent endeavour could surpass:

Sumer rulers preferred to rebuild an old temple, rather than build a new one, and the Hets always tried to restore the destroyed portal. (Ivan Marazov)

The Christian Middle Ages embraced the same doctrine of old:

The thing that hath been, it is that which shall be; [...] and there is no new thing under the sun. [...] There is no remembrance of former things; neither shall there be any remembrance of things that are to come with those that shall come after. (Ecclesiastes, 1.9, 1.11)

There was no past nor any future. Time was circular, as the rose windows of Gothic cathedrals symbolised. The circle started with the Flood and ended with the Last Judgement. Man was not perceived as a part of history; nor was heritage perceived as a testimony to humankind's cultural development. The cathedral was a temple, not a phenomenon of culture or history.

The industrial age has fostered a different idea of time. To quote from Alvin Toffler again:

In a world of monotonous labour, a world of machinery, overcrowdedness and collective discipline, time is not measured by the annual cycles of the planets but by machine whistles.

The world is perceived in a Newtonian manner — as a gigantic clockwork. The wheel of history is a relatively modern metaphor. This mechanistic conception of the world has struck such deep roots in our modes of thought and social organisation that it has become our second nature. We are not even aware of it; it is a part of our 'natural order' of things. The past, the present and the future are distinct, predetermined sequential intervals. Time is linear, abstract, homogeneous and infinite. This, too, is a static model, essentially: the observer within a system in uniform rectilinear motion cannot perceive any change. Time is a field of causality. The past is the cause, the present is its effect. Hence, in order to understand the present, one must study the past, and apply that knowledge to the future.

The interest, then, in the past is impartial, detached and scientific. It is the attitude of the researcher to the subject of research. The past is laid supine on the operating-table of causality and is subjected to minute vivisection. (Small wonder, then, that it looks dead after the exercise!) Quantification, classification and tabulation are the preferred methods. All manner of scholars author profound theories of historical development, reducing its multiplicity to a single overriding principle. Man is a product of historical predestination — "a cog in the machine".

The corresponding attitude to heritage is an aspect of society's self-awareness as a product of history. The terms 'cultural' and 'historical', as applied to heritage, have enshrined this understanding. It was as a cultural phenomenon, a testimony to cultural development and interaction, that it became the subject of research, promotion and conservation. The perception emerged of heritage not just as a mark of ethnic or national identity but as a universal value to be shared by different civilisations and humankind as a whole.

The characteristic intellectual framework of the age has determined the attitude to heritage. It is a static, an ana-

lytical one; black and white, either-or, unequivocal. It has had the following consequences:

- Historical heritage is treated as a reality different from modern reality — either historic reserves or modern cities.
- Periods and cultures are studied in isolation from one another, the present and the future. The aspects of interaction in transition are ignored or misunderstood.
- Emphasis is laid on particular elements in the various spheres or levels. Structural, rather than functional, characteristics are emphasised.
- The analysis is focused on the specific nature of each culture, not on the interaction of cultures.
- Methodology, legislation, administration and training are based on static principles.
- Heritage is preserved and exhibited in mostly static forms — a site is either historic or modern, rarely one and the other.
- The very terms used reflect static models — no terms have been coined to reflect transition, correlation, interaction, change.

In recent years, however, the conception of past versus present and future has been challenged once again. This present-day world of ours does not seem to conform to Euclidean geometry or Newtonian mechanics; Einstein's Relativity is a more appropriate model. Our knowledge about the past boggles the mind. The media bring us in touch with cultures in far-flung places and societies of varying historical proximity to ours. Thus, we can see 'live' both our past and our future. Furthermore, these various cultures and levels of development engage in a process of active interaction. Cultural influences transcend borders and continents and the limits of time — bygone ages bear upon our daily lives.

Our conception of the future is also changing. It is no longer an inevitable destiny. It is not a mere extrapolation of historical patterns. Rather, it is probabilistic, random almost. On the other hand, 'that which shall be' is perceived as determined by our actions today. Just because it is no longer certain, the future has become a matter of choice. Thus, our intentions and goals, the future as it were, bears upon the present. To an extent, what we are is determined by what we would rather be.

We are then faced with a new past-present-future pattern — a continuum where all three subsist together, weave in and out of each other, proceed in direct and inverse order.

These changed perceptions affect society's attitude to heritage. It no longer is an impartial one. Rather, our

manner of expression with respect to heritage is a vehicle of our self-realisation. What we are to it is what we are. From a subject of research and conservation, heritage is increasingly becoming an active element of contemporary life. It is leaving the exclusive area of academic interest to become increasingly popular. It is being dynamically integrated with other public spheres. Intermediate, mixed forms emerge. The coverage of its definition is expanding. The related terminology and methodology open up to include concepts from other fields of knowledge.

Developments to evidence that tendency abound. The understanding of the nature of that change makes possible some projections.

Within the institutional framework, special and general-profile institutions will become integrated. More often than not, work teams will be formed on an ad hoc basis, consisting of experts from various fields.

Information technology will present new opportunities for the research, conservation and promotion of heritage; specialist fields will become integrated. Heritage will rely increasingly and more immediately on studies in sociology, psychology, history, archaeology, chemistry, new construction technologies, modern town planning and architecture. The heritage-modernity opposition will be replaced by a paradigm of integration.

Our conception of authenticity will change, too. The emphasis will shift from concrete facts to historical logic. Heritage lists will expand with a focus on ensembles, cities, areas and regions. Conservation will interact dynamically with tourism, real estate markets, the financial sector. Methodology, administration and training will become more flexible, open to change, aware of the entire spectrum of public life. Heritage will exist in new forms — multiple-type sites and zones, complete historic environments, living museums, museum shows, enactment of historic events in their authentic environment, combined exhibition and practical applications. The information flow related to heritage will grow; and so will the public's interest in it.

Heritage has no alternative but to go beyond its static survival into the dynamics of modern social tendencies. These must be studied in order to be managed effectively and protect heritage from the onslaught of dangerous tensions. The time has come today for a new heritage charter in harmony with the changing world.

The field of heritage, although focused essentially on the past, is experiencing an accelerated forward motion. The tracks that lead into the future are being laid today. The present must be in the hands of those who have the knowledge, the skills and the daring to face the future.

## Fundamental Ethics in Building Conservation

**John Warren, ARIBA FRTPI FSA**

*United Kingdom*

*Trusteeship is often advanced as a fundamental reason for Conservation. This paper explores other deep-seated motivations. It then examines perceptions which determine approaches to the work and precepts which govern the attitudes of conservators. Finally integrity and trusteeship, essential to conservation, are interpreted in terms of philosophical understanding.*

Guardianship of our heritage - in a sense Trusteeship - has long been advanced as the deepest and most valid reason for conservation.

To seek a fundamental ethic in conservation is to look into ourselves for the motivations - the currents - that run through us as we strive against bomb and bad weather to sustain the buildings of our forefathers. To understand the way in which we work and the reasons for our actions is to see whether altruism or less idealistic drives are the basis of our ethics.

We gain a sense of responsibility - and perhaps derive some self importance - from the notion that our work is to hold on to what has been left us, enhancing and transferring it to succeeding generations. There is some truth in this notion but it is not the whole story. Other motives intrude. Much in conservation is less pure, less intellectual and correspondingly more animate.

Conservation stands on the near margins of nationalism. It was not for the pure ethic of conservation that war ravaged Poland rebuilt the squares of Warsaw or that the great bridge of Khairud din will surely be rebuilt in Mostar. There the emotive mainspring lies in community and homeland. This historic environment is a social achievement and man is a social animal. Proof that conservation is only in part altruism lies in the simple fact that we conserve most frenetically what we know best. Altruism extends to care for distant buildings but it is greatly enlarged when it concerns our own personal environment. It follows that there is more to conserving buildings than simple intellectual concern.

Man is not the only creature to use tools, nor to tend and cultivate; nor is he the only animal to build, to cre-

ate colonies and common structures; nor yet is he the only one to decorate and restore, to remodel and repair, to reuse and to conserve. The ant, the beaver and the swallow rebuild with equal energy structures that they make home: and while the security and the sense of well being that rewards of such activity may be sensed by each creature in its special and different way there is probably much that is common to each. Man, however, is set apart from his fellow creatures by an ability to perceive himself - that is to view himself from without. This is not so much a consequence of brain size but of a brain structure which is radically different. Biologists conjecture that it is the double layer in man's brain - the inner and outer cortex - which enables him to look inward and so to know himself. He finds that he is an inhabitant of a tiny planet in a vast cosmos on which he has built social structures of extreme complexity to facilitate his existence and safeguard his environment. He knows himself to be the smallest dot in an unimaginable immensity of expanding space. He knows himself also to be vast by comparison with most of his fellow creatures. Knowing himself he can analyse his activities and construct principles. Thus he can argue the ethics and the purposes of his manifold activities, not least among them, conservation. This capacity to perceive and rationalise leads to evaluation and the setting of standards. Rules are formulated and laws written; principles emerge to control his perceptions and become the precepts which guide his individual actions. Having created in and through his mind these manifold concepts he has also unwittingly set up interactions between these entirely metaphysical entities. As a basis for structural arguments and coherent progress conservation must share a common framework of mutual presumptions if it is to be carried forward as a coherent social phenomenon. Although conservation is often undertaken with intense private fervour the holding on to and putting back of the built fabric is not demanded for individual private benefit but as a duty to society at large in response to the deep need to recover the familiar and loved shape of things.

The phenomenon is well known to archaeology as the "persistence of place". A flattened city is rebuilt with the same ill placed gateways on the same irrational street pattern, despite the opportunity to achieve a more logical plan; which logic these same



builders would employ if they were founding a new colony. But in the rebuilding the old plan persists with streets winding around long vanished obstacles for the same reason that the ants "nest and the beavers" lodge are repaired in their original haphazard form. Familiarity, the comfort of the known and well used, re-establishes in collective memories tracks and tunnels engrained in the twenty four neurons of the ant or the billions of neurons of man; and the swallow returning to her nest, refurbishing the mud cup in which she brooded last year; is she merely being practical, economising on labour and regaining a place already proven safe? Or is she also finding pleasure and satisfaction in the security of familiar surroundings? And is that pleasure and the sense of security one and the same thing?

Only to man is it given to ponder such satisfactions and legislate over the processes of conservation in which the most fundamental urge may be a basically animal instinct neither understood nor contemplated by the very large majority, for whom it is sufficient that conservation is a "good thing". The rationale of building conservation is based on the best interests of society, and from that base is built a complex pyramid of social activity which protects and controls the built (and by extension the natural) environment.

#### PERSPECTIVES

The whole philosophical basis of conservation depends upon a social imperative in which individuals play active and passive parts, the results being meaningful only in the context of society at large over long spans of time viewed both forward and backward. For the individual any understanding must relate to the point from which it is viewed. No metaphysical concept is absolute because it is not isolated. In social terms there is an inevitable relativity between observed and observer.

In recognising these positions we introduce the concept of **perception**. Any view or judgement is inherently related to the stand point of the observer or judge. Each is seen in a **perspective** of time or space in both physical and social dimensions and no perception can be defined without, by implication, defining the perspective with which it is seen. To illustrate: A single town house of a type once common now survives in isolation - the only such example. In contemporary terms a perception of its social importance, of rarity and of loss akin to extinction becomes the key to its defence. It is unique. It must survive. But by that argument the same house surviving

among hundreds of similar houses could disappear without loss, one of many to have gone; and so, if it is one among many, the arguments for its conservation might seem to diminish, even to disappear. But a residual argument of intrinsic merit then predominates. The building is of a particular type and age. All buildings of such type and age are of merit. Therefore it must survive. The perspective upon the house has changed and the argument has shifted. The perspective may change again if this one house is part of an urban plan. If removed it leaves an unacceptable gap in the townscape. Its retention then becomes essential to the completeness of the scheme. The entity must survive entire. The argument has shifted again. The perspective now is of its importance, not for itself, but as a component. If the townscape is an undamaged formal urban design, this argument of completeness rises to great importance. The loss would scar the perfection of the whole. So the arguments for the retention of the one single house move from extinction of species, through intrinsic merit to completeness of the ensemble, depending not upon itself but on the surrounding circumstance. We might, therefore, call this a **circumstantial perspective**. The circumstances or context bear upon the conservation of the building. The same problem introduces a perspective of scale. Thus, if the object of conservation is the retention of architectural harmony in an urban composition it will matter little, in that context, if the sculpture in the pediment on the faade was removed for conservation in a protected environment and replaced by a replica. Even less so the replacement of a door knob. However, if the wide view of the townscape is replaced by a critical view of the facade of the house alone the importance of the sculpture in the pediment is different. The question of whether it is a replica, of the quality of the replica and its level of maintenance becomes important. If the perception focusses on the door itself, the loss of the knob is critical. So there is a **perspective of scale** directly related to the size and importance of the object in its context. As these perspectives change the logic shifts hinging all the time on the presumed merit of conserving the prime object. The motivation remains constant.

#### There is also a perspective of time

As the dividing line, which we call the present, moves forward, as the future becomes the past generations change. The near future of one generation is the immediate past of the next. The past is loved, the future feared: some part in this process is fear of the unfamiliar and the reassurance of the familiar.

Communities frequently exhibit a resistance to change particularly if it is a change in their surroundings. Antagonism can arise as change approaches, but having been accepted the new condition becomes familiar, even loved. With growing acceptance fear gives way to relish justifying defence and retention. Antipathy has become conservation - a paradox explained by the simple fact that we adhere to and love the surroundings in which we grow up; and this, in itself, may be deeply primeval. This one aspect of the perspective of time is complemented by another: the evolving perception which has less of the primeval and more of the intellectual about it. Mediaeval man conserved even if he saw the reasons for doing so very differently from his successors. He might have retained out of affection, out of a sense of familiarity, or out of usefulness but primarily he retained because in so doing he saved labour. Thus he made good damage to his cathedral and repaired his byre. But he applied no intellectual rationalisation to the process, neither declaring himself a trustee for the next generation nor retaining the work of his forefathers as significant evidence of historical evolution. These concepts had however, already become apparent in the 19th century although ruthless destruction of earlier fabrics was unquestioned by most communities, while on the other hand, the concept of the museum was well established. In that climate a few pioneers became a conservation movement. A century or more has further refined and added to these concepts, improving some and amending others quite radically. There is, therefore, a **perspective of time** which derives from the standpoint of the observer in history. Time moves forward and with increasing distance the perspective changes continually, enhancing the receding past.

### There is also a perspective of quality

Quality is a value of merit deriving from intrinsic factors such as materials and workmanship, but merging into values acceptable to society at large. A fine artefact is held to be more meritorious than one less fine; one in good condition more desirable than one damaged; one of better material more worthy than one of poor stuff. The sculpture in the pediment of the town house is more deserving of protection if it is a superbly cut piece of marble worked by a famous sculptor and in good condition than if it is a decaying piece of friable stone carved by an unknown. The market tells us that it is worth more. Popular response to its potential destruction is more powerful: but social merit also counts confusing the issue further.

The perspective of quality and the social perspective may then interlock with the **perspective of scarcity**, the view which made the isolated town house important as the survivor of a type or of a generation of buildings.

These perspectives of quality and social value also fluctuate with time because values change with each succeeding generation. "Napoleon slept here" is an argument to justify the retention of any structure, whatever its visual merit, while social values remain static. But in some circumstances a change in political, social or intellectual viewpoint may completely invert the values on which retention is based. Generally the change will be expressed in neglect and consequent decay, but it may take the form of the levelling of statues of overthrown leaders and the burning of fine buildings because they were the headquarters of hated regimes or the dwellings of a hated class of society. Thus social values may overtake visual merit. Conversely a revolutionary turned statesman may find his glory transferred to the otherwise meritless house of his birth, unwittingly achieving its conservation. The changing views of society, the changing status of individuals, the evolving structures of social power, the changes in taste and perception and even loss of status by a notable criminal, may all produce circumstances of conservation.

One perception is more intangible than any other - **the perspective of place**. In one aspect this might almost be called a perspective of spirituality or sacredness. To the Australian aborigine and the bushman a patch of bare earth may carry this special intangible quality that makes it meaningful, sometimes with great intensity. It is a quality within the place itself, separate from its historic merit, rarity, quality and circumstance. It may be found in the bare stone bordered praying space of the Muslim nomad. It is felt by the Japanese contemplating newly raked gravel at an ancient shrine where every piece of timber in the building has been replaced at regular intervals over long centuries of use. It is felt in places long hallowed by worship, and even perhaps abandoned. It is felt in places such as The Holy Sepulchre in Jerusalem where the whole original native rock has been removed to be replaced by an entirely new fabric. Although this spirituality is locked to one particular spot it is perhaps a quality in the mind of the observer as much as of the place itself. It is enough that the effect upon the observer is palpable. Being intangible it cannot be evaluated. It simply pervades and serves to heighten other perceptions, being meaningful in varying degrees to different people. It is

a quality so nebulous that to justify conservation it is never cited of itself as a reason. Never stated and never scrutinised it is a quality that underlies the relationship of building and site. To express it as perspective of place is to underline the quality intrinsic to the site; to express it as a perspective of spiritual value is to underline its effect upon the observer. More than any other perspective spirituality demonstrates the subconscious motivations within us.

#### PRECEPTS AND PRINCIPLES

The perceptions which govern the art cannot be absolute. They subsist on the basis of judgements made by the observer whose assessment must be that of his standpoint at any particular time. These factors derive from his background, his training and his personality. The sensitive conservator in his work will interpret the views of his society. With his individual precepts he develops the rules of conduct under which he operates. They control him whether consciously or subconsciously and, whether or not he has subjected them to intellectual analysis. They can vary widely while respecting the generally accepted principles of conservation, reflecting his character and convictions. He may, for instance, stand by his sense of responsibility to the future, to the nation, to his religion or to his employer to a greater or lesser degree. He may hold strong views on reversibility, traditional techniques, new technology and contemporaneity in design. His personal or religious sympathies may debar him from some activities such as the conversion of chapels to houses or working on military buildings. They may encourage him in others. These **precepts** become characteristic of his personal behaviour. They derive from his training, his understanding of his art, its place in society and his entire persona. Hence they are personal to him. They are his *vade mecum*.

They are not to be confused with the **principles** that govern his art. Principles are the established dicta which parcel up a problem. They tend to become a short cut or formula, to be written down in conventions and charters and in the most certain cases to be carried into law. Principles emerge by way of respectable practice. Being collective they must be the product of social thought and activity. So it is that the increasingly coherent conservation movement has laid down principles, defining and redefining them by charter and recommendation. Principles have both an essentially philosophical background and practical application. By consensus the most general are these:

1. Careful recording and research before intervention;
2. Minimal alteration of historic fabrics;
3. Minimal risk of significant loss, by damage or uncertainty in performance of materials or through the calibre of operatives;
4. Reversibility of interventions;
5. Retention of a maximum of the original structure;
6. Distinctive or distinguishable use of new and of additional material;
7. Sympathy in interpretation, and sympathy in use;
8. Respect for the quality of place;
9. Preference for original materials and workmanship;
10. Longevity in the finished work.

These principles share one common factor to the extent that they may be said to be founded upon it. This is **integrity**. Integrity sometimes expressed as honesty, underlies each of these sub divisions of activity in building conservation for the fundamental reason that the work of conservation is concerned with artefactual history. Every historian faces the issue of interpretation. Interpretation betrays the integrity of the historian. Ulterior motives, quality of judgement, quality of craftsmanship, all become apparent in the quality of the finished work. Integrity therefore is vital.

Principles may also be expressed inversely. The most informative of negative injunctions censures improvements and misleading alterations. Fakery (work done with the intention to deceive) and deliberate destruction are fundamental errors in conservation and restoration and yet even they have an equivocal side. In some circumstances conflicts arise. The conservator may have to tolerate a breach or loss of one principle, setting it against the advantages of conformity in others. The subtlety and complexity of these interactions demand that conservation is treated, taught and understood as an art on which the application of intellectual endeavour imposes refinement in its rationale. The process of sloughing off the irrelevant and refining the essential is therefore both self constricting and self strengthening.

Thus the fundamental precept of integrity, applied to the basic principles of conservation, yields a structure based on constraint.

- Recording and research before intervention requires scientific method, precision and skill, all of which demand integrity and detachment. Frequently it will demand self discipline.
- A minimum of intervention requires restraint and the

avoidance of beautification and improvement. The man who can copy out a fine poem containing one clodhopping line, and yet refrain from improving it, is at heart a conservator.

- Reversibility requires discipline in the use of materials and the rejection of some, however convenient they may be. It recognises the future and its yet unknown methodology.
- Retention of the maximum of an existing structure imposes the burden of honesty in interpreting the building in all its phases, giving each part its own validity. Retention-in preference to renewal defers to the prime evidence. Each demands analytical-integrity.
- Differentiation of new from old material requires care in handling the work to give honest expression to the sequence of events. Technical methods allow "hidden" differentiation.
- Sympathy in interpretation demands integrity in understanding the qualities of both old and new, skill in the application of techniques and a high level of judgement. Sympathy in use will limit possible users, often with financial consequences which place special demands upon integrity.
- Preference for original materials stresses the integrity of the prime process and its visible expression.

Cumulatively man has constructed an intellectual edifice in which his behaviour as a conserving animal may be rationalised into the precepts which guide him

individually and the principles by which the activity is governed. Integrity determines the impartiality of the precepts and the effective application of principles.

In metaphysical terms we may see the subdivision of ideas at different levels, as did Plato and, recently, Karl Popper. Physical facts lie at one "level": beyond them lies the interface-where mind and circumstance interact. In the further "level" are abstract concepts and ideas which are constructs of the mind or the computer intangible but real. Clear among these concepts are mathematics and conservation, each of which produces many sub-constructs. This differentiation by "levels" serves to define relationships, for the abstract ideas interact with physical reality only through the interface. Thus the decaying building is a physical fact but its conservation is a product of the mind. The methodology of the work exists at the further "level", determining the actions which the mind translates into the physical reality of renewed structure. So the process may be seen and understood in terms of a metaphysical rationale which disciplines the thought process, putting into place the principles and guiding criteria which make coherent the relationship between society and its environmental conservation.

If the fundamental ethic is **Trusteeship** and the fundamental test is **Integrity**, **Principles** are the guiding criteria and **precepts** the rules of play. Understanding this hierarchy we can see the structure of the edifice and can place ourselves in the social continuum. By such analysis we may know ourselves better and perceive our actions more clearly.

This is the profound contribution of philosophy.

## **Interaction the social changes during the transition - the attitude towards the preservation of the cultural-historic heritage**

**Emil. M. Yordanov, Architect**

*Bulgaria*

Interaction - Reciprocal action, Inter - activity, Inter - dependence, Inter - relation, Exchange, Acting together, in consequence with, Acting influenced by, Penetrating.

The mutual influence under the construction of contact architectural structures - mutual influence between antique and contemporary layers under exposition, conservation and renovation activities; mutual influence, synthesis of nowadays inter, cosmopolitan architecture and renovation, socialization of territories, statutory as Cultural Values.

Interaction is the stage of transition, inter - connections within the structures of state control too, interaction between the planned policy for Preservation and objective social-economic changes. That also presumes mutual exchange between the quantitative accumulations in the society and development of the basis for management and control within the system of proceeding the Cultural-Historical Values.

The categories of an engaged, not enrespectable to the historic environment architecture, are the more normative, the more ethical, moral problem. The ethics of authenticity penetrate reciprocally with the compatibility of the two categories is a consequence of admissible compromise, often disputable, depending on the adopted academic basis.

The moral criteria of new times - times of difficult control, financial impossibility of the State in transition for adequate intervention into the stages - from total policy, development conceptions for Preservation, to the concrete style for image of material contact - become socially important, than normative. The need of economic approach, raises necessity for reevaluating the ethical aspect of respect, subordination, consideration, in concern of the irrational not quantitative criteria of permissible intervention into historic medium. The necessity for affecting upon progressing aesthetic categories, by the means of already existing, working and developing

The cultural-historical heritage covers a broad periodization of the history of mankind. It is usually impossible to restore the sites, constituting an archaeologi-

cal heritage, according to their genuine functions, environment and appearance. Such sites are subjected to a process of socialization in various aspects and expositional levels and require a different extent of saturation and contact with the modern functions and look, in terms of their exposure and adaptation, as well as for the purposes of their maintenance. In these processes conservation is a priori distinguished provisionally from the expositional activities, involving modern intervention or completion of missing parts of the building, accomplished in direct contact and staged in a particular environment. Further, the conservation process does not preclude contact among layers dating from different periods, including antique and contemporary sealings and anastyloses.

For sites of architectural renown which are still in use (that is, immovable cultural monuments dated between the 17th and the 19th century and reaching up to the present times), cases of explicit intervention that affect their intactness, and are aimed at the alteration of their functions and adaptation, are infrequent but not remote. Such monuments have arrived to us in a process of accumulation of values. Each consecutive intervention has been a potential expositional layer, a potential carrier of an optimal date. At the present stage there is an ever growing need of reconstruction of missing parts of buildings, of harmonizing, renovating and intervening on the ensemble and the community level.

Some five or six years ago it was common practice in Bulgaria for sites under a special regime of research, restoration or usage, to be overwhelmingly a concern of the state. We shall not comment on the merits or shortfalls of the system, but to keep true to facts we should say that there was an apparent and conscious effort by the state to establish a model for the Preservation of the Cultural-Historical Heritage. That model was of a long-term duration and inevitably led to the evolving of a peculiar working style and to the gradual substantiation of a systematic material image, in the context of a totally reticent, centralized and one-sided system for research, documentation, evaluation, design, control and ere long - for the construction of sites, too.

The present political and economic conditions classify

the such sites as a subsystem of the interstructure, which marks a vigorous economic development. Immovable cultural monuments are inextricably fitted into the global scheme of investment, construction and utilization of buildings and terrains, and maintain a pattern of direct and reciprocal interrelations within that scheme. References to the recreational and attractive activities, commerce, advertising, tourism and others, serve to expand the scope of the Preservation of the Cultural-Historical Heritage as a notion, to unwitnessed proportions, that the present stage of social development of Eastern Europe renders unpredictable. There emerged the need for the creation of independent economic models, of new, flexible types of enterprises, and the latter have found their architectural embodiment in the small family hotel, pub, small workshop, etc. By necessity both the traditional and new activities have swiftly and adequately formed a convenient working environment, which often happens to be one of historical significance.

In the process of such formations the subject of the interstructure, as well as of the subsystem, is the interest of the individual (personal or common). The individual's freedom of choice in a modern society presupposes the presence of a diversity of concepts, artists, technologies; targeting of the intervention (in a historical medium) towards an economically argued enterprise. Every subject is entitled to individual opinions and actions. The intervention inevitably carries the trace of its time and adopted line of policy, as well as of the distinctive artistic style and innovative approach. The diversity of choice, stemming also from the plurality of individual investment criteria, presupposes the presence of competition and of an increased number of authors with working assignments. This gives rise to a series of ethical issues that are new to our times and have not yet found a solution during the transition of the past several years: issues concerning the common and particular culture of the individual or group investor with respect to the Heritage; issues focusing on the level of public reaction and efficiency of control; issues regarding the position of the potential author of an architectural or artistic intervention, since he is the one to transmit, interpret the academic model in a pragmatic image. In any case, a new dialogue is possible.

Diversity is inevitable. The crumbling of images, stereotypes, has always fostered innovation and therefore needs not be feared. Conservatism and the attempts at monopolization are the reactions of any system, destined to its evolutionary death. In some cases its forces of inertia and self-reproduction are reversibly proportionate to the socio-economic status

of the community, in which it develops. From the viewpoint of conceptuality, methodology or style, such reactions do not give birth to anything new. They constitute that part of the old system which largely due to the economic unattractiveness (long-term return on profit, res. unprofitability) and clumsiness (academism - durability) of the activities pertaining to the Preservation, will be the slowest to transform itself. Especially crucial to the altered political and economic conditions in Eastern Europe is the conducting of a comprehensive, long-term policy in the region, an academic approach in the ethics of the process, but also a freedom of decision-making within the adopted norms of development of the low (market) levels where design and implementation reside, and a freedom in the aesthetical expression of the image. An integrated and centralized state policy in the sphere would aim at the implementation of the principles of international collaboration, the bringing of the legislation in agreement with internationally recognized documents, local traditions and needs, the elaboration of long-term concepts and plans for development in compliance with the current legal base, a system for detection, research, documenting, appraisal of values, effective control over the enforcement and updating of the masterplans and concepts, preparation of staff. Other synchronous tasks would be to exempt from state prerogatives the levels on which specific and detailed plans are elaborated, as well as the concrete investment and construction programs corresponding to the individual and local needs, while ensuring an effective expert control and methodological assistance in the procedures. The centralized expert research and design activity should not go beyond the levels of management of the development plans, or the stage of accomplishment of the investor's intentions, which correspond to the levels of ownership and use. The higher levels of design should envisage for a part of these investment intentions the application of a program on the Preservation of Particular Cultural Values.

The obsolete but still existent state system has sufficiently powerful levers of control, enabling it to not interfere in the management processes. In terms of their structure, the centralized, as well as the regional and local levels have a sound, or one could say - an inflated active control, imposed through the legal framework, in the shape of directorates, inspectorates, expert municipal levels. The problems of its efficiency are rather subjective.

Generally this freedom appears as part of the essential economic freedom regarding the process of investment, construction and use. This is a formula which as a gen-

eral trend incites the initiative and revitalizes the individual and public aspirations in every sphere.

The attitude towards the Cultural Monuments is a social matter. It represents a function of the social status of the community. The social corrective mechanism is always a matter of priority. The controversy between the social intentions and the inadequate government policy engenders tragic consequences for the values. The weak economic position of the state undergoing a transition prevents it from continuing its efforts on the Preservation in terms of imposing regulatory restrictions and bans. Apart from the lack of resources, the protraction or interruption of certain activities has a destructive impact on the affected values and on events which are interdependent with the Preservation activities. It is an obligation of the state to ensure the implementation of a purposeful policy in that sphere, one, which can account for concerns of all aspects. A purposeful policy will not shun principles and methodologies of a dynamically changing nature.

The realities of the modern approach to conservation and renovation are deplorable due to the desolate state of the socio-economic realities. A consequence of these realities is the survival issue. The system of centralized Preservation, functioning through the mechanism of government assignments and government-provided funds can operate within a society, having achieved a certain level of development and being capable to commit itself and devote resources to its cultural values. Evidently, this social model cannot be identified with the East European society of today.

In the place of the policy which had been methodically laid out and principally maintained for years, we are now witnessing a collapse which does not only affect the material aspect of the realization, but also pertains to the academic standing of those, applying the model, and to the professional merit of specific manners of conservation and adaptation of models. Conclusions were made that correct solutions are not necessarily always the priority of a specialized state control body. One-sided control gave rise to subjectivism. Although a regulatory requirement, the observance of the local traditions and needs for example, often deviates from the administratively devised macro-policy framework. This represents an essential drawback of the model currently in use.

The phases of reassessment of history in the light of the current political changes, force us to also reassess our moral criteria regarding some aspects of the Preservation process. The fact that these phases are

still on-going, renders unstable the criteria, at least those concerning the policy of the state. A possible outcome for the time being is a broad social dialogue. On their way to assertion are concepts of social validity, such as have been formed as a result of the present economic management mechanisms..

The subject of this management is a formal owner, and the performer, the creator of a type or an image, is the professional within the system of Preservation. This type of person is aware and morally committed. The state should purposefully encourage the attraction of freelance specialists to this domain, and should foster competitiveness, popularization, involvement and dialogue.

This would also be the chance of the architect to find his appropriate place in the investment process, undergoing a transformation. This, and would represent the recovery of a lost position. His confirmed attitude, specifically as concerns the financial, regulatory and socially significant aspect of the construction of an argued enterprise within the system of the Preservation of Architectural Landmarks, would to a much greater extent qualify him as a leader of the process, than he would have been in the context of an architecture lacking in ethical motivation and moral commitment. He would be the connecting link between the regulatory-restrictive, socially valid and personal, commercial investors' intentions, between the aesthetic and ethic criteria. His image of an artist, of a manager, would be all the more enhanced, should he come up with unique solutions, dictated by the diversity of the problems, related to the Preservation of the Immobile Cultural-Historical Values.

The phases of development of modern architecture exhibit a stagnation in the total volume of new construction. Gaining in popularity is a model of contextualisation with respect to an already established medium - integrity, continuity. In the context of broader construction programs, involving the renovation of urban estates for example, we would find it difficult to distinguish the academic model of the architecture characteristic to the Preservation of the Cultural Heritage, from a sound, conceptual architecture, in congruence with its environment. Neither is it necessary. What matters is the creation of specific images which harmonize with the realities that have survived through time.

The intensive rate of development necessitates an intervention in built-up urban terrains, some of which of intransient worth, as well as in terrains and sites enjoying the status of cultural monuments. When we



cherish intentions for a new interpretation of the architectural theory, and in new conditions, we should consciously strive to achieve a diversity of images, increase our freedom when selecting the creative teams and reassess our outdated criteria. Every transitional phase of the socio-economic development presents a chance for revitalization of the activities, which accompany it. The provocation which the new approaches and images embody risks to face an inadequate reaction, but in order to master this reaction, we should primarily establish the valid criteria for authenticity and truthfulness. The period is transitional for some of these criteria too.

Many advanced countries are consciously seeking to involve an ever increasing number of local and foreign artists in the process of construction and acceptance of extensive construction programs, both as regards the renovation of broad urban territories, in a contextual interrelation with the environment, and in the application of innovative experiments. Beside the classical and contemporary examples of this practice in Paris, there are similar on-going activities in Berlin and in other countries.

Very frequently the intervention or - penetration into layers of a high historical and artistic merit is accomplished gradually, inconspicuously, in the process of the formation of contemporary structures, and is unpredictable in the context of the preliminary assignment. This is not an infrequent case when renovation is concerned. Beside the purposeful conservation and restoration works, which are predominantly handled through government assignments, the cases of intervention which is conscious, preceded by preliminary research, and agreed with the private investors, in cultural monuments and contact zones with view to their adaptation to the needs of the present times, are a rare occasion. This is particularly true where such monuments are of a lower status.

The involvement of the intellectual creative potential in this process, the granting of freedom to it instead of restrictions, is a possible precursive response of the system for the Preservation to the pressure of the market realities, endangering the heritage in some, if not all, aspects. The free creative mind should be won over to the cause of the problematics, in the quest for a model and image.

There remains the issue of the moral responsibility of the professional specialist. It is an issue concerning the adoption of a new type of professional attitude. The guild is sufficiently intelligent and by presumption

the good architect is sufficiently morally involved, to relate his object of work to the Preservation principles.

This fact would not restrain his creative aspirations. The architectural and construction activities, following the obligatory phases of revealing, fully documenting, and determining of the parameters of permissible intervention, do not require by law the priority involvement of conservation specialists or archaeologists, if there is not an imperative need to apply potentially destructive technologies. If the choice is based on the market principle and is not handled by qualified conservation specialists, there would be necessary to make an academic inquiry, committing an intervention in the historical environment: an interpretation of the adopted norms and principles, historiographic base, and if necessary - combining them with conservation technologies. A methodology, which has been precisely incorporated into the academic base of the process and the regulatory framework of control. This is a sufficiently objective regularity, provided the investor is not squeezed in a tight corner as it was in our country until now, by the cumbersome administrative procedure, contradictory regulatory framework, or occasional unethical intentions in the system of state control. In this case, even though he might be theoretically prepared for the procedure, this form of control consciously imposes on the professional specialist a simplified approach, non-compliance and precipitation of the process. This control has sufficiently convincing means of manipulation, and they are financial. The pressure of the market needs of a swift return of capital and a high profitability are ever more frequently leading to the annihilation of individual sites, and a non-compliance with the nature of the activity. The natural trend of the investment development, that is, the search for profitability, may predetermine the destiny of a cultural monument in the presence of an inappropriately formulated overall policy and specific program.

The clash between the principles of academism and financial pragmatism regarding the Preservation of the immovable Cultural-Historical Values constitutes a dualistic parallel inherent to the development of these antiques - a conservatism in their nature and a pluralism with respect to their modern aesthetical, functional, technical and commercial requirements. The contact of the material layers creates an interaction of technological, economic, artistic and ethical parameters. In the academic aspect, the ethical problems are those pertaining to authenticity, sincerity and the professional expression, to the respect for the contemporary image which is exposed to intervention. To an extent, compliant with the regulatory framework and

the principles of common validity. The interpretation of the methods, the singularity of the author's approach, the image of the modern pattern is a carrier of aesthetic, artistic merits. These merits trace a line for the socialized object, that is parallel to the line of the moral criteria. The two parallel lines of evaluation are a constant function, but in some specific cases they alter in a mutually dependent manner the absolute values of their parameters.

The aesthetical and pragmatic argumentation in the course of the adaptation of the historical monuments is becoming an ever more indispensable practice. Historical monuments frequently feature as zero levels in attractive economic territories. Typically, the state of neglect they are in requires significant investments to restore and adapt them and therefore the presence of favourable economic conditions. The components of this argumentation are the aesthetic worth of the site (that is, its attractiveness) and its financial project.

From the artistic standpoint we are viewing a characteristic type of architecture - the architecture of contact. As a rule, the latter emerges as a result of the projection of principles of structural development on a novel, newly designed system. Every type of architecture should be correlated, conformed with the principles of development of a given environment, in terms of urban planning, city quarter, neighbourhood.

In the context of these reflections we can qualify every good architecture as the architecture of dialogue, of correlation. However, the more distanced in time the invariants are, the more relevant is the expression, the more varied the solution with respect to the urban planning, architecture, etc. The product is specific, concrete for each case in terms of function, image, manner of use.

When talking about Cultural Monuments, this compliance is ever more obligatory. It is also a legal requirement, a must. These requirements are not an obstacle, but a creative delimitation. The use of the structural characteristics alone when creating a contact territory, ensemble, building, part of a building, gives the solution identity and ingenuity.

Restoration and conservation activities and exposure are all contact types of architecture. The imitativeness of the reconstruction process is a possible interpretation of the principles, but a delicate one with regard to the contemporary approach. Here we have an exhibition of an ethical category with a reverse address -

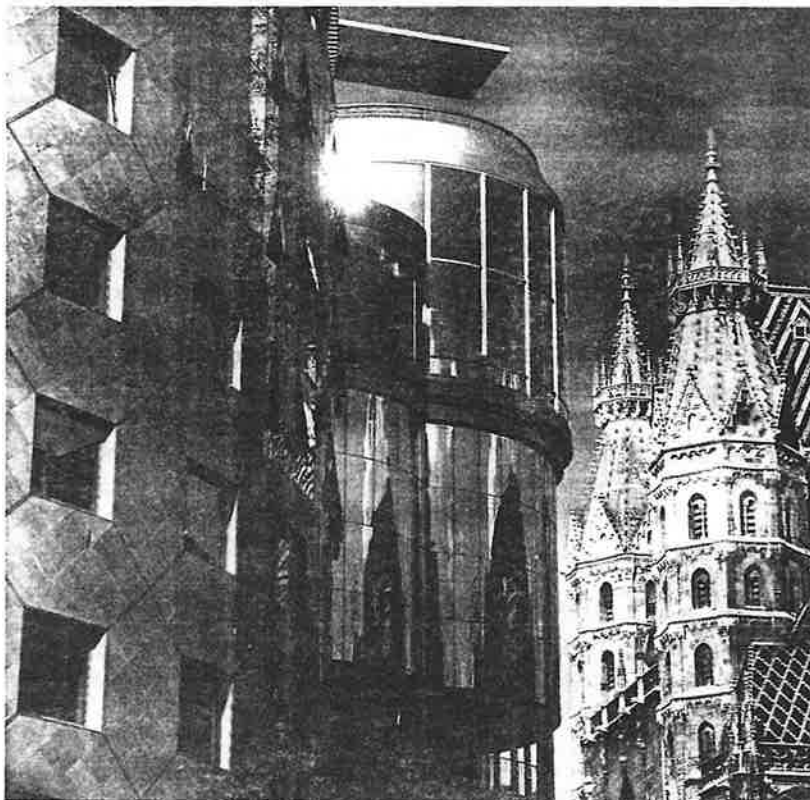
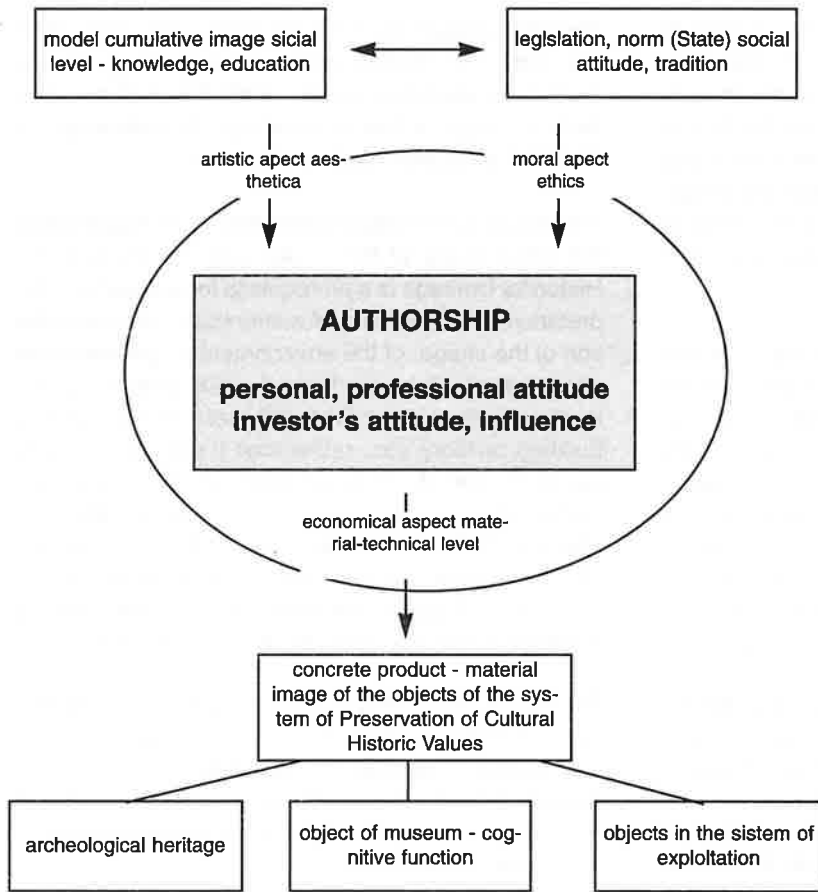
from the present to the past. Exposure, renovation, completion of missing parts of the building, presuppose by presumption a new, contact type of an architectural image. It has a moral right to existence and historical evaluation just as any other.

The model for introducing freedom of management to the lower levels of the Preservation of the Cultural-Historical Heritage is a prerequisite for a possible interpretation of the problem of authenticity - an interpretation of the image, of the environment, in parallel to the conservation layer, performed while preserving the invariants, the values for truthfulness of the site as a building, territory, etc., rather than a sealing - as far as the restriction of its parameters of usage are concerned. At least the scope of interpretations would be opened. The Venice Charter accounts for the artistic criterion, the harmony in the process of the coherence, integration of layers. The extent to which this could be achieved is not standardized, and neither could it be.

The model represents a chance to attract the interest, creative and economic, of a broader range of specialists. It could be regarded as a professional provocation towards the artist to invent non-traditional, functional solutions and regimes of use, a more ingenious, richer contact image.

The achievement of this model is a process, not an end in itself, a prescription. Respectively, the development is an incessant one, parallel to the development of the public relations. Every stage carries its characteristic traits. Even though they might be negative when contrasted against the present criteria, such traits are an embodiment of nihilism, non-professionalism, and serve as a gauge of the social progress.

The integration performed under internationally recognized principles in the process of research, evaluation, planning (design), adaptation and use of the Heritage should be directed towards an exchange of experience accumulated over the various stages, in the modern economic conditions, latest technologies, trends of interrelation between the different disciplines. This is especially true for the East European countries, with respect to their experience in the application of state regulators which operate on the different levels, within the scope and tasks of the state order, the regulative framework, the activity of funds and foundations, law-making. Specific examples, images, identification of the dividing line in the models for Preservation in the context of the altering circumstances.



## Deconstructing authenticity

Gregory Young,

Director of the Sydney-based firm Pac Rim Planning, Australia

The idea of Authenticity is many things, but perhaps most of all it is an index of the Modern Age - and in time may come to be recognised as such. It will then take its rightful place alongside other 'universal' values and standards of its Age, which were coupled with the Enlightenment program of science and technology and a belief in the transcendent Western value of instrumental reason. Although the Modern Age is now almost two centuries old and generally held to be in decline and breaking up, elements of Modernity still coexist of course with the (so-called) condition of Postmodernity. (The birth of Postmodernity is sometimes dated around the time of the OPEC oil shocks of the early 1970s.)

The World Heritage Committee's belated adoption in 1972 of the 'test of authenticity' is a good example of the values of old-style Modernity. I say belated, because authenticity had already been a fetish of liberal humanist culture, in the nineteenth century. The test of authenticity added a late stratum to what had become an ontological conundrum. As a last gasp for an absolute version of authenticity, the World Heritage Committee's test paralleled Jean Paul Sartre's concept of 'existential authenticity'.

In his literature and philosophy Sartre had developed a critique of inauthentic behaviour, appropriate to a former member of the French Resistance and an honourable proponent of decolonisation. This was the late backdrop against which the World Heritage Committee declared that cultural properties nominated for the World Heritage List, should meet the 'test of authenticity' in design, material, workmanship or setting (ironically, the same year as the Pruitt Igoe housing development in the USA, based on Le Corbusier's Modernist 'machine for living', was dynamited as uninhabitable).

The idea of a universal test is now less useful in a world in which universal values are characterised by uncertainty and where cultural diversity, local distinctiveness and the eclectic are celebrated. Similarly, *hyperreality* is our postmodern companion. We suf-

*"The colour of water is the colour of its receptacle"*  
Al-Junayd

fer from a sense that things are real in new, dizzying and disoriented ways, reflected in everything from the possibility of melt-down in a nuclear reactor or the global stock market, to the existence of Main Street Disneyland and the joint waging of the Gulf War as a media soap opera and propaganda event.

In contrast to this, the understandable psychological and cultural concern of the Modern Age - facing the rise of the machine and mass production - was that things were not real enough. And so - called 'primitive' societies were not concerned by a lack of authenticity, but rather from the presence of too much. Life-threatening natural events - fire, flood, pestilence, famine - were part of an immediacy of experience which precluded anxiety about authenticity.

### THE NARA DOCUMENT ON AUTHENTICITY

The *Nara Document on Authenticity* was produced at the conference on authenticity held in Japan in 1994. The Conference was intended to clarify the application of the test of authenticity and perhaps restore lost security to a doctrine of would-be universal Modernist application. In fact, the Conference contributed to the long-overdue realisation that *authenticity* had moved well beyond the Modernist agenda, and that the cultural ground had stirred beneath our feet.

Pluralism of values, cultural relativism and diversity are the new facts of life in the electronically digitised global village. The Nara Conference wrestled with these everyday realities, with some success. The Coordinator of the Conference, wrote that the Nara Document reflects the fact that international preservation doctrine has moved from a Eurocentric approach to a global Postmodern position characterised by recognition of cultural relativism. Moreover, that while the search for authenticity of cultural heritage is universal, the means to preserve it are culturally dependent.<sup>1</sup>

Agonising over the old test of authenticity is now, in a world of diverse and fluctuating values and fluid historiographical reinterpretation, seen to be much less important than recognising the fact that authenticity is relative. Indeed, developing understanding of the range and meanings of our shared heritage is now a priority for making the World Heritage Convention relevant for future conservation needs. One of the Nara papers concludes: 'Instead of trying to adjust the World Cultural Heritage to a narrow concept of authenticity, let us try to make the concept of authenticity evolve into a concept which encompasses all the different cultural, architectural expressions and manifestations of the world, monumental and vernacular - built not only of stone, but also of wood, earth, straw or other materials'.<sup>2</sup> This is in the spirit, of what David Lowenthal referred to at the Conference as, 'ever-altering criteria of authenticity'.<sup>3</sup>

#### AUSTRALIA'S CULTURAL CONSERVATION CODE THE BURRA CHARTER

Australia's conservation code, *The Burra Charter* and its concept of *cultural significance*, obviates a number of these problems. It mirrors United States conservation doctrine in stressing the need to establish what is culturally important about a place. In the case of the *Burra Charter*, 'cultural significance' is the key-stone to conservation and interpretation. 'Cultural significance' is defined as 'aesthetic, historic, scientific or social value for past, present or future generations'.<sup>4</sup> In the United States, the term *integrity* is used in place of *authenticity* and is defined as the ability of a property to convey its significance, which includes values held by cultural groups.<sup>5</sup>

If, as in the *Burra Charter*, establishing *cultural significance* is seen as paramount, the grip of *authenticity* with its paradoxes is loosened. The issue is re-conceptualised and authenticity becomes an aspect of cultural significance, so that different authenticities – a re-creation or even a fake with high cultural significance – can all be considered *in a relevant way*, under the one process. In this way, authenticity finds its appropriate place as merely one aspect of cultural significance and gives up its claims to quasi-scientific measurability.

#### CULTURAL KEYWORD AND UNIVERSALIST FETISH

Following other difficult but important concepts such as *culture* and *nature*, *authenticity* has been revitalised as a keyword in the contemporary cultural lexicon and charts a significant historical evolution.

Use of the term authenticity, is made in realms as varied as classical music, semiotics, design, Sartrean philosophy and tourism experience. Its application in the field of architectural conservation is perhaps the most venerable, dating from the nineteenth century. Even so, here no less than anywhere else, the contradictions have been strikingly apparent for some time.

In fact, confronted by cultural relativism, contemporary global diversity, the growth of cultural theory, and electronic digitisation, authenticity has become a less useful and more hollow concept. In the case of representation, the authenticity of images-digital images beyond the dream of Benjamin's Age of Mechanical Reproduction is now almost meaningless.

"Staged authenticity", is on the rise in tourism, as cultural tourists demand a taste of everyday activities and lifestyles including work sites and back-rooms of cultural production; direct experience of 'the thing itself' is replaced or supplemented with a similar but artificial construct, to protect the viability of day-to-day working operations or meet limited venue capacity.

#### USING THE WORD

The Greek word *authentēs* means "one who does a thing himself". In keeping with this, *authentic* is defined in the Shorter Oxford English Dictionary as "genuine", "trustworthy" and "of undisputed origin". But it is helpful to bear in mind the Greek source of 'doing something yourself' and to remember that most things are authentic in some way, including the very recent, the kitsch and the faithful copy. There can be historical interest in a theme park, a nuclear reactor or a petrol station. A faithful reconstruction can be culturally important, as is the case with examples of neo-Gothic architecture. This is not to mention the case of celebrated fakes, from the Hitler diaries to musical compositions purporting to be Baroque, which helped to establish the career of the violinist Fritz Kreisler.

The celebrated exponent of traditional performance practice in music, Nikolaus Harnoncourt, put this layering of authenticity in a nutshell, when he said: "I don't know if I play authentic Bach, but I do play authentic Harnoncourt". Similarly, the pianist Glenn Gould recorded JS Bach's E major Fugue from *The Well-Tempered Clavier* early in his career, lasting 4:17 minutes, while later in his life a re-recording of the same piece lasted 1:47 minutes-both are authentic Gould!

Commonsense in musical usage has also come to our aid, so that we can refer to 'period' instruments, which avoids the semantic problem of referring to a fine copy of an original as authentic. However, the Greek origin of the word ('one who does a thing himself'), would seem to make it possible to refer to an authentic fake, at least if it is a genuine fraud, intended as a convincing fake! All this is now part of a stimulating, creative debate.

#### AUTHENTICITIES

Authenticity exists on a number of levels. Firstly, there is authenticity of design (or concept) – knowledge of the original spirit or detail of a design (or for that matter, outside the sphere of material heritage, knowledge of other examples of cultural concepts). In practice, of course, this may not be known or indeed may not be knowable. 'Restoration', meaning completion according to the original spirit of a concept is subjective and in the view of John Ruskin (1819-1900) – a founding member of the Society for the Protection of Ancient Buildings – is always a lie. Ruskin's reason remains cogent today: the spirit of the dead workmen can not be summoned up and commanded to direct other hands and other thoughts.<sup>6</sup>

The architectural 'improvement' of many ancient buildings in France – including Notre Dame – according to a conjectured stylistic concept, by the famed 'restorer' Viollet-le-Duc (1814-1879), changed the buildings. The changes are now culturally interesting, as part of the evolution of cultural values and practices. Other examples of le-Duc's 'restorations' are now being de-restored, which brings another set of problems in its wake.

But perhaps the difference is that we should not deny ourselves Deryck Cooke's later completion – from the composer's notes – of a performance version of Gustav Mahler's Tenth Symphony, which after all left the original manuscript intact.

Secondly, there is the authenticity of material or original fabric which can remain apparent or be traduced by intervention, according to 'authentic' techniques or otherwise. Hence the emphasis, in Australia's *Burra Charter*, is on the desirability of new work bearing a 'contemporary stamp'. This aids understanding, through clarifying the chronological sequence of cultural intervention.

Thirdly, there is the authenticity of the workmanship or method employed in restoring an original work, or in reproducing or copying its original characteristics. This is usually conjectural to a greater or lesser degree. In Japan, however, the *Ise Shrine* is rebuilt every twenty years, to reflect the life-cycle of deities and the time it takes for wooden columns to begin to decay.<sup>7</sup> A living tradition and the cultural skills which accompany it surround the periodic demolition and re-building of the temples (the timber of which would, in any event, be subtly changed with replacements occasioned by decay). In this rare example, the physical heritage is by definition, authentically created and re-created over and over again (at least, up until now).

Fourthly, there is authenticity of setting. Integrity of setting is important, but the presence of dramatic later changes can be instructive. The limestone religious and secular monuments of Vladimir (Russia) – included on the World Heritage List – are surrounded by structures described as representing Soviet planning and design at its worst.<sup>8</sup>

Finally, there is perhaps the most important kind of authenticity of all - authenticity of meaning, or of the associations of a place for the group/s for whom it has its primary use or value. Authenticity of this kind, is exemplified by the importance of heritage to Aboriginal people in Australia and to many other indigenous groups elsewhere. In Australia, indigenous people are responsible for conserving and interpreting their own heritage and may consider adapting it where it is part of a living cultural tradition.

The Postmodern vision will share multiple authenticities and meanings in an intercultural world and will search for an appropriate vehicle to facilitate this exchange. This is the challenge which techniques such as the novel Australian development of cultural mapping are intended to meet. Cultural mapping encompasses a community's diversity of cultural heritage, history and living culture and cultural traditions in the one process.

#### THE QUEST FOR THE HOLY GRAIL

I have argued elsewhere that although authenticity in re-creation and restoration is for a good reason, it is not an end in itself, or else it ends as an unachievable and illusory quest for the Holy Grail.<sup>9</sup> Authenticity is a by-product of a genuine and critical historical and personal awareness; a genuine interest in history and community self-understanding will draw authenticity

in its wake. We should not forget, that fresh evidence and emerging ideas, concepts and issues generate new perspectives that permit us to see old evidence differently. New evidence changes old ideas about the past, just as a fresh interpretation and new historical ideas may change and subtly destabilise old 'evidence'. For example, it has been well-known for a long time that the Parthenon was originally painted in strong colours. This has always been ignored by classicists and aesthetes because it destabilised a particular concept of Greek taste, but our ongoing interpretation of classical Greek culture needs to accommodate it. In much the same way, the reasons for the eighteenth and nineteenth century idealisation of Greek culture call for analysis.

Our understanding needs to encompass the diversity of cultural beliefs and practices. For example, in Thailand, incomplete Buddha images or torso-less Buddha heads on display in museums, demand, in Thai eyes, to be completed physically, as soon as possible, as they are items for reverence. They are not 'museum objects', which are conceptually 'authentic' as in many other cultures.<sup>10</sup>

#### **THE NEW AUSTRALIAN CULTURAL MAPPING TECHNIQUE - A MODEL FOR SHARING AUTHENTICITIES AND CULTURE**

While the principles of ICOMOS promote authenticity as desirable, the means of addressing the global diversity of authenticity and culture are only just being developed and understood. Cultural mapping – a technique for communities to identify and strengthen their own cultures - is emerging in relevant and ethical forms. A methodology developed in Australia is appropriate for documenting and asserting the right to culture and heritage within a multicultural democracy, such as Australia, with its strong indigenous presence.

Cultural mapping is also a technique that responds to the cultural relativism that underpins the recognition of the globe's diversity of authenticity and culture. In this respect, the cultural maps of undemocratic South Africa are being preserved. In the new democracy, the old white supremacist statues and monuments have not been demolished in the way Soviet monuments were demolished with the collapse of the Communist system. These triumphal objects from the Boer and English-speaking past are being physically preserved, but culturally re-positioned. Just as Boer monuments were kept, by the victorious British, South Africa is keeping its white monuments while using media advertisements and other approaches to

position them as part of a long struggle for democracy and social justice.

A model of the way forward perhaps, in which preservation and change are accomplished together and authenticities of material object and cultural interpretation are shared.

#### **MAKING THE NARA DOCUMENT ON AUTHENTICITY WORK**

It is important to develop a framework for promoting global dialogue on 'cultural significance', considered in *universal* and *comparative* terms.

In David Lowenthal's words, 'Global care demands comparative insight'<sup>11</sup>, but equally, *local* understanding demands comparative global insight.

Discussion of why *culture* and *cultural heritage* are important is valuable to all sections of the community. For example, in Australia, a study of post-World War II migrant heritage used focus group sessions to explore concepts of heritage and associations of place in inner-Sydney migrant communities and led to revealing findings useful for achieving equitable conservation.

Cultural mapping' is a powerful tool to establish what communities value as their culture (including cultural heritage) and their ideas about authenticity. The Australian Government has published a relevant new guide to the process, *Mapping Culture - A Guide for Cultural and Economic Development in Communities* 1995<sup>12</sup>. The methodology in the guide is ethical and community-based and encourages each community group to develop its own definition of culture and its interrelationships.

An established forum (including a publication or Internet exchange) would be useful to encourage dialogue about heritage values and practices, including authenticity.

#### **BEYOND A BAD CONSCIENCE - LIVING IN AN AGE OF DEMOCRATIC INTERCULTURALISM**

*Every man knows quite well that, being unique, he is on this earth only once, and that no accident, however unusual, could ever again combine this wonderful diversity into the unity he is. He knows this, but hides it like a bad conscience.*

Friedrich Nietzsche, *Unmodern Observations*<sup>13</sup>

Conserving the cultural significance of heritage sustains knowledge of the past and in so doing promotes



growth in human development and awareness. Understanding the evolutionary flux of authenticity, as part of the process of assimilating history, offers potential for cultural transformation. It demonstrates alternative ways of thinking and being and suggests just how radically human experience and consciousness have varied throughout history. And will surely continue so to do.

Our contemporary identities are increasingly perceived as relative, highly situational and capable of ongoing reinvention, rather than based on a static selfhood, or a concept of 'social authenticity'<sup>14</sup>

In this context, the sharing of culture through mapping, while appreciating the relative, plural and evolutionary nature of authenticity, suggests some of the new possibilities of an Age of Democratic Interculturalism. It is an Age in which aspects of culture, heritage and authenticity are moving closer to centre-stage as new and integrative *leitmotiv*.

#### REFERENCES

- 1 Larsen, K. in Larsen, K. 1995
- 2 von Droste & Bertilsson, U. in Larsen, K. 1995
- 3 Lowenthal, D. in Larsen, K. 1995
- 4 Marquis-Kyle, P. & Walker, M. 1992
- 5 Mitchell, N. in Larsen, K. 1995
- 6 Ruskin, J. 1886
- 7 Ito, N. in Larsen, K. 1995
- 8 Cleere, H. in Larsen, K. 1995
- 9 Young, G. 1991
- 10 Charoenwongsa, P. in Larsen, K. 1995
- 11 Lowenthal, D. in Larsen, K. 1995
- 12 Clark, I., Sutherland, J. & Young, G. 1995
- 13 Arrowsmith, W. 1990
- 14 Jokilehto, J. in Larsen, K. 1995

#### SUMMARY

This paper argues that a preoccupation with authenticity emerged as a product of the Modern Age and became a fetish of nineteenth-century liberal humanism, which stressed Western universal values. In our contemporary condition of Postmodernity-based on cultural relativism, pluralism and diver-

sity interacting with the impacts of electronic digitisation-the assumptions of the old-style Modern Age are under challenge and being displaced.

The tests of authenticity identified by the World Heritage Committee in 1972, based on design, material, workmanship and setting, ignore the diverse authenticities of meaning which exist within different cultural groups and over time. The advancing Millennium sounds a call to look at the present simultaneously with the past. The sharing of multiple heritage meanings and authenticities can develop a nourishing way forward.

The conservation code of Australia ICOMOS, *The Burra Charter*, circumvents the problem of authenticity by focussing on *cultural significance* of which authenticity is but a part. The Australian Government has also developed a method for mapping culture in far greater detail than conventional practice, which could have a role to play in understanding diversity in heritage and authenticity (outlined in the publication, *Mapping Culture - A Guide for Cultural and Economic Development in Communities*). In a Postmodern context, understanding the relative and evolutionary nature of heritage and authenticity could become a new and integrative cultural *leitmotiv*.

#### BIBLIOGRAPHY

- Arrowsmith, W. 1990 'Schopenhauer as Educator', in *Unmodern Observations*, New Haven.
- Benjamin, W. 1979 'The Work of Art in the Age of Mechanical Reproduction', in Benjamin, W. *Illuminations*, Fontana, Great Britain.
- Clark, I., Sutherland, J., & Young, G., 1995, *Mapping Culture - A Guide for Cultural and Economic Development in Communities*, Department of Communications and the Arts, AGPS, Canberra
- Larsen, K. (ed.) 1995 *The Nara Conference on Authenticity in Relation to the World Heritage Convention*, Tapir Publishers, Trondheim, Norway.
- Marquis-Kyle, P & Walker, M. 1992 *The Illustrated Burra Charter*, Australia ICOMOS, Sydney.
- Ruskin, J. 1886 *The Seven Lamps of Architecture*, George Allen, Kent.
- Williams, R. 1983 *Keywords*, Fontana, London.
- Young, G. 1984 *Environmental Conservation - Towards a Philosophy*, Heritage Council of New South Wales, Sydney.
- Young, G. 1996 'Cultural Mapping - Capturing Values, Challenging Silence', *Assessing Social Values: Communities and Experts*, Australian Heritage Commission, Canberra.
- Young, G., 1994 'The Isle of Gothic Silence', *Island*, Issue 60-61.
- Young, G. 199, 'Authenticity in Cultural Conservation', *Australian Planner*, Sydney, Vol 29, No 1.

## "Please, Sir, I want some more": Changes in the scope and focus of Australian heritage

Linda Young

*Cultural Heritage Management, University of Canberra, Australia*

### THE HISTORY OF HERITAGE IN AUSTRALIA

Australia contains two cultural traditions which have left relics now regarded as 'heritage': the indigenous, dating from some 40,000 years ago, and the colonial/post-colonial, dating from 1788; their intersections are in the main, tragic. Even in modern times, the dominant colonial culture expressed ambivalent feelings about both heritages. It was both fashionable and necessary for 19th century settlers to condemn Aboriginal culture as primitive; it justified their informal programs of actual and cultural genocide. Yet at the same time, the stigma of colonisation as a convict dumping ground caused subsequent generations to avert their attention from its earliest remains. The attempt to ignore the foundation of most of the Australian colonies was exacerbated by the colonial condition of envy and longing for the metropolitan centre. This was the root of the so-called 'cultural cringe', which haunted independent Australian expression until perhaps the 1970s, though arguably it may be identified in action even today.

### ABORIGINAL HERITAGE

Aboriginal and colonial cultures were always regarded as fundamentally separate traditions. The ethnography and material culture of Aboriginal people were recorded and collected by European antiquaries and museums from the earliest days of colonisation. A more scientific anthropology developed in the early 20th century, when pioneers of the field such as Radcliffe-Brown formulated functionalist theories that began to explain Aboriginal cultures as rational structures, rather than merely as barbarity. After the First World War a few Australian artists such as Margaret Preston responded to modernism by seeking inspiration in local indigenous forms. Though fairly marginal themselves, they gave Aboriginal culture a new status as Art. However, Aboriginal imagery was then, and is even now, appropriated by white artists and designers without credit for either creativity or ownership.<sup>1</sup>

From the point of view of the dominant colonial culture, Aboriginal places and objects were regarded as either curiosities or specimens. The transient cycles of Aboriginal life meant that few outwardly recognis-

able places or structures could be associated with the culture: most sites significant to Aboriginal people are unmarked landscape features, their dreaming symbolism known only to their guardians. Rock painting and carving sites are spread richly but unevenly throughout the country; they were noted from the earliest days of white colonisation with some wonder, and doubt that Aboriginal people could have created them. The relative paucity of material culture further convinced Europeans that Aboriginal people had little art, skill or tradition, and even such as acknowledged was skewed by the tastes of white collectors for weapons, suggesting that Aboriginal society had no time for leisure.

The first legislative protection for Aboriginal sites was enacted in the Northern Territory (among the richest areas for visible sites) in 1955, and other states followed slowly. The Commonwealth Aboriginal and Torres Strait Islander Heritage Protection Act of 1986 is among the latest, marking a change in focus by specifying that it is the *significance* of the place to an Aboriginal community that makes it of heritage quality. Until the 1980s, the study and management of Aboriginal heritage was almost entirely in the hands of white anthropologists and archaeologists, in museums and the national park services, and heavily influenced by university departments of archaeology and anthropology. Aboriginal sites were regarded as sites for academic research, with no status as elements of on-going or traditional culture, nor, as they are increasingly today, as legal evidence of Aboriginal sovereignty over land.<sup>2</sup>

In the past fifteen years, a major critical movement has emerged, demanding that Aboriginal people receive training and take responsibility to control the relics of their ancient culture. This has generated many ferocious contests over the ownership and control of skeletal and soft tissue samples in museums, burials uncovered by erosion and development, and sacred sites still meaningful to local communities but invisible to subsequent inhabitants. The great taking-back of Aboriginal heritage by Aboriginal people (by no means fully realised yet) has led to increased interest by heritage agencies in the employment of Aboriginal people, in the revision of interpretation of

sites, and in sites marking the contact history of Aboriginal society. To this degree, Aboriginal heritage has been re-established as an enduring, living culture, and its media are arguably better integrated than settler heritage.

### COLONIAL HERITAGE

The first steps in acknowledging the colonial past occurred among artists in Sydney in the confident years between Federation in 1901 and the First World War. In search of picturesque antiquity, artists such as Sydney Ure Smith discovered charm in the oldest parts of the city, with their square Georgian forms, steep landscapes and harbourside location. Beginning in the 1920s, William Hardy Wilson, an Australian-born but British-trained architect, began to draw the more stylish of the stock of Georgian houses, churches and official buildings. He recorded accurately, and embellished the drawings with romantic touches such as ladies in period costume, which imbued each scene with a patina of cute nostalgia. The colonial past was beginning to become beautiful.<sup>3</sup>

The first Australian National Trust emerged in New South Wales in 1945, fifty years after its foundation in the United Kingdom. A handful of high style buildings was recognised as having merit; some were acquired, others recorded in Registers, and all took on a mantle of aesthetic value which hid any tasteless history that may have been associated with each site. The Trust movement spread to all the states by 1963. Its focus was resolutely architectural, with the consequence that the items now filling registers and picture books tended to be at the elite end of building production. Places of historical importance or vernacular presence were meanwhile recorded and often plaqued by state and local historical societies.

The separation of Aboriginal culture, colonial history and architecture continued until the new Labor government established the Australian Heritage Commission in 1975 to survey and conserve all aspects of Australian heritage, including the natural environment as well as Aboriginal and historical sites. It came on stream shortly after the first state heritage agency, the Historic Buildings Council, was established in Victoria in 1974; the other states gradually followed suit, though it was not until 1996 that the last, Tasmania, finally enacted heritage legislation.

Concomitantly, demand grew for staff with skills in archaeology, architecture and history, gradually gen-

erating a new species of professional heritage practitioner. Government commitment to heritage preservation was carried by a surge of community interest in the historic environment in the decade before the 1988 Bicentennial of white colonisation. Inner city suburbs of Victorian terrace houses had become fashionable places to live. At the same time, a booming economy threatened the redevelopment of many historic places with office towers and freeways, producing numerous popular resistance movements outside the traditional National Trust sphere of heritage conservation.

The combined influence of community opinion, government agency at national, state and local levels, and professional presence changed concepts about the nature of heritage resources in the 1980s. The oldest and finest specimens of architecture were now joined by representative specimens of later periods and less elevated status, such as mid-19th century gold boom town halls, medieval revival churches, and eclectic Victorian houses and cottages. A slow push to establish the study of historical archaeology gradually opened recognition of industrial and agricultural sites as heritage resources. Historians and historical societies pointed out that evidence of the past in small events as well as great ones, for ordinary people as well as important men, constituted a valid category of heritage. Technical issues such as the development of criteria for assessing heritage value were addressed by the agencies and by Australia ICOMOS, formed in 1976. The latter produced the Burra Charter in 1979, adapting the Venice Charter to Australian needs and ideas; it listed four categories of cultural significance defining heritage: historic, aesthetic, scientific and social. The development of these categories further expanded the identification of heritage resources.

And the spectrum of heritage continued to enlarge. The context and environment of heritage specimens have come to be identified as important to their intelligibility, as well as adding to their integrity. Thus in the late 1980s there developed a push to classify precincts and streetscapes as having heritage value which deserves protection through planning controls and incentives for restoration. The scale of heritage has moved from the identification of unique items to the acknowledgment that the totality of environmental fabric is important to humans' sense of place and cultural identification.

### HERITAGE PLACES AND HERITAGE OBJECTS

The European tradition has long seen a bifurcation between the identification, collection and management of heritage places and heritage objects. It is partly a function of convenience: objects are generally smaller, more portable and less expensive than buildings or real estate. Where it is realistic to gather specimens together into a museum, it is more difficult (though not impossible) to establish museums of places. Although buildings expropriated or otherwise acquired from kings and put into public service could be said to parallel the opening of aristocratic collections to the public, the history of museums was informed by Enlightenment values of education centuries before historic buildings came to be perceived as an educational resource. There has consequently been little contact between the policies and personnel concerned with the conservation of heritage places and heritage objects.

In Australia, the apparatus of collecting heritage objects (as we now conceive them) through museums was established early in colonial history. The ancestor of the Australian Museum was founded in Sydney in 1829, and the other colonies instituted museums among the first of the cultural organisations that proclaimed the European mastery and civilisation of each outpost. The museums collected specimens of the natural world - animal, vegetable and mineral - among which the Aboriginal people and their goods were included. Standards of ethical collection, provenance and condition were not always adequate by modern criteria, and important material was lost to fire and mould over the years. Today it has been calculated that Australian museums hold about 250,000 items of Aboriginal culture (excluding archaeological material) - a small and finite number to represent the thousands of generations of indigenous occupation of the land.<sup>4</sup>

Object evidence of the colonial history of Australia was confined to a few mementoes of great men such as governors and explorers until the National Trust began to furnish its house museums with appropriate furniture and fittings, beginning in the 1960s. Here a new interest grew in Australian-made furniture; it became a specialisation of a handful of connoisseurs, but while asserting a different consciousness of the Australian conditions of history, it tended to distort the reality of the transfer of Anglo culture and its imports. Meanwhile, the memorabilia category of historical objects was collected not by the state museums, but by libraries which were already acquiring documen-

tary and pictorial material relating to the history of Australia. There was one major exception: the Australian War Memorial, an organisation formed in 1921 though not built until 1940. Its staff had collected World War 1 battlefield memorabilia from returned troops and, as the ANZAC legend of Australian identity took shape after the Gallipoli campaign, they made special collecting trips to check details of the story and gather further iconic specimens.

The 'new social history' of the 1960s took close to twenty years to appear in Australian museums. However, it coincided with a spate of new museum development, itself a product of the interest in colonial history associated with the 1988 Bicentennial, and flourished. Ideas about the nature of historical material now included the evidence of the experience of ordinary people, the marginal and the dispossessed, in environments such as home, work and community. These conditions formed part of the continuum of interest that informed the development of heritage place management at the same time, and contacts began to be made between the two branches of heritage management.

The most obvious case where heritage objects and places link up is on sites where original equipment or furniture survives in situ. Such material is often crucial to understanding the heritage importance of the site, making clear its purposes and use, as for instance on a mining field or a farm complex. This raises the twin problems of the conservation of redundant but significant places and objects - admittedly, a difficult and often expensive proposition, but still requiring strategies to manage. Solutions could be facilitated by more active contact between museums and site managers. A more sinister instance of the contact between the separate authorities managing objects and sites is where a site and its fittings may be broken up for redevelopment of the site. The sampling or rescue of some proportion of buildings fragments or original fittings, and their removal into a museum, may give a veneer of heritage respectability to an exercise that deserved condemnation, not validation. The willingness of museums to collect in this way needs to be subjected to ethical standards similar to the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970). Thus in the same way that museums are expected not to acquire illegally exported goods, so Australian museums could participate more proactively in the preservation of complex heritage places.

These examples show that the continuing separation of the management of heritage objects and heritage places is illogical and unnecessary. The fundamental objectives of each endeavour are the same: to conserve and interpret heritage for the use and enjoyment of the public. The expertise and techniques of both professions could usefully be combined to realise the common objective more effectively. A melding would further strengthen ideas about the nature of heritage - an assertion that unique specimens, whether of buildings or artefacts, do not constitute the sum of cultural heritage, but only one end of the spectrum of human effort.

### TANGIBLE AND INTANGIBLE HERITAGE

Australia lags woefully behind every one of its developmentally-parallel nations in the matter of the preservation of intangible heritage, or folklore and folklife. The lack of attention is grounded in a popularly held concept that folklore/folklife relates only to the old world, and then as myths and legends, with the corollary that it doesn't exist in Australia.<sup>5</sup> This view is ignorant and uninformed, and reprehensible in an environment in which a Commonwealth enquiry into the management of folklore/folklife resources was held and published in 1986-87, but dropped due to political disinterest.<sup>6</sup> The community body representing folklore/folklife practitioners and researchers, the Australian Folk Trust, had its small but crucial government grant abolished early in 1996, and the future of the field looks increasingly grim. Yet the presence in Australia of folklife heritage is not only obvious and predictable, but has been documented in scholarly books and conferences for more than ten years.

Various definitions of folk culture are available: in academic terms, it represents the conservative, as opposed to elite or popular, cultural manifestations of certain social segments; to UNESCO, it constitutes a group-oriented and tradition-based expression of cultural and social identity. Its manifestations are both tangible and intangible, but are essential to the self-identity of individuals and groups. By all definitions, it is clear that Australian society contains a plethora of folk traditions that constitute a valuable heritage resource. Indeed, this field may most fully contain the cultural heritage of immigrant groups whose interests are today supported by official government policy in favour of multiculturalism.

Few emigrants to Australia, whether as convicts two hundred years ago, or war refugees in the more

recent past, managed to bring substantial material accoutrements with them; but all carried cultural baggage in their minds and psyches, with which they established new lives still touched by old traditions. Besides the more obvious expressions of old country music, costume and foodways, this cultural baggage contained religious and superstitious beliefs, practices of child and family management, and work patterns and techniques. These inform the lives and products of generations of people even when they are far from the origins of the culture, and add richness to the diversity of human experience. Such traditions deserve to be acknowledged and cared for as heritage resources, as indeed they are in many other nations, on a par with the acknowledged types of place and artefact heritage, because they enlarge and enrich the communal idea of what it means to be an Australian person .

Recent Commonwealth government support for multiculturalism has stimulated the interest of both object and place heritage organisations to identify and collect or register the material expressions of folklore/folklife as translated to Australia. This aim is beginning to produce a body of material which could be identified as of folk production, such as churches employing traditional forms and decorations, and objects for traditional functions, often rites of passage. At the same time, a large project undertaken by the federal Office of Multicultural Affairs in 1989-90 to record a selection of folk-type personal and domestic objects, turned out an inadequate, decontextualised and untheorised book which diverted the systematic study of such material for several years.<sup>7</sup>

What is lacking is a federally-organised agency to stimulate folklore/folklife research by funding and coordinating it, and thus demonstrating its relevance to contemporary Australia. The existing heritage collecting and recording bodies could be more active in carrying out their own programs in this field, and they could be more supportive of efforts to establish an independent agency with the larger brief.

### CONCLUSION

Heritage resources in Australia have been managed in a systematic way only within the past fifty years. Within this period, ideas about what constitutes essential heritage have grown more stringent, but also more extensive. Nonetheless, just as the orphan-boy *Oliver Twist* needed more soup, so does Australia need to recognise and incorporate more materials and intangibles as elements of its national heritage.

## REFERENCES

- 1 Philip Jones, 'Perceptions of Aboriginal art: a history' in Peter Sutton (ed), *Dreamings: The Arts of Aboriginal Australia*, Melbourne, 1988.
- 2 Sharon Sullivan, 'Custodianship of Aboriginal sites in south-eastern Australia' in Isabel McBryde (ed), *Who Owns the Past?*, Melbourne, 1985, p.147-50; Graeme Ward, 'Archaeology and legislation in Australia' in Graham Connah (ed), *Australian Field Archaeology: A Guide to Techniques*, Canberra, 1983.
- 3 Graham Davison, 'A brief history of the Australian heritage movement', in Graham Davison and Chris McConville (eds), *A Heritage Handbook*, Sydney, 1991, p.15.
- 4 Margaret Anderson, *Heritage Collections in Australia: Report*, Melbourne, 1991, p.27.
- 5 Graham Seal, *The Hidden Culture: Folklore in Australian Society*, Melbourne, 1989.
- 6 *Folklife, Our Living Heritage: Report of the Committee of Inquiry into Folklife in Australia*, Canberra, 1987.
- 7 Judith Winternitz, *Australia's Hidden Heritage*, Canberra, 1990.

## SUMMARY

The heritages of Australia's ancient indigenous culture and of its 200-year old colonial culture have been protected by legislation and government agencies only since after the second World War. During these fifty years, there has been a major shift from the protection of unique specimens to a view that representative or contextual heritage items are also necessary to preserve the ambit of our rich variety of cultural inheritance. Following Oliver Twist's famous demand for more soup from the workhouse kitchen, this paper calls for an even broader view of the scope of heritage. It comprises two proposals: 1. That heritage places (eg, buildings, sites) and heritage objects (eg, furnishings, machinery) should be brought together to make meaningful interpretations of the past; and 2. that intangible

heritage (or folklore/folklife) associated with heritage places should be recorded and interpreted in heritage places. In the Australian case, the first proposal challenges the conceptual and administrative separation of places and objects, and the second attempts to open up a field of cultural heritage almost entirely ignored in current heritage management practice. In sum, the paper is a call for more, and more inclusive, definitions of heritage material.

## RÉSUMÉ

Le patrimoine de l'ancienne culture indigène Australienne et de ses deux cent ans de culture coloniale n'a été protégée par la législation et les agences gouvernementales qu'après la deuxième Guerre Mondiale. Pendant ces dernières cinquante années, il y a eu un sévère détournement de la protection des spécimens uniques par se tourner vers l'opinion que les objets typiques et contextuels du patrimoine sont aussi nécessaires afin de préserver l'étendu de notre heritage culturel, si riche et si varié. Le romancier anglais Charles Dickens, par son petit héros orphelin Oliver Twist, demande plus de potage. Cet exposé demande, non pas plus de potage, mais une vision plus large dans l'envergure des problèmes. Ces problèmes demandent deux solutions. Premièrement, que le patrimoine des endroits (par exemple, les bâtiments, les sites) et le patrimoine des objets (par exemple, la machinerie, les meubles) soient plus rapprochés par représenter plus justement et sérieusement le passé. Deuxièmement, que le patrimoine intangible (c'est à dire le folklore et la vie folklorique), s'il est associé à un site, soit enregistré et interprété comme un seul fait et non séparément. En ce que concerne l'Australie, la première solution pose un défi à l'administration conceptuelle qui sépare site et objet. La deuxième solution essaie d'ouvrir un champ de patrimoine culturel presque entièrement néglégé par la direction pratique actuelle. En résumé, cet exposé est un appel pur que les définitions du patrimoine matériel soient plus complètes et plus nombreuses.

**SUB-TOPIC B. - POLITICS AND ECONOMICS**

**SOUS-THEME B. - POLITIQUE ET ECONOMIE**





## National architecture of rural settlements in West Siberia

### A. Afanasiev

#### *Russia*

Rich history of Siberia and Siberian settlements has united historians, ethnologists, architects, art critics, archeologists in their efforts to preserve relics of history, architecture and unique natural objects survived till present days.

As a rule such relics of past are located in historically rural settlements dated back to the 16th century when Siberia was quickly populated at the initiative of Russian government. First human being in the South of West Siberia according to the archeological researches belonged to the neolithic stage.

These settlements, unique natural objects and zones of archeological researches were inspected by specialists of Kemerovo and Omsk Universities together with Moscow architects in their numerous joint expeditions in period from 1988 till 1992. Results of inspection and archive investigations became a base for the regional programme "Historical and cultural heritage".

One of the ways to preserve and demonstrate the cultural heritage is to create a network of museums in the open air on inhabited territories. They are located in rural settlements where historical lay-out and monuments of national architecture take place. Natural environment is also taken into account. Each project is unique and depends on national character of the population located on certain territory, its religion, style of life, type of habitation, customs, traditions etc.

Here we list a few examples of organisation of eco-museums situated in Kemerovo region in natural and originally architectural environment where the basic material factor is national architecture.

#### **Eco-MUSEUM - "TAZGOL"**

First experience of organisation of eco-museum in West Siberia has been carried out in southern part of Kemerovo region in the settlement called Ust-Anzas, in Highland Shori. People can get to the place only through taiga paths or by helicopters.

Most population of the settlement are Turkic speaking shorczi. Eco-museum "Tazgol" (p.1) is situated in the central part of Ust-Anzas on the picturesque bank of

river. The basis of the museum in the open air is a complex of architectural and ethnographical monuments connected with activity of Mass department of Altai holy mission in XIX century. Restoration and reconstruction of traditional living, household and worshipping objects in natural environment was planned for the purpose of preservation of centuries-old historical and cultural heritage of Highland Shori population.

The eco-museum is building according with a specially worked out General plan. Such approach gives a possibility to exhibit monuments of material and spiritual culture of shorczi and Russian population in traditional natural and cultural environment of those places.

There were several types of habitation till first quarter of XX century. The oldest and most primitive one is "odag" - right-angled framework summer shelter made of branches. It has a form of truncated pyramid. For its construction four stanchions with forks at both ends were digged into ground. Two longitudinal and two transversal poles were put into the forks. Long cutted trunks leaned against the poles made walls. They left a hole in upper part for moving off smoke. They made a door in one of the walls, usually in eastern one. The hearth was made in the deepening of earthen floor.

Sometimes the walls of "odag" were covered with titch bark, fir-tree branches, second cover of poles and earth. This way it was used as winter dwellings.

In late XIX - the beginning of the XX century a log jurt "Senek" (p.2,3) became prevalent winter dwelling. The "Senek" has a gable roof covered with birch bark paddings and logs. "Senek" has a wooden floor. Outside at the entrance they made a shed - "pullbar". Under the shed they kept household instruments, firewoods, hunting dogs lived there. The jurt was enclosed with a wooden poles fence with a gate. There was cattle inside the fence in summer and in winter they kept hay there.

From the beginning of XX century Russian log hut - izbas became prevalent winter dwellings (p.4) of shor nationality. This way summer jurt was built side by side with a log hut.

In late XIX century - the beginning of XX century the settlement Ust-Anzas became cultural and fair center. It happened due to settlement of mission (p.5) which included Saint Trinity Church, school, missionary house, barn (p.6), psalm-reader house. At present some buildings are under reconstruction.

#### **Eco-MUSEUM "CHOLKOI".**

Teleuti - are ancient aboriginals of Siberia. This nationality is of Turkic origin which has preserved ethnic originality and self-consciousness live in few settlements of Kemerovo region. Population is about 3000 men. Teleuti is one of few Siberian nationalities which have preserved the whole complex of traditional culture: buildings, household facilities, clothes, adornments, ceremonies, national cuisine etc. Their main form of religion is shamanism. The ancient and prevalent type of population in the region are ulusses.

By the beginning of XX century ulusses had already had streets planning. For example in ulus called Cheluhoevo, there were two streets of log huts which situated in turn with earth houses. One of these streets has been preserved till our days. Base of exposition of eco-museum "Cholkoï" - few preserved log huts and household buildings are real monuments of national architecture of the end of XIX - beginning of XX century.

Several types of teleuties houses in the center of the settlement are included in the plan of reconstruction of eco-museum. First type: summer dwelling - alanchik. It has round form with pointed roof with a hole in the of the roof for moving off smoke. The framework of summer dwelling was made of poles tied up to upper part. The framework was covered with larch rind. Inside low wide benches were made along walls. A hearth pit are situated in the center of clay floor.

Second type: right-angled earth houses. Walls are double wattle-fence coated with clay and covered up with earth. Roof made of logs has cone-shaped form. Roof is covered with birch bark, earth, turf. For moving off smoke a hole is made in the center of roof.

Third type - summer square-angled jurts. Each angle is 4 meter length. The jurts have 6-8 rows of logs. Roof has form of truncated pyramid with a hole for moving off smoke. Framework is covered with birch bark, earth or turf. This types of summer jurts were built in all teleuties ulusses.

In XIX century teleuti adopted from russians log huts. Log huts of well-to-do teleuties were wattle-fenced. Inside there were household constructions: barns, banyas, cattle enclosures. At every dwelling they established a cult place called "som" made of 10-15 birch trunks tied with white ribbons.

#### **Eco-MUSEUM "KALMAKI"**

Eco-museum is organised in old tatar ulus Yurti-Konstantinovi, northern part of Kemerovo region. Historic part of the settlement is a base of eco-museum "Kalmaki". It includes a complex of architectural and ethnographical monuments and remains of middle-age settlement. The museum was named in honour of small nationality - kalmaki of eastern ethnographic group of Siberian tatars.

Central part of eco-museum is main street with two-stories buildings and square. Unfortunately upper part of mosque with minaret has been destroyed. Russian migrants from European part of Russia had great influence on buildings character of the settlement. One can trace the influence in architecture of Medresse and mulla's house which was built in the middle of XIX and the beginning of XX century. All buildings of eco-museum "Kalmaki" are subject to restoration as monuments of national architecture. Tourists of eco-museum can see kalmaki's dwellings of earlier period - framework earth houses, roofs made of birch bark and poles, framework jurts made of thick felt. Ethnographical exposition gives a possibility to learn about traditional culture, way of life, national trades.

#### **RUSSIAN SETTLEMENTS OF RUSSIA.**

Russian settlements of Siberia are part of Russian ethnic group. Russian population preserved the tradition of dwelling's construction from Russian migrants of XVI century. They also learnt some new ways due to severe climate conditions and purpose of settlement. Purpose of settlement was clearly defined during developing of Siberia.

Among first Russian settlements there were built postal, trade, cloistral ones etc.

Moscow-Siberian route, used till the end of XIX century, extended for 13537 kilometers and it was the longest route in world. Part of the route went through northern part of Kemerovo region.

Villages and settlements located by the route had both-side planning and were very lengthy. Sometimes they extended for 2-4 kilometers. To become more compact narrow side of log hut built faced to the

route. This way butt-ends of log huts, barns, gates faced street. Fences - "zaplaty" - with double gates and wicket-gate under roof prevailed. In the end of XIX - the beginning of XX century high density planning run along both sides of the route. Houses fronts, gates, "zaplaty" made one line. Prevalent types of houses there were four-wall, five-wall and multi-wall log houses. The houses were decorated with facade fretwork ornaments.

Trade settlements had different types of buildings constructed depending on their way of using. There were two-stored wooden houses, stone-made barns and shops.

It is planned to establish an eco-museum - "Russian village "Ishim" on the Moscow -Siberian route and enlarge exposition of museum of peasants way of living in Krasnoye village where annual fairs took place to preserve historical and cultural heritage of russian migrants.

Monastic settlement will be represented in village called Pisannaya, which was a part of Tomsko-Alexseevskogo monastery in XVII-XVIII centuries. This unic complex combines national architectural features (including cult buildings) and folklore-ethnographical way of living of russian siberian village on different stages of historical development.

Trade center will be live museum of natioanal trades. Monastic settlement will be included in a composition of existed and working national park "Tomskaya Pisanitsa".

The historically-cultural and natural museum-preserve "Tomskaya Pisanitsa" was founded in 1988-1995. The museum-preserve "Tomskaya Pisanitsa" is situated on the area of 140 ha of a forest-park zone, on the right bank of the Tom river in Yashkino district, Kemerovo region. The ancient sanctuary "Tomskaya Pisanitsa" is the basis of the museum.

The museum includes several complex zones of display in the open air:

- Tomskaya Pisanitsa - is unique memorial of rock art, culture and history of siberian people,
- Architectural and ethnographic area of the Shor Ulus,
- Zone of mythology, epos and calendars of siberian people,
- Archaeodrome with ancient dwellings and burial places,

- Museum of Asian Rock Art,
- Nature of the museum-preserve,
- Museum of natural history (historacal geology, mineralogy, palaeontology).

This is an authentic complex of dwellings and economic buildings of the Shor of the end of the XIX - the beginning of the XX century, consisting of a dwelling "Em", a summer kitchen "Senek", a barn "Aimorok", a smithy, a bath "Melcha", a calf-house, a pigsty, a hen-house and a stable.

At the end of the XIX century single-cell izbas and five-wall huts borrowed from russians became prevalent winter dwellings of the Shors. Along with these a log yurta "senek" was also widely spread. The "senek" has a gable roof covered with grooves made from halves of logs with birch bark paddings. Inside a hand-mill with a flour-bin and a clay hearth pit are situated. There are benches for sitting cut into the walls. Pots, pans and food products were to be put there. There were shelves above the benches.

The museum complex "Archaeodrom" includes genuine reconstructions of ancient dwellings of siberian peoples that lived in the Bronze Age, the early Iron Age and the Middle Ages and pavillion exposition of original burial places from the late Stone Age to the Middle Ages collected during excavations n the territory of the Kemerovo region. The reconstructions were made by the specialists of the museum-preserve and the students of the Department of History, Kemerovo University.

The programme "Historical and cultural heritage" is carried out by the regional administration under the scientific leadership of Kemerovo and Omsk Universities. The west siberian regional branch of russian committee of Ecomos plays an active part in this work which includes:

- Monitoring the conditions of relics of the past and culture,
- Project development of national architecture museums,
- Development of projects for zones of historical monuments protection,
- Author's supervision of projects fulfilment,
- Participation in development of the regional law "Protection and use of historical and cultural relics of the past".



Fig. 1. Eco-museum "Tazgol"



Fig. 2. A log jurt "Senek"



Fig. 3. A log jurt "Senek"



Fig. 4. A log hut-izba - winter dwelling



Fig. 5. Settlement of mission



Fig. 6. Barn of mission - reconstruction



## La sauvegarde de l'architecture vernaculaire en Bulgarie. Passe, présent, des idées sur l'avenir

Rachel Anguelova

*Bulgarie*

Au fil des années, l'idée de la sauvegarde de l'architecture vernaculaire trouve de plus en plus d'adeptes dans le monde. Il n'est pas facile d'évoquer toutes les raisons de cette prise de conscience croissante de la valeur culturelle et historique impérissable des monuments de l'architecture populaire et des agglomérations qu'ils ont formées. Or, il est deux raisons principales et liées - la nécessité de plus en plus grande de sauvegarder l'identité culturelle et l'originalité nationale dans les conditions d'un milieu de vie toujours plus uniformisé d'où la réaction de l'homme qui ressent le besoin de pouvoir choisir un milieu architectural différent de celui qui l'entoure dans le quotidien.

Ce phénomène se produit de manière analogue en Bulgarie dont le milieu anthropogène et naturel a subi, au cours de la seconde moitié du XX-e s., des changements radicaux et, pour la plupart d'entre eux, irréversibles. Au pôle opposé se situent des vestiges architecturaux importants, encore conservés, d'un passé riche quoique rempli de vicissitudes au cours de son histoire. Ces deux tendances contradictoires ont mis les acteurs de la sauvegarde du patrimoine bulgare culturel et historique face à des problèmes assez compliqués.

Le territoire relativement petit de la République de Bulgarie est particulièrement riche en monuments architecturaux et artistiques créés au cours des siècles par les différentes tribus et populations. Parmi ceux qui sont conservés jusqu'à nos jours, 40 000 sont reconnus comme étant des monuments historiques et sont placés sous la protection de l'État. Il s'agit de traces matérielles et culturelles qui couvrent une étendue temporelle allant de l'an 4 000 av. J.-C. jusqu'à nos jours. Les conditions historiques spécifiques font que les monuments les plus nombreux (10 000, donc 1/4 des monuments reconnus) et relativement bien conservés sont ceux de l'architecture populaire construits aux XVIII-e et XIX-e siècles.

En fait, ce patrimoine culturel, considérable par son volume et sa valeur, est dispersé sur tout le territoire du pays. Une grande partie de ce patrimoine est pourtant concentrée dans des cités-réserves dont 44 sont déclarées telles et sont conservées dans leur ensemble, ce qui représente le degré supérieur dans la hiérarchie de la sauvegarde. Presque la moitié de ces cités sont des réserves archéologiques. La plupart sont en dehors des villes, alors que d'autres se trouvent à

l'intérieur des villes moyennes et grandes dont la longue existence historique a créé une structure urbaine à plusieurs couches. Ainsi, parmi les 23 réserves architecturales, 7 ont une structure à plusieurs couches et elles continuent à se développer en tant qu'agglomérations modernes. Parmi elles, la ville de Nessebar, sur la côte de la Mer Noire, figure sur la Liste du patrimoine culturel mondial de l'UNESCO (aux côtés de 6 autres monuments architecturaux et artistiques bulgares et deux réserves naturelles).

Ces 23 réserves architecturales, où prédomine l'architecture populaire, occupent une place différente dans la hiérarchie des agglomérations du pays. Dix d'entre elles sont des villages et possèdent une structure urbaine presque entièrement conservée; il y a quatre petites villes qui présentent les mêmes caractéristiques des valeurs, tandis que les 9 autres ne sont que des noyaux historiques dans des agglomérations qui existent et se développent encore aujourd'hui: 4 se trouvent dans de grandes villes, 3 dans des villes moyennes et 2 dans de petites villes. La science bulgare de conservation est convaincue que l'influence de l'architecture populaire "in situ", dans le milieu et les conditions de sa création, est la plus forte. Malgré les difficultés financières, d'organisation et de gestion, elle s'en tient fermement à cette conviction et cherche à la traduire de manière conséquente dans la pratique, contrairement aux tendances, qui existent ailleurs dans le monde, à créer des musées de plain air.

Les ensembles originaux d'architecture populaire témoignent non seulement du passé du peuple et de ses capacités créatrices, mais constituent un préalable à la sauvegarde de l'identité culturelle de la nation, de la physionomie individuelle et de l'atmosphère de chaque agglomération, ainsi qu'un correctif de son développement actuel et futur.

La sauvegarde des monuments de la culture en Bulgarie, y compris de l'architecture populaire, peut être envisagée, à titre conventionnel, à travers deux étapes, inégales quant à leur durée et à leur effet: de 1952 à 1990 et depuis 1990. Pendant la première période de plus de 35 ans, un système bien clair a été mis en place sur une base d'État. Ce système fonctionnait avec la participation d'organismes spécialisés de méthodologie, de recherche, de planification, d'exécution et de gestion. Des organisations publiques et la



population y prenaient également part. Ce système comportait les étapes d'activité suivantes:

- Un travail de documentation, d'étude et de protection des qualités historiques et artistiques du patrimoine architectural à travers la reconnaissance officielle, dans la Liste nationale, des monuments et des ensembles en tant que monuments de la culture ou des réserves à statut spécial. Le rôle principal, dans cette activité, revient à l'Institut national des monuments de la culture, créé en 1957. Cet institut bénéficie de l'aide active des autorités locales, qui s'engagent à sauvegarder le patrimoine culturel sur leur territoire, ainsi que des instituts de recherche, de musées, d'unions de création et, en cas de besoin, de conseils nationaux de coordination qui réunissent des représentants de tous ceux qui sont intéressés à sauvegarder tel monument ou tel ensemble.
- Des travaux de **conservation et de restauration** selon la valeur et l'état technique des monuments de la culture. C'est l'Institut national des monuments de la culture qui avait l'initiative dans l'élaboration de projets et dans l'approbation d'autres projets commandés à des ateliers externes. L'institut confiait la réalisation de ces projets à des groupes spécialisés de construction. L'Institut donnait son avis sur les plans régionaux d'aménagement du territoire et d'urbanisme des agglomérations à architecture ancienne. De cette façon il garantissait l'intégration favorable des monuments et des ensembles dans les agglomérations modernes.
- En tant qu'éléments d'agglomérations habitables ou conformes à leur première destination, les monuments de l'architecture populaire faisaient l'objet de travaux d'actualisation modérés afin de s'adapter aux critères actuels de vie, sans que leur valeur historique soit atteinte. L'adaptation et la socialisation des monuments de l'architecture populaire, faites sous le contrôle d'organismes compétents, constituaient une autre forme de maintien d'un nombre plus grand de spécimens de l'architecture populaire, ce qui correspondait aux besoins actuels de leurs habitants et de la société.

L'État assurait tous les moyens nécessaires pour financer les recherches, pour documenter, conserver et restaurer les monuments, sans égard à leur statut de propriété d'État, d'église, de municipalité ou privée, ce qui a été très favorable aux monuments et constituait une expérience positive dans notre pays. Tout ceci garantissait la réalisation compétente et radicale de toutes les étapes, sans faire intervenir des intérêts personnels et sans porter atteinte à la valeur des monuments tout en les mettant à l'abri de modifications arbitraires et de déformations quant à

leur fonctionnement intégral.

Cette activité était facilitée par la Loi de 1969 sur les monuments de la culture et les musées, ainsi que par les dispositions subséquentes à cette loi. Quoique imparfaite et, dans une large mesure, restrictive et pas toujours stimulant les propriétaires et les usagers des monuments de la culture, cette législation réglementait néanmoins par voie légale les droits et les obligations de tous les sujets qui participaient à la sauvegarde. Elle rendait possible assez bien l'activité pratique et, ce qui est l'essentiel, tout le monde en tenait compte.

Un autre acquis positif dans l'organisation administrative du fonctionnement des réserves architecturales, c'était la gestion autonome municipale des parties anciennes de deux grandes villes bulgares - Plovdiv et Lovetch. Ces autorités locales avaient le soin de la sauvegarde, du maintien et de l'ensemble de la surveillance du fonctionnement de ces noyaux urbains en tant que parties d'une agglomération moderne.

Certes, au cours de ces 35 années, les organes de sauvegarde des monuments de la culture - tant au niveau local qu'au niveau national - avaient eu leurs échecs, car souvent ils ne parvenaient pas à sauver certains monuments anciens face à la construction, à leur place, de bâtiments nouveaux ou des travaux d'urbanisme, de création de lignes de transports et de communication. Malgré certaines défaites, la "guerre" était gagnée et vers 1990 le bilan des résultats de la sauvegarde du patrimoine culturel en Bulgarie était globalement positif.

Il n'en est pas ainsi des cinq dernières années. L'État n'a plus les mêmes possibilités financières et les moyens que son budget accorde aux monuments de la culture, quoique élevés en chiffres absolus, sont en réalité dix fois plus petits en raison de l'inflation et de la libéralisation des prix. Ces moyens sont orientés naturellement de préférence aux monuments à importance mondiale et nationale, aux destinations menacées de destruction. Ceci a un effet néfaste sur les monuments de l'architecture populaire qui n'occupent pas une position très élevée dans l'échelle des valeurs nationales et qui, à cause de leurs matériaux peu durables, exigent des moyens considérables de restauration et de maintien. Ceci est particulièrement valable pour les réserves architecturales qui ont besoin de bien plus de moyens.

L'adoption, au cours des dernières années, de certaines lois de restitution et l'idée mal comprise d'"affranchissement" de la pensée ont eu pour conséquence un paradoxe bizarre - le sentiment d'im-

punité face aux lois d'avant 1990 et ceci aussi bien chez les individus que chez certains organes municipaux, étatiques ou publics. Et bien que la Loi sur les monuments de la culture soit toujours en vigueur, très peu de gens la respectent, y compris même parfois l'administration judiciaire.

Le changement du système politique et d'état après 1990 a réduit ou supprimé certains éléments du système de sauvegarde des monuments de la culture au centre et dans le pays, sans en créer de nouveaux à leur place, conformément aux nouvelles réalités. D'où le danger pour leur état et les atteintes, petites et grandes, à leur égard, allant jusqu'à la destruction, sont devenues incontrôlables et impunies. Et si, d'une façon générale, la situation n'est pas encore catastrophique, elle est assez tragique quant à l'architecture populaire qui est une trace matérielle très vulnérable de notre passé. Exploiter, comme le font aujourd'hui les propriétaires, cette architecture populaire pour en obtenir un maximum de bénéfice sans tenir compte des valeurs et des dégâts, détériore de façon irréparable ces monuments. Et les autorités locales et centrales ont très peu de moyens pour s'y opposer.

Est-ce que la situation est sans issue? Nous pensons que non et qu'elle peut être assainie si l'on prend des mesures rapides et efficaces. Le temps de détérioration n'est pas si long et celle-ci n'est pas irréversible. Si les hommes politiques, les hommes d'état et la société dans son ensemble font preuve de bonne volonté, beaucoup de choses peuvent se faire pour parvenir au tournant désirable.

Il faudrait, en premier lieu, adopter une nouvelle Loi sur les monuments immobiliers de la culture qui corresponde aux nouvelles réalités. Cette loi, parallèlement à des sanctions plus sévères contre ceux qui portent atteinte aux monuments et des garanties de mise en exécution de ces sanctions, il faudrait favoriser ceux qui s'occupent de leur sauvegarde. Il faudrait prévoir, outre les encouragements d'ordre moral, des encouragements matériels: des préférences fiscales et administratives; des crédits sans intérêt ou à intérêt bas aux propriétaires qui s'engagent personnellement à restaurer et à entretenir leurs bâtiments-monuments de la culture; assurer non seulement des subventions d'état, mais aussi d'autres moyens par la voie des dons et des sponsors, développer une activité économique, de la publicité etc.; créer des fondations à des buts non-lucratifs qui s'occupent du patrimoine culturel.

Il faudrait, en deuxième lieu, rétablir et consolider le système assez détraqué de gestion administrative et de surveillance étatique de la sauvegarde afin qu'une efficacité égale à celle du passé soit atteinte. Muni de

nouvelles structures et orienté vers de nouvelles activités, ce système devrait être décentralisé autant que possible pour mieux agir sur les lieux mêmes où se trouvent les monuments de la culture.

En troisième lieu, les spécialistes et les médias devraient déployer un maximum d'efforts pour sensibiliser les individus et la société afin qu'ils réagissent activement contre toute atteinte à ce patrimoine culturel national, qui d'ailleurs nous appartient, mais appartient aussi à la communauté internationale et nous légitime, aux yeux du monde, comme une nation ayant de vieilles traditions culturelles.

Ce patrimoine nous est légué par le passé comme un message tourné vers le présent et le futur. Nous en avons besoin comme l'air et l'eau. Sans son identité culturelle aucune nation, pas plus qu'un arbre déraciné, ne saurait exister et se développer.

## RÉSUMÉ

### Activités et résultats jusqu'en 1990

- la place de l'architecture vernaculaire dans le système national de sauvegarde - à partir du monument isolé jusqu'à l'agglomération et l'environnement;
- financer la sauvegarde - les dispositions de la Loi en vigueur (1969);
- les problèmes sociaux de la sauvegarde - une adaptation graduelle selon la catégorie des monuments, la forme de propriété, le mode d'utilisation;
- les activités administratives de la sauvegarde - attirer les institutions d'état et publiques intéressées ou participantes;
- sensibiliser la société et les citoyens.

### Le présent et ses risques (1990-1995)

- "l'affranchissement" de la pensée et des responsabilités - le refus, de la part de citoyens, d'organes publics et d'état, de respecter les lois;
- déconstruire le système national de sauvegarde sans y mettre en place un nouveau système qui réponde aux réalités d'aujourd'hui;
- une baisse sensible des subventions provenant du budget d'état et les conséquences graves pour l'architecture vernaculaire.

### Des idées de revitalisation du système de sauvegarde

- une législation nouvelle qui corresponde aux nouvelles réalités;
- garantir des préférences - fiscales et autres - afin de stimuler l'intérêt des propriétaires à sauvegarder le patrimoine;
- un contrôle rigoureux, de la part des autorités d'état et publiques, sur la conformité aux dispositions des lois - préférentielles et de sanction;
- assurer une participation personnelle et sociale au financement de l'activité de sauvegarde;
- coordonner l'activité des institutions d'état et des institutions publiques afin de sauvegarder l'architecture vernaculaire.



Fig. 1. Maison en bois de la ville d'Elena



Fig. 4. Maison du village d'Arbanassi (site architectural protégé)



Fig. 2. Maison en bois de la ville de Triavna



Fig. 5. Maison de la ville de Melnik (site architectural protégé)



Fig. 3. Rue de la ville d'Elena



Fig. 6. Maison de la ville de Koprivtchitsa (site protégé)





Fig. 7. Rue de Vieille ville de Nessebar (patrimoine mondial)



Fig. 8. Rue du village de Dolen (site protégé)



Fig. 9. Rue du village de Kovatchevitsa (site protégé)



Fig. 10. Rue du village de Bojentsi (site architectural protégé)



Fig. 11. Vue du village de Pirin



Fig. 12. Vue du village de Techevo, partie ouest des Rhodopes

## The role of Inhabitants on Conservation: Evaluation of Change in Traditional Residential Architecture

Dr. N. Gül Asatekin - Assoc. Prof.

*METU Department of Architecture, Turkey*

This paper addresses the problem of change in the traditional residential architecture in Anatolia. Description of the characteristics of this architectural group is not aimed because of the typological/richness of the existing building stock. So, the concept of "change" due to the contribution of the users have been the focus of this paper. A very brief information aiming only to give a general portrait of the dwelling unit is presented to create a reference frame for "changes". Neither the historical background nor the plan typology of these buildings are discussed in this paper. Exclusion of traditional urban forms created by these houses is the other limitation. *The residential unit* becomes the focus of the study.

The residential unit, *the dwelling*, is generally defined as socially produced and socially effective building reflecting the structures of the society which has created the built environment (Acar, 1979:1). This definition contains a great variety of residential unit types shaped according to both regional qualities and characteristics and/or requirements of the social units (the families) creating these dwellings. A very coarse allocation with respect to size -both at environmental and building scales- results in two main groups which help to clarify the boundaries of the study:

- **Mansion (Kösk, Konak, Yali)** : Large scale buildings with rich architectural programme, reflecting the characteristics of the capital city and/or metropolitan settlements.

- **House (Ev, Konut, Hane, Dam)** : Modest scale buildings forming the main group of residential units, reflecting the characteristics of the settlement from physical, social, cultural, economical viewpoints.

The urban dwellings, where (1) The buildings lots are rather limited due to the urban landuse characteristics; (2) Service spaces are defined and designed according to the social and economical requirements of the social group living in and (3) The house is also shaped due to the social, economical, cultural characteristics of the family "MODEST SCALE URBAN DWELLINGS". They create the basis of the general understanding of traditional Anatolian dwellings.

The context of this term is still very complicated not only

due to the variety of houses spread over a vast area, but also due to the historical, cultural economical factors. Due to the cultural background of Ottoman Empire, one could not find a unified culture and a nation in the modern sense. Ottoman Empire contained in itself a "mosaic of cultures" (Balamir, Asatekin, 1988: 6) belonging to different religious and/or ethnic origins.

Due to this variety in the social structure, both the urban forms and the house forms exhibit quite a wide range of variations within the concept of the "traditional". This variation which can be collected under "Ottoman" or "Anatolian" (Arel, 1981: 20-23), do not represent a religion and ethnicity based evolution and cannot be explained by a continuum on which several cultures are overlapping (Arel, 1981: 20-23). It can be defined by a cultural diffusion created by co-existence of different social groups. Such a coexistence with the contribution of physical, social, economical and political impulses reach to the most appropriate solution for each specific case. Neither chronological priority nor quantitative abundance or crafts monopoly define the dominating characteristics of traditional Anatolian houses by themselves (Asatekin, 1994). All are effective in varying degrees according to the "circumstances" where the "circumstance" can be defined in respect to: (1) location and size of the settlement, (2) natural characteristics of the environment, (3) economical conditions, (4) cultural and historical background of inhabitants, (5) social composition and structure of inhabitants, (6) technology.

The most relevant solution for each circumstance emerges as the model pertinent for the whole social group. As a result, the traditional Anatolian dwelling has evolved depending upon "appropriateness to circumstance" and was not totally based on ethnic and/or religious identity.

There is a great variety framed by this statement: There may be products constructed with stone timber, brick or mudbrick. Construction technique may vary as load bearing system, post and lintel or skeleton system composite use of these techniques are widely spread all over Turkey. (Fig. 1)

The buildings are mostly two-storey and one-storey high there are also quite a number of 3-storey high

buildings.

The living unit is not only the building itself. The courtyard is the part of the living unit and the building lot as a whole acts as the dwelling unit. The spatial organisation fulfills the requirements of the traditional life style. Family economy, the role of the women, inter and intra familial relations are expressed in the spatial system.

The streets are continuation of dwelling units. Many of the interfamilial activities take place in the streets. So, streets cannot be evaded to totally understand the traditional residential architecture in Turkey. (Fig.2)

Today, in Republican Turkey, there are great changes (Asatekin, 1994): Technology, economy, politics and consequently, the culture is being changed. Architecture, as a material witness as well as a physical product of these factors, also changes. The residential architecture finds its contemporary interpretation within this framework.

Modernisation or, rather, Westernisation has been injected to Republican Turkey instead of being acquired through a natural process. That is the reason of several dichotomies that one can observe in Modern Turkey. Urban/rural dichotomy is the most striking one where the former appears to be more "European"; technology bound and where the characteristics of architecture is shaped in line to international movements. The latter, on the contrary is still agriculture dependent and representing traditional characteristics socially and architecturally.

The second dichotomy can clearly be observed within the urban settlement itself: The old/now, traditional/modern co-exist in these areas. The newly developed areas comprise internationally shaped, planned and organised architectural products in one hand, and slum areas exhibit traditional characteristics of an organic but illegal architectural formation on the other hand. The historical/traditional districts, still surviving though being subjected to a great pressure of modernisation can be thought as one of these dichotomies as well: The old/new. In this case, even preservation/ architecture turns out to be a conceptual dichotomy within this chaotic phenomenon - though they cannot be thought apart.

When the residential architecture is carefully observed within the scope of these dichotomies, the modern vs. traditional is still relevant and the variety comprised by these two poles is much more chaotic from architectural interrelations between the dwelling

unit and the family who lives in.

Since the subject of this paper is defined in reference to the present situation of the traditional architectural units, the focus will be on the physical alterations of the traditional dwellings in relation to the user characteristics aiming to define the family/dwelling interrelation to set out the restoration principles of these buildings.

When the changes in environmental characteristics and the building lot/street relations are examined it is mostly observed that the streets change to be totally public in character. So, the hierarchical system of dwelling /street /neighborhood relations correspond to the hierarchy of private/semi-public/public relations. Its social reflection is that, continuation of domestic life in the street is totally broken. As a continuation, the interface loses its importance and acts as a barrier rather than a transitory zone permitting communication. (Fig.3)

Another factor accentuating this change in the hierarchical interrelations is the contemporary/functions of such buildings. These buildings created for the characteristics of original owners are being abandoned by them. Then, due to the location of these historical districts within the urban settlements, either the functions or the quality and quantity of the inhabitants alter. Both cases are influential and cause alterations to a great extent. In the first case, introduction of new functions require different spatial systems which do not fit to the original spatial system. In most of the cases, more than one single function are tried to be fulfilled in the traditional dwelling unit. So, privacy zones are directly effected and new hierarchies are tried to be created.

In the latter case continuation of the residential function can be observed. But, even in this case, there are several possibilities: The most common possibility is the use of an architectural dwelling by more than one social dwelling unit. In this case, alterations are inevitable. New privacy zones are to be described for each social unit sharing the architectural unit. So, it turns out to be a public zone in itself. On the other hand even in the case of having one social unit in the traditional dwelling, contemporary needs, requirements and expectations of the new users may cause a great deal of changes for being different than the original creator. The type of change due to environmental characteristics is not in a direct correlation with the environmental factors. On the contrary, it can be stated that, the changes are very repetitive and can be observed in any kind of environmental conditions. In this scope, the types of change is analysed in general at Ankara case and eight main groups which can cover almost all pos-

sibilities of change at architectural scale is determined. These can be listed as follows:

**a) Deterioration** can be described as decay or deformation of a part of the dwelling unit or its elements due to the natural conditions. This is a physical phenomenon which occurs due to natural causes without any conscious human interference except the lack of maintenance. Climatic conditions such as water (in the form of rain, snow, underground water or humidity), the temperature changes, air movements, physical properties and the age of material(s) effect this group of change. (Fig. 4)

**b) Demolition** can be described as the limits of the previous group. So, it can be described as the absence of a part of the dwelling unit or its elements due to natural conditions. (Fig. 5)

Being a natural phenomena without any human interference, deterioration and demolition are observed in all of the cases at different rates. It can be clearly stated that the rate of deterioration or demolition is in direct relation with the degree of maintenance. In the case of edifices which are either overloaded or underloaded, the deterioration increases. It means that, one aspect of this change is quantity of users. But the other aspect is the socio-economical status. Physical outcome of the existence of tenants of low income groups is a high degree of deterioration may reach to the point of demolition whereas if the owner resides in the edifice, deterioration and demolition becomes less.

**c) Removal** is the absence of a part of the artifact or its elements due to conscious interventions. Environmental factors as well as socio-economical and cultural background of the users effect the phenomenon. (Fig. 6)

Removal is mostly observed in architectural element scale. Window(s), door(s), "seki"(s), fireplace(s), and cupboard are the main features subjected to this type of intervention. It can be stated that, they are mostly removed to attain the spatial quality required by the modern objectives. If the lifestyle of the user does not fit to the spatial characteristics of the architectural unit, removal is preferred for the sake of being "modern". It should be noted that, some of the features may represent characteristics which lost their validity due to contemporary living standards as in the case of fireplaces; but the still valid features such as windows and doors are also subject to this type of intervention. Thus, relevancy is not a criteria in this case whereas social factor becomes important.

Though not observed as often, removal of some service spaces can also observed. This intervention, contrasting the above items, is increased in the case of owners living in the architectural dwelling unit. This is a natural result of the legal restrictions in relation to the rights of ownership in Turkey.

**d) Alteration** can be defined as the modification of the characteristics of an existing part of an artefact or its elements due to conscious intervention. Form, dimension(s), material, color, texture may be subjected to alteration in relation to the socio-economical and cultural background of the users. (Fig. 7)

Alteration is the most general type of change observed in any scale. There may be spatial changes, or it can be at the scale of architectural features. In the first group, there may be variations: (a) The quality of space may alter. A semi-open space can be altered to be a closed space as in the case of open sofa's balconies to be an extension of its related space, or vice versa, a closed space may altered to be an open-space as in the case of a "projection" changed to be a balcony.

The windows and the exterior doors form the group of mostly altered architectural features. Their sizes are generally enlarged. The material may also be altered from timber generally to metal. It may be stated that social factor is very influential in addition to the limitation of lifespan of timber and the requirement extra illumination in the related spaces.

**e) Addition** is the quantitative increase and repetition of an existing architectural feature within the dwelling unit due to conscious intervention. This repetition is not qualitative. The characteristics of the addition(s) resemble the characteristics of the construction date due to their forms, materials, dimensions, details and even their color. Secondly, they resemble the social, economical, cultural background of the users. (Fig. 8)

**f) New Construction** is the introduction of a new architectural feature which doesn't exist in the original building. This phenomenon is the continuation of the previous one and the nature of new constructions are dependent upon the environmental characteristics as well as user characteristics. (Fig. 9)

New construction is mostly done to acquire some new requirements of the users and observed in the construction of service spaces. But, these are also cases of new constructions to have living spaces. The main reason of this is the existence of more than one social



unit within the edifice. It is probable to find new constructions within the edifice. But new constructions within the courtyard is more general type of intervention. These new constructions may be totally or partly attached to the original building, or it may be built apart from the building. In each, the rate of both the destruction of the physical characteristics and the spatial qualities/hierarchy differs. But, in any of these possibilities, the courtyard is directly effected. There is also the probability of adding a whole flat to the existing edifice or addition of a mezzanine floor (though it is not observed in the designed cases). The architectural characteristics of the new constructions are of very low quality in most of the cases.

**g) Division** is the separation of some of the spaces either to have more than one dwelling unit within the traditional dwelling unit or to create more than one space within the same dwelling unit. This intervention can be either within the boundaries of the whole building lot or it can be limited to the main building only. Consequently, not only the internal spaces but also the outdoor spaces are subjected to this type of change. The type of division in relation to the internal spaces can be listed as (1) lateral division, (2) vertical division or (3) both of them together.

Further analysis of division is resulted with several groupings of intervention types as follows:

- g1) Obstruction to the continuity of the original spatial system in order to create different dwelling units: This type of intervention is most generally realised the removal or alteration of architectural elements. In this respect, doors and windows are subjected to such changes in the case of lateral divisions and the staircases are either removed or altered in the case of vertical divisions. As a continuation, if both types of division are existent, then all of the architectural elements may be subjected change.
- g2) Creation of smaller spaces for the sake of a new spatial system: If built-up spaces are studied, in this case, sofa's are the potential spaces of such intervention. Consequently addition of a wall with or without architectural elements as door(s) window(s), niche(s) and cupboard(s) can be the solution. The result of the division ends with functional alterations to acquire an extra room or to add a service space such as kitchen, or a storage space. Continuation of "sofa" function is yet other probability.
- g3) Creation of open and/or closed spaces by the division of open and semi-open spaces: This group can be accepted as the continuation of the previ-

ous item: This intervention mostly aims to create several number of dwelling units and can be realized by the addition of new (wall)s or new service (space)s.

**h) Attachment** is the creation of a larger space through the removal of a part of the original edifice. Main aim of this intervention is to acquire larger hall that can contain fashionable furnitures such as sitting and eating groups, display cabinets which are the "modern" requirements of a guest-room. This aim can realized by the demolition of the walls with or without architectural elements.

The second evaluation is done in relation to the use of furniture and appliances. In this study, spatial alterations and their reflections on the family institution have been questioned. This double evaluation has been done for each space and according to its possible present function. Observation depending up these evaluations are as follows:

When the surface treatment is taken into consideration, it can be claimed that, the skins (shells of the contained spaces for the living activities, sleeping activity and co-existence of both) do not change the treatment of the shel to a great extend. The most influential change occurs by the introduction of furniture and appliances since the concept of "room" had not been altered basicly. It is still multi-purpose though it seems to be more specialised at first. Co-existence of different functions such as living, sleeping, and eating still continue. This characteristic can be detected from the choice of the furniture as well. The sofa-bed combination sometimes by the attachment of a few book shelves is typical. Bed symbolyses the nighttime activity, "sofa" is for the daytime activity and the shelves are for the exposition of status symbols. The form, material and rate of ornament of this furniture may vary according to the socio-economical strata that the family belongs to, but its connotation is the same. Their quantity also show variety; there may be one sofa in a dwelling unit, or it may be more than one -up to four.

Existence of sitting groups including large armchairs points out the introduction of the concept of guest-room to display the welfare of the family (Fig.) This is an autochthonous concept that can be accepted relevant to all socio-economical groups in Turkey. Only the quality changes in accordance with status of the owner. The sitting group consists of several pieces and it is possible observe them in almost all guest rooms of the cases investigated. So, the qualitative and quantitative characteristics of the space is not a limitation for this

item. They are stocked in the guest room in way or other. And, it should also be stated that the existence of these type of furniture effects the interventions of several architectural elements, most probably the "sekis" are destroyed for the benefit of them.

The display cabinets are also important as status: They are highly ornamented and used to exhibit important valuable pieces owned by the family. They are located in the guest rooms and their sizes are important. Greater the object, higher the status. Consequently, they mostly influence the architectural elements of the related space: Some of the windows, niches and/or fireplaces are either hidden or totally damaged. The other impact of this object is it is mostly situated at a location to form a focal point, and the rest of the furniture is oriented accordingly. (Fig. 10)

Existence of some appliances such as color TV, VCR, music sets are the symbols of status though they need not directly show the economical power of the family.

As a general statement, most of the architectural elements are either hidden or altered or removed by the introduction of new furniture and/or appliances. In the case of edifices dating back to a period when furniture had come into use, change becomes less.

In the case of wet areas, i.e. the service spaces, the surfaces, of the are altered for ease of cleaning in addition to the aim of creating water-proof surface coverings. Kitchens exhibit a great deal of objects in the studied cases. Apart from the type of ovens, the size of refrigerator, mini- baking ovens, the saucepan-sets an kettle-sets with fashionable designs and materials (contemporary choice is stainless steel showing the expectation of reaching to a higher status). The other important factor relevant for most of the kitchens is the preference of flourescent lamps for lighting. This choice is also observed in some of the living rooms. (Fig. 11)

The bathrooms are observed to be of secondary importance in the studied cases. Some of the dwelling units do not have bathrooms, and some of them are in the courtyard. The most general solution is the bathroom+WC combination in low hygenic conditions. It is also probable to find bathrooms as very small divisions in kitchen, or, kitchens may function as bathrooms during bathing activity. This dual use is also probable for the rooms. It should be stated that, "gus\_lhane"s, (ablution spaces) as original features comprised in the traditional dwellings are not totally being used for this function. Some of them are altered to cupboards. This is an

interesting observation to the fact that, the later solutions for this activity do not represent any better conditions than the conditions of "gus\_lhane"s. But, when the appliances are questioned, washing machines of different qualities have been observed. They may be located in bathrooms, in WC space, in the kitchen or even in the living room. It should also stated that the existence of water heating installation is very rare and of low qualities if it exists.

The "sofa"s are subjected to major alterations. (Fig. 12) The main reason is the different life styles of the users and the break of the direct reciprocity of the social and the architectural dwelling units by the injection of more than one social units in the single edifice. Consequently, as being one of the largest spaces, "sofa"s are most altered to create more spaces such as room, kitchen, and/or storage spaces. Continuation of original function is quite rare.

There are several other objects which may be located in different spaces. The sewing machine and working tables are important objects of this group for being influential on the future of architectural elements of the space that they belong to because of the requirement of efficient light for these two objects, they are mostly attached the wall of the space and located next to a window. In that case, it is observed that most of the windows are altered to be larger ones. So, these objects are influential for the edifice as well. The stoves are other objects influencing the architectural unit. Their outlets become important where original chimneys are existent. In most of the cases windows are the places from where smoke in vented away. In this respect, windows turn out to be the architectural elements subjected several changes. Most of the solutions of this problem are wrong, but, there are few examples of intelligent interventions which can also be used within the scope of restoration criteria. (Fig. 13)

Location of stoves should also be considered in the restoration phase being located in the most proper position to gain maximum heat for maximum number of spaces in each dwelling unit.

The courtyards are mostly changed in character. Street/courtyard/building continuity do not exist anymore. Continuation of the domestic life on the street in totally broken. So, the courtyard turns out to be a spare area in which some of requirements can be answered.

The concept of "change" introduced into this research is defined as the paramer of evaluation to search for decisions of conservation/restoration.

Preservation/restoration requires the continuity of a cultural value at any scale and of any kind to fulfill its transmission of it to the future in its most proper condition. This brief definition can be accepted as a universal discourse in theoretical base. Still, it should be formulated according to the special characteristic(s), potential(s) and problem(s) of each case.

Evaluation of "change" can give clues of future trends in addition to the existing solutions of the users. From this viewpoint, change can be the interface to understand the requirements of the social group who uses the existing physical medium. As long as the reciprocity between the original users and its architectural environment is broken in time; change can lead to of restoration decisions.

In accordance with the autochthonous characteristics of Turkey, a specific factor should be evaluated: The reason(s) of change of these dwellings by the newcomers of urban settlements. When the question is formulated at this point, it can be stated that the immigrants mostly prefer to live either in the traditional districts or in the squatter areas within which they can constitute the spatial system that they know or they are familiar with. The visible reason of this tendency may be economic in character, but, the social and cultural background is also important (Ünyapınar, 1981) can be claimed that, the immigrants prefer to live in the environments most similar to the ones that they come from. The communication with the relatives or fellow townsmen had migrated to the urban areas before is also effective in this choice. So, a continuation relevancy in both person/family/ neighborhood related and room/dwelling unit/street relations can be stated. From the theoretical scope of restoration/preservation, this hierarchical relation of privacy/semiprivacy/publicity is to be evaluated. If there is a continuity, the changes become natural though unconscious. The meaning of courtyard or street are still the same. The continuity of private life on the street is still relevant, and the street facade of the architectural unit is an interface. In this respect, the main problem of the restoration/preservation discourse is the evaluation of the physical change for the benefit of the edifice that is questioned.

First impact is the change of hierarchical relationships. This ends with creating barrier's instead of interface's. In this framework, the concept of semi-privacy diminution and publicity becomes dominant. But, if this new relations are reevaluated according to the restoration theories and with reference to the potential(s) and characteristics of each tradition dwelling unit, this may end with correct solutions.

The term "correct solution" comprises several require-

ments: First of all, each case should be analysed in detail with all of the necessary stages such as documentation, historic research, comparative study, restitution project. The identification of changes and their evaluation from the viewpoint of restoration theories should also be done. The social group(s) should thoroughly studied and understood for the analysis/evaluation of the correlation of two dwelling units. The use of furniture is also an item of analysis so that restoration can stop unconscious destruction of architectural features for the sake of status symbols.

One step further, the hierarchical relationship pattern of both the original state of the architectural unit and the environment and their contemporary characteristics are important data for design methodology. These patterns, with their unity and coherence in space are totally traditional and can create an important basis for contemporary methodology which is originated from and relevant for Turkey.

#### SELECTED BIBLIOGRAPHY

ACAR, Erhan, (1979). "A Brief History of Housing as a Social Product: The Anatolian Case", *Two Essays on Housing*, Ankara: METU Limited distribution.

AREL, Ayda, (1981). *Osmanlı Anadolu Konutunda Tarihsel Sorunlar*, Ege Üniversitesi.

ASATEKİN, N. G., (1994). *The Role of the Inhabitant in Conservation: A proposal for the Evaluation of Traditional Residential Architecture in Anatolia*, METU, unpublished Ph.D. thesis, Ankara.

BALAMIR, Aydan; ASATEKİN, G., (1988). "On Varieties of Traditional and Traditionalism", paper submitted to International Symposium of "Traditional Dwellings and Settlements in a Comparative Perspective", University of California, Berkeley, April 7/10.

KUBAN, Dogan, (1982). *Türk ve İslam Sanatı Üzerine Denemeler*, İstanbul: Arkeoloji ve Sanat Yayınları.

#### SUMMARY

The paper aims at representing the physical changes in the traditional dwelling units in Turkey.

A brief introduction of the architectural characteristics of the residential units create the first part of the study.

The concept of "change" is introduced to understand the relations of the past and the present at the second part of the paper.

In this part, the physical change is tried to be explained with reference to the social change in these traditional environments. They are tried to be classified according to the quality of the physical interventions. The changes of the interior are explained in relation to the life style of the users.

Photos: from the Archive of the METU, Faculty of Architecture and from the archive of Gül Asatekin.



Fig. 1. Variety of construction techniques and materials a) Mugla, b)Ankara

Fig. 2. Streets are continuation of dwelling units.

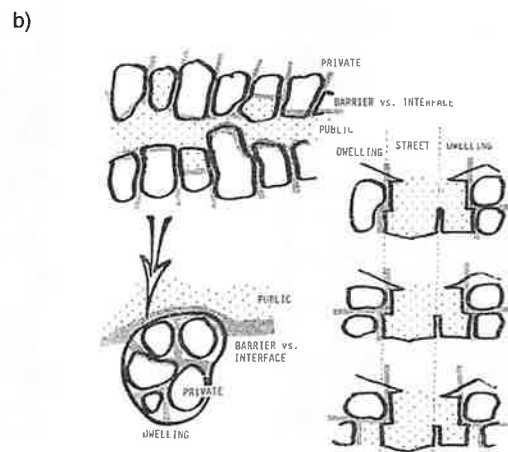
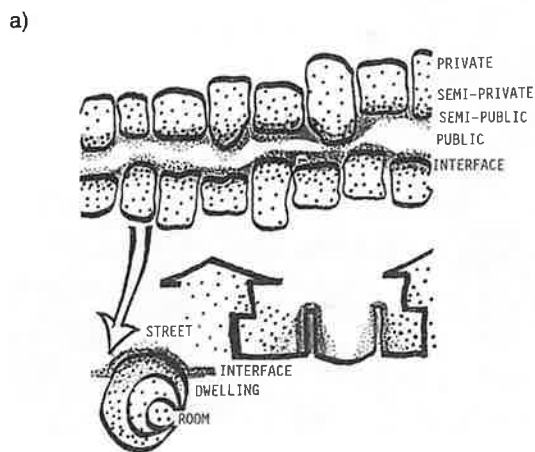


Fig. 3. a) Hierarchical system of privacy in traditional dwelling units. b) Contemporary situation of privacy zones in traditional dwelling units.



Fig. 4. Deterioration: Ankara

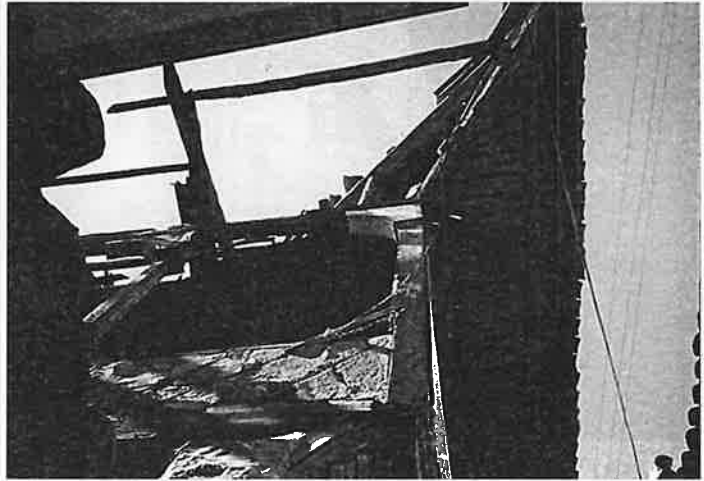


Fig. 5. Demolition: Ankara



Fig. 6. Removal Egirdir



Fig. 7: Alteration: a) Beypazari, b) Foça





Fig. 8. Addition a) Ankara, b) Mugla

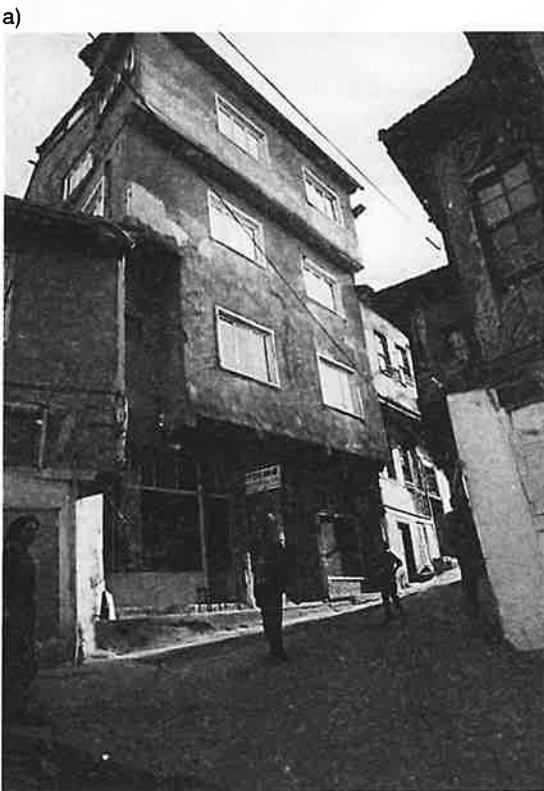


Fig. 9. a), b) New Construction: Ankara

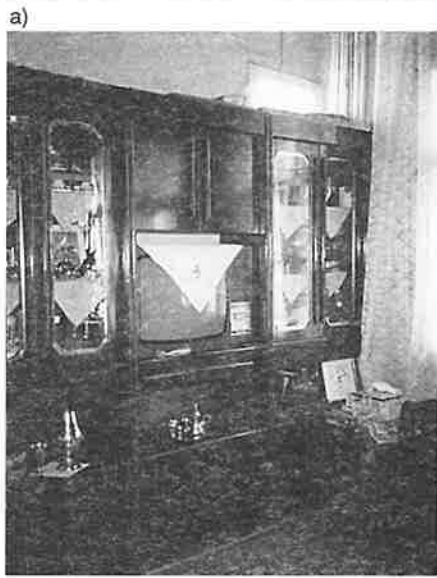


Fig.10. Furniture changes the architectural unit-Display cabinet a) Ankara, b) Kusadasi



Fig.11. Furniture changes the architectural unit-kitchen: Mugla



Fig.12. Alteration of sofa: Mugla

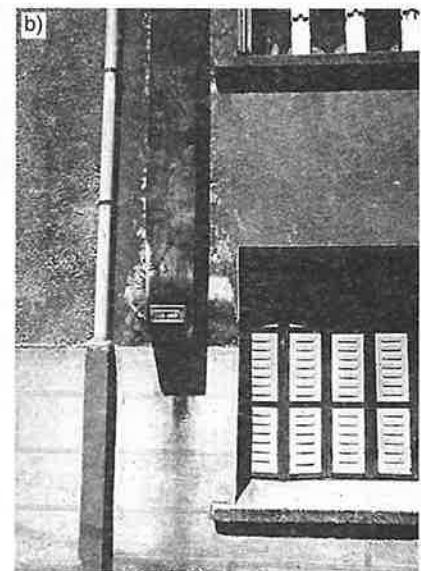


Fig.13. Solutions can be intelligent  
a) Ankara, b) Tire



## **Social aspects in Protection of Monuments in danger. Polish experience of international collaboration**

**Marek Baranski**

*The Ateliers for Conservation of Cultural Property (PKZ) Warsaw, Poland*

Post-war restoration of Polish cultural heritage being seriously damaged is still not finished. There are still a great number of historic buildings awaiting professional assistance and what is more important, for financial backing, because the scale of damages surpassed the economy of destroyed country. The great restoration projects completed in Poland gave an opportunity for training and provide conservation practice to numerous architects, engineers, technicians and artist conservators.

Establishment in 1951 the Ateliers for Conservation of Cultural Property (PKZ) as a multidisciplinary organization specialising in building - restoration and conservation works was the important factor of increase Polish conservation potency. Due to close collaboration of a different disciplines specialists it was possible to create a team able to work very flexible on various historical monuments providing an opportunity for constant exchange of conservation experience. Their experience was quickly utilised in the restoration projects implemented abroad in: Egypt, Germany, Russia, Algeria, Vietnam and many other countries. Apart of a routine restoration contracts, PKZ had organized research and conservation missions aiming to perform works in monuments in danger. Polish experts closely cooperated with the local authorities and together with foreign conservators researched the monuments and archaeological sites, did documentation in order to elaborate the conservation programmes for their protection and future restoration works. But the most important was a preparation of a strategy for implementation of works, because available financial resources limited the possible action.

The restoration project of the Hatshepsut Temple in Deir El Bahari in Egypt, undertaken by Polish experts in the 60ties was planned for a long period of time. Crucial for its implementation was to create a team of workers both for building - restoration works and for quarrying the stone, because the limestone from the modern quarry was not suitable for reconstruction works. Therefore the ancient quarry was opened, what needed a team of workers able to work with stone using ancient technics. The problem was, that in Luxor there had not been enough qualified masons and stone dressers. Some experts were brought by the

Egyptian Antiquities Organization from Cairo. The clever Mission's policy was to teach and offer training for the local workers and gave them employment opportunity in the next years. After period of 20 years in Deir El Bahari worked a team of masons able to realise the works of an excellent quality. Similar problems occurred in other missions acting in Markovi Kuli mediaeval stronghold in Prilep (Macedonia), Qalat Bani Hammad in Algeria, and in Cham monumental complex in Mi Son (Vietnam). Due to close collaboration with the local citizens it was possible to select the most able workers, teach them suitable technics and simultaneously encourage them with the principles of conservation. In this way it was possible to create a team of people be at stake and involved in protection of local monuments. Specific situation was present at archaeological sites i.e. El Ashmunein (ancient Hermopolis Magna) in Egypt, Palmyra in Syria, Mi Son in Vietnam where operated Polish experts. The great area of the sites and numerous loose decorated elements being spread on entire area needed special conservation approach. Apart of obligatory research and restoration Missions work, its members took advantage of a friendly relations with the site wardens and local community to increase their sensitivity for the issue of protection of architectural elements endangered by vandals or exposed for deterioration. Such action resulted in temporary protection of many elements, or they were moved after photo documentation to depots. In Mi Son two ruined halls after restoration were arranged for the Museum of Cham sculpture.

PKZ research and conservation mission in Phnom Penh worked in the Gallery of the Silver Pagoda conserving a 600 m long wall painting. Its state was serious, because of a great roof damages and rising damp from sewage canal going along the walls. Under the supervision of the mission experts, team of inexperienced in conservation workers and technicians could participate in the restoration process beginning from documentation, building - restoration works, students of Fine Art Academy in Phnom Penh were involved into recording the extant remains of the painting, technological analyses and conservation works. Except of the conservation works implementation, the most important factor of the Mission activity was professional introduction of workers and artists into complex

preservation problems creating their awareness for protection of original structure of the monuments. Polish experts could also influenced Mongolian specialists with their experience in adaptation of preventive means and simple protection techniques able to be employed by inexperienced in conservation local workers. This could be easy use in implementation of preservation works in Erdene Zuu Monastery in Charchorin or in other Mongolian sites .

PKZ specialists considering participation in the Angkor restoration project came to conclusion, that this project because of its enormous scale, can only be implemented with the strong activation of Cambodian capabilities. International assistance would help in training, technical advise and supply of specialist equipment. But, international assistance offered to Cambodia should meet a local partners able to adopt it or be ready for partnership collaboration. Therefore, PKZ elaborated EDUCON Project as a supplementary to international action of Angkor historic complex restoration. This Project was offered to UNESCO as a Polish contribution to international action. It was focused on training and education of local staff based on practical involvement of inexperienced workers into process of monuments restoration under close supervision of international experts. Realisation of this programme would based on people's talents and creativity. It would result in development of their skills and craftsmanship according to conservation standards. Close collaboration between foreign experts and local staff would be essential for selection of the best trainee in order to provide them an extra opportunities for further development their knowledge and skills. Implementation of this project would be a very attractive job opportunity and considerably increase social awareness to the issue of protection of cultural heritage of Cambodia.

Similar principle were formulated in the idea programme for creation of a series of archaeological parks in the Massif Calcaire in Syria. The great number of deserted in late antiquity villages, farm houses and churches at present are in danger because of dynamic development of the region and increasing number of tourists. The specific situation rather preclude any conventional actions. But, it would be possible to activate local communities. The goals can be reached twofold, by involvement of local citizens to restoration actions in order to adopt historical buildings for workshops, where ancient trades and crafts would be performed by other members of the community. These workshops could play also a role of a training centres, where students of archaeology, architecture, fine arts, not only from Syria would be able to experi-

ment under the supervision of professional craftsmen producing replicas of ancient carpets, shoes, cloths, sculptures or elements of architectural decoration. It could also a great tourist attraction to see men at work with the possibility of personal participation in such activities. Completion of this ambitious project needs both Syrian government support and participation of numerous international organizations providing professional assistance and financial resources for beginning of the project. Its realisation should benefit with conservation and protection of endangered monuments and increase of social understanding for monuments protection concept, be also a new job opportunity and be unique center for experimental archaeology.

Above mentioned examples confirms that collaboration with the local communities is indispensable when consider great scale preservation projects. In an extreme cases it is the only way to act, because still financial resources given for training and protection of monuments are not adequate for the present needs. The modest resources provided for the site protection should be used in the most efficient way. It should be considered that collaboration between individual highly qualified conservator or architect and local workers can do plenty for protection of endangered monuments. The importance of specialist training and social activation in the field of conservation is constantly appraised by international institutions and organizations, such as UNESCO, ICOMOS, but only on site collaboration can be crucial for the global problem of protection of the World Heritage.

#### BIBLIOGRAPHY:

1. Barański M., La collaboration polono-egyptienne. La Mission archeologique de conservation d'el Ashmunein, in: "Les Ateliers Polonais de Conservation - PKZ et la sauvegarde du patrimoine culturel", Varsovie 1993
2. Barański M., Conserve or Restore . The Dilemma of the preservation of ancient monuments, in: [ed. Thiel M.J.] "Conservation of Stone and Other Materials"
3. RILEM /UNESCO Congress , Paris 1993 vol. I-II, pp. 839-844
4. Barański M., The Markovi Kuli Fortress in Prilep (Macedonia) as an example of a conservation concept, in: *Ochrona Zabytków* 1/1995 pp. 63-68
5. Barański M., Tourist enhancement and site protection of Massif Calcaire monuments, in: [ed. Muhesen S., Kadour M.] *Papers of International colloquium " Aleppo and the Silk Road"*, Damascus 1994, pp. 102 -104
6. [ed. Barański M., Krasniewska K.], *Polish Conservators of Monuments in Asia*, Warszawa 1994
7. Wysocki Z., Scientific Research - the preliminary step in the conservation of monuments, in: [ed. S. Jakobielski] "50 years of Polish Excavations in Egypt and the Near East" Varsovie 1992

## Conservation et chômage, un nouvel aspect de la Suisse

Monica Bilfinger, historienne d'art

Suisse

### 1. LE CHÔMAGE EN SUISSE

La Suisse a longtemps été le pays le plus riche d'Europe, voire même le pays disposant du revenu par habitant le plus élevé du monde. Elle n'a cédé que depuis peu de temps cette position dominante en 1993 Luxembourg était à la tête des pays les plus riches. Depuis quelques années, tout d'abord de manière déguisée puis, à partir des années 1990, publiquement, la Suisse est touchée par le chômage.

Pour être plus précis, le chômage s'est accru en Suisse à partir de 1991 de manière exponentielle. Les statistiques de l'Office fédéral de l'industrie, des arts et métiers et du travail (OFIAMT) indiquent pour 1995 une moyenne annuelle de 4.2% de chômeurs inscrits, ce que représente près de 153'000 personnes. Ce chiffre ne tient pas compte des chômeurs de longue durée, c'est-à-dire des personnes, que sont au chômage depuis plus de 24 mois et qui disparaissent des statistiques. Selon des indications officielles, il s'agirait, en 1995, de 39'000 personnes supplémentaires, ce chiffre ne tenant pas compte d'un nombre élevé de personnes en situation irrégulière. Les pronostics pour 1996 ont tout d'abord été très optimistes. Les autorités escomptaient une légère amélioration de la situation économique et un nombre estimé d'environ 150'000 chômeurs pour 1996. Entre temps, ce pronostic, du fait d'une augmentation exceptionnellement élevée du chômage en janvier, a déjà été corrigé à la hausse et l'estimation pour 1996 s'élève au minimum à 155'000 personnes.

Le chômage en Suisse a pour l'essentiel des causes structurelles. L'évolution rapide qui caractérise le monde professionnel - la Suisse ne dispose pratiquement d'aucune ressource naturelle et l'économie dépend pour une grande partie d'une spécialisation dans des domaines de pointe - a provoqué, à travers une rationalisation accrue et de nouvelles formes de management plus efficaces, d'importantes restructurations. Dans ces secteurs, de moins en moins d'hommes et de femmes produisent de plus en plus de marchandises. Par ailleurs, la Suisse occupe une position isolée et peu favorable dans le domaine du commerce extérieur. Le refus d'entrer dans le marché commun a ainsi son prix. La croissance conjoncturelle est réduite et la relance n'est pas en vue. Le niveau incompressible du chômage s'est régulière-

ment accru au cours de ces dernières années, contrairement à ce que certains espéraient.

### 2. L'ASSURANCE CHÔMAGE

Depuis 1972, l'accès à la caisse d'assurance chômage est régi en Suisse sur le plan fédéral et l'affiliation est obligatoire pour tous les salariés. Le pourcentage des cotisations est fixe et, de même que l'assurance vieillesse et survivants, il est déduit directement du salaire et versé à une caisse d'assurance étatisée.

Les personnes qui se trouvent au chômage sans qu'il y ait faute professionnelle se voient accordées un premier délai cadre, durant lequel elles reçoivent de la caisse de chômage une indemnité journalière. Le niveau de cette indemnité se calcule sur la base du dernier salaire perçu. Lorsque le délai est achevé et que toutes les indemnités journalières ont été perçues, le chômeur est exclu des ayants droits et son dossier est transmis à l'assistance sociale.

L'administration, le calcul et le paiement des indemnités de chômage est généralement assuré par la commune du lieu de résidence. Un renouvellement du délai cadre est possible jusqu'à fin 1996 sous certaines conditions, par exemple en cas d'occupation temporaire, durant laquelle le chômeur est employé durant une ou plusieurs périodes renouvelables de six mois.

La Confédération et les cantons ont pris, outre les mesures financières prévues par la loi, des mesures visant à la réintégration des travailleurs dans la vie active. Il existe par exemple des mesures d'encouragement à l'emploi, de soutien à la création d'entreprises, ainsi que des programmes de formation continue et d'occupation des chômeurs.

### 3. LES PROGRAMMES D'OCCUPATION DES CHÔMEURS

Nous privilégierons dans ce cadre les programmes d'occupation des chômeurs réalisés en liaison avec la conservation du patrimoine. Commençons donc à examiner plus en détail les conditions de base.

La loi du 23 juin 1995 prévoit à l'article 72: "L'assurance encourage l'occupation temporaire des assurés dans le cadre de programmes lancés par des institutions publiques ou privées ne visant pas un profit et destinés à fournir une activité ou à assurer la

réinsertion dans la vie active. De tels programmes ne doivent cependant pas directement concurrencer l'économie privée. - L'assurance peut encourager l'engagement passager des assurés dans le cadre de stages professionnels dans des entreprises ou des administrations."

Nous touchons là à une autre particularité suisse. La conservation des monuments représente en Suisse une tâche dévolue aux cantons, avec un soutien subsidiaire de la Confédération. Chaque canton (à une exception près) possède dans le cadre de son administration un service cantonal des monuments historiques. A ce jour, il n'existe pas de conservation des monuments en main privée. Pour cette raison, le secteur de la conservation, qu'il s'agisse de l'acquisition de données de base, de l'établissement d'inventaires ou de la diffusion dans le public, constitue un champ d'application presque idéal pour des programmes d'occupation temporaire de chômeurs.

Une situation analogue de crise économique a déjà existé dans les années 1930. A l'époque, il n'existait pas encore d'assurance chômage obligatoire et ce furent donc les cercles privés de l'économie et, prioritairement, les organisations professionnelles qui, en collaboration avec l'Office fédéral de l'industrie, des arts et métiers et du travail (OFIAMT) et les offices cantonaux de l'emploi, prirent des mesures destinées à combattre le chômage. L'une de ces mesures fut la création, en 1932, du Service du travail technique. La Société suisse des ingénieurs et des architectes, la Société technique suisse et la Société suisse des traditions populaires se réunirent avec des représentants des autorités en vue de fonder une association ayant pour but "la création de postes de travail temporaires destinés aux techniciens ayant perdu leur travail en vue de soulager l'assistance aux chômeurs". Un premier mandat fut donné par la Société suisse des traditions populaires en vue d'une recherche dans le cadre du domaine b.ti. Les maisons rurales du canton de Zurich furent inventoriées pour la première fois de manière systématique. Dans le cadre d'un élargissement du Service du travail technique, les travaux destinés aux publications des Monuments d'art et d'histoire du canton de Zurich furent également entrepris.

Il s'agit dans ce cas d'un inventaire réalisé par la Société suisse pour la conservation des monuments historiques, qui constitue à ce jour une base importante dans le domaine de la conservation. A partir de 1934, des relevés furent entrepris dans le canton des Grisons, sous la direction d'Erwin Poeschel. Devenue aujourd'hui la Société de l'histoire de l'art

en Suisse SHAS, cette société a survécu jusqu'à nos jours et les plans de relevé réalisés à l'époque constituent parfois aujourd'hui encore la seule base des b.timents décrits dans ses ouvrages. Le Service du travail technique fut supprimé en 1938.

Dans d'autres cantons aussi, des entreprises du même genre furent menées à bien durant la même période. Dans le canton de Genève, par exemple, des chômeurs établirent des relevés des façades de la vieille ville, ainsi que de la ville nouvelle de Carrouge. L'analogie avec le projet actuellement en cours de réalisation dans la vieille ville de Berne est patent.

#### 4. LES CONSTRUCTIONS DE LA CONFÉDÉRATION ET LEUR MOBILIER: DEUX PROJETS DE L'OFFICE DES CONSTRUCTIONS FÉDÉRALES

Début 1994, l'Office fédéral de l'industrie des arts et métiers et du travail (OFIAMT), en vue d'une situation économique à nouveau très tendue, a demandé à l'administration fédérale de tenter dans toute la mesure du possible de trouver dans le cadre de ses structures des programmes d'occupation temporaire des chômeurs et de ne pas abandonner cette tâche aux seuls cantons et aux communes. L'office des constructions fédérales a proposé, sous la direction du conservateur des constructions appartenant en propre à la Confédération, de reprendre un projet maintes fois repoussé et que l'on n'arrivait pas à traiter dans le cadre des structures de l'administration. Il s'agit de la réalisation de deux inventaires: l'inventaire des constructions dignes d'être protégées appartenant en propre à la Confédération et l'inventaire du mobilier historique et original.

Depuis 1848, la confédération est maître d'ouvrage de ses propres bâtiments administratifs et se trouve ainsi propriétaire d'environ 17'000 objets. Le bâtiment occupé par le parlement, les bâtiments judiciaires placés sous l'autorité fédérale, tous les bâtiments administratifs, deux écoles supérieures, mais également tous les bâtiments douaniers, les gares et les postes font partie des constructions appartenant en propre à la Confédération. Il s'agit d'obtenir une vue d'ensemble et de définir la valeur patrimoniale de cette collection de bâtiments d'une grande diversité, sur la base d'une classification par genre. Ultérieurement, cette appréciation devrait être traduite en mesures de sauvegarde et être incorporée aux données administratives.

Le second inventaire vise à établir la liste du mobilier intérieur d'une partie de ces b.timents. Jusque dans

les années 1930, la Confédération réalisa tous les bâtiments clef en main, en les dotant d'un aménagement intérieur complet. Ces aménagements intérieurs furent réalisés en parallèle avec la construction du bâtiment et à son propre usage, souvent par l'architecte même qui le projeta. En fonction de la signification de l'édifice, lorsqu'il s'agit par exemple du parlement ou de constructions destinées à la justice, ces aménagements intérieurs possèdent une grande valeur. A ce jour, aucun inventaire de ces objets n'a été réalisé, même s'il est acquis depuis un certain temps que, du fait de l'utilisation intensive de ces bâtiments, l'aménagement intérieur est fortement menacé.

Ces deux projets sont pour l'instant les seuls à toucher le domaine de la conservation sur le plan fédéral. Il existe en outre un nombre difficile à estimer de programmes mis sur pied dans les cantons, que peuvent également s'insérer dans le domaine de la conservation du patrimoine. Dans le canton de Zoug, des itinéraires industriels ont été élaborés. Les façades des maisons de la vieille ville de Berne, un objet inscrit dans la liste du patrimoine mondial, font l'objet d'un nouveau relevé dans le cadre d'un programme d'occupation temporaire des chômeurs. Dans le canton de Genève, un relevé des plans des bâtiments de la vieille ville est en cours de réalisation. D'autres programmes mériteraient d'être mentionnés, mais il n'existe malheureusement aucune liste systématique des projets en cours canton par canton.

Quelle est la raison qui fait que de tels projets ont tant de succès précisément durant les périodes de difficultés économiques? D'une part, tous ces programmes "culturels" ne sont pas en concurrence avec l'économie privée, ce qui constitue une exigence fondamentale de telles entreprises. Durant les époques de haute conjoncture, d'autre part, les besoins de la conservation des monuments, et plus généralement de la culture, peuvent être soutenus plus facilement par la collectivité. Chaque récession entraîne avec soi que les tâches culturelles soient, d'une certaine manière en priorité, fortement réduites. Parallèlement, la crise économique provoque presque nécessairement une diminution de

l'activité dans le domaine de la construction. Puis se produit un déplacement de l'activité: la réalisation de travaux de base, exigeants en temps, est reportée sur les programmes d'occupation des chômeurs. Des personnes issues de ces deux domaines: architectes, ingénieurs, dessinateurs, d'un part, historiens d'art, historiens, d'autre part, peuvent être occupés dans le cadre de tels programmes - malheureusement que de manière temporaire. Cette situation peut également constituer une chance. Certaines tâches, que ne sont pas volontiers abordées en période normale, dans la mesure où elles ne peuvent pas être menées à bien par des employés permanents, deviennent envisageables dans le cadre de l'engagement temporaire de chômeurs. Le chômage crée donc de nouveaux financements pour les domaines culturels, puisque des salaires peuvent être dégagés par le biais de l'assurance contre le chômage. En particulier l'inventaire du mobilier historique et original présente encore d'autres atouts. Les programmes destinés aux chômeurs visent à la réintégration des travailleurs et doivent par conséquent offrir une possibilité de formation complémentaire. Dans les universités suisses, l'histoire de l'art est toujours enseignée de manière classique, dans les domaines de la peinture et de l'architecture, même si une certaine ouverture en direction de la production artistique contemporaine existe également. Malheureusement, les domaines des arts appliqués, de l'architecture d'intérieur et du mobilier, ainsi que la connaissance des objets, l'inventorisation et la muséologie ne sont toujours pas intégrés à l'enseignement officiel. Or, le programme d'emploi de chômeurs offre la possibilité de réaliser un stage de six mois dans ces domaines, ce qui permet une introduction à la connaissance du mobilier, mais également au domaine de l'inventorisation, du contact pratique avec les objets et de leur conservation. Pour les participants, cela signifie que le chômage peut également être une chance, alors que, dans l'autre sens, le chômage peut constituer une chance pour la conservation au sens le plus large du terme.

*Adapté de l'allemand par Françoise et Jean-Pierre Lewerer*

## Le rôle du tourisme culturel dans une commune frontalière en temps de crise économique

Rossitsa Vassileva Boykova

*Bulgarie*

Les buts poursuivis à travers le programme du tourisme culturel sont les suivants: inclure la commune de Zlatograd dans le découpage touristique de la R. de Bulgarie, déterminer son apport aux échanges touristiques culturels sur le plan international et leur future influence sur le développement économique de la région.

Cet objectif est dû aux besoins croissants de l'homme cultivé de voir de nouveaux endroits, de connaître les monuments de la culture et les monuments historiques, d'aimer la beauté de la nature et de profiter de ce qu'elle nous offre. Comment les habitants d'une commune frontalière peuvent-ils utiliser de façon rationnelle le patrimoine culturel et historique, le potentiel des effectifs, les ressources naturelles et locales?

Il faudrait, pour atteindre ce but, étudier le passé afin de trouver ce qui sera au service de l'avenir, ce qui conservera et transmettra aux générations le sentiment d'une appartenance nationale.

Zlatograd est situé à l'extrême Sud de la R. de Bulgarie, à 330 km de Sofia et à 74 km de la station touristique internationale "Pamporovo". La ville est le centre d'une commune dans le district de Plovdiv, sur la frontière même avec la Grèce et voisinant à l'Est avec le district de Haskovo. La municipalité est située dans la partie moyenne de la montagne la plus étendue de la péninsule balkanique - le Rhodope, sur une superficie de 175 m<sup>2</sup>. L'altitude varie entre 450 et 550 m. Le climat est agréable et sain. L'hiver est doux, l'été est frais, l'air de la Mer Egée est pur. Il y a là une excellente rencontre de la plaine et de la montagne dans des conditions permettant une vie conforme à la nature. La ville s'étend sur une très jolie vallée des deux Rives de La Varbitsa dont les deux confluent se rejoignent au centre, tandis que dans la partie ouest de la ville le barrage "Zlatograd" offre une vue magnifique.

L'infrastructure se caractérise par le manque de chemin de fer et de transport routier. C'est une des raisons de notre isolement des grands centres et du peu de contacts directs avec l'étranger. La situation géographique de la ville avait pourtant assuré dans le

passé des liens commodes avec la côte égéenne. La commune compte 16 mille habitants dont 90% sont des indigènes. Il y a quinze localités groupées dans 7 mairies

L'âge de Zlatograd n'est pas connu avec exactitude. Les études menées jusqu'à présent permettent de penser qu'il s'agit d'une cité très ancienne et avec une riche culture. Les études montrent que Zlatograd et les environs remontent à l'époque des Thraces, des Slaves et des Bulgares qui s'installèrent sur ces terres avant et après la fondation du premier Etat bulgare. Selon certaines études cette région était habitée avant le IXe s. lorsqu'elle entre dans le territoire de la Bulgarie.

Quelques siècles plus tard, la politique de conquête des Turcs ottomans dans le Rhodope a pour conséquence l'islamisation massive des Bulgares. Au cours de cette tragédie historique, une partie de cette population se convertit à l'islam.

L'époque de la Renaissance apparaît plus tard que dans les autres régions du pays et connaît un rythme moins rapide en raison des conditions spécifiques et géographiques. A la fin du XVIIIe s., les nouvelles formes capitalistes de production et l'introduction des échanges du type marchandise-monnaie provoquent des troubles profonds et le déclin du système féodal ottoman. La manufacture se développe, notamment à partir des régions de base qui garantissent une main d'oeuvre et des matières premières.

L'essor économique de la région est dû aux artisans et aux commerçants. L'artisanat se développe grâce aux relations avec quelques centres d'industrie et de commerce dans le Sud - Xanthi, Komotini, Dedeagatch - qui réalisent l'essentiel de l'importation et de l'exportation. Une place dominante revient à la confection des vestes de bure. Par une décision du gouvernement ottoman de réformer les forces militaires de l'Empire et de créer une armée régulière en 1826, la région devient un important fournisseur de bure et de drap de laine. La ville se transforme en principale base de vestes de bure, en un grand atelier de manufacture. Cette branche joue un rôle décisif dans le développement économique et pour le

mieux-être de la population. Elle constitue un puissant stimulant des besoins culturels de la population. Il reste de cette période un riche patrimoine culturel et historique: des maisons, des églises, des écoles, des traditions folkloriques, des métiers artistiques et autres. Tout ceci fait partie de notre patrimoine national de la période de la Renaissance. Après la Libération, Zlatograd reste en territoire ottoman jusqu'en novembre 1912. Après la Guerre des Balkans, il y a de nouvelles frontières bulgares. Néanmoins les habitants de Zlatograd continuent à entretenir des liens avec la côte de la Mer Egée grâce aux 9 chemins vicinaux. Les liens économiques avec les grands centres de l'intérieur du pays - Plovdiv, Kardjali, Haskovo - s'intensifient sur la base de l'importante production de tabac de qualité et d'extraction de minerais, d'où le nom de la ville - Zlatograd. Jusqu'en 1990 Zlatograd est une localité frontière fermée. La population patriotique fait des efforts pour assurer la continuité entre la tradition et la modernité, mais elle reste en dehors du regard du visiteur de masse à cause d'une procédure compliquée et longue pour entrer dans la zone frontière.

La part la plus représentative de la culture matérielle héritée est la maison de Zlatograd style Renaissance qui possède une riche architecture, une organisation de l'espace et une fonctionnalité. La maison témoigne d'un sens raffiné de la beauté et de l'harmonie sur le fond des données naturelles, le tout formant une merveilleuse harmonie de la nature et de la culture de l'homme. Il y a à Zlatograd 120 monuments architecturaux de la culture qui font partie de l'architecture du Rhodope dite de la Renaissance. Les spécimens les plus anciens de cette architecture sont découverts à Zlatograd. Ils datent du début du XVIII s. et représentent une maison d'un seul niveau. Le trait le plus caractéristique c'est la bipartition et non pas les étages. L'une des pièces sert de salle à manger, l'autre est la chambre. Il n'y a pas de lien direct entre ces deux pièces qui sont séparées par un petit débarras situé derrière la chambre à coucher, à côté de la cuisine. Il y a par ailleurs un petit appentis devant les deux pièces (la maison dite de la Strouma, la seule dans le Rhodope moyen). Plus tard, moyennant annexes et superpositions, vers la fin du XVIII s., autour de ce noyau prend forme la maison dite maison de Zlatograd Renaissance. Les particularités climatiques de la région et la production spécifique à l'époque de la Renaissance lui confèrent quelques traits spécifiques: une simplicité de la construction; les vérandas sont ouverts et n'ont pas de toit; il n'y a pas de doubles fenêtres en saillie; les cheminées sont rondes et crépies; le toit est couvert seulement

de tuiles. Pour comprendre l'architecture du Rhodope de la Renaissance comme un tout, il faudrait y inclure la maison de Zlatograd.

Jusqu'à présent, sur l'ensemble des 102 monuments architecturaux de la culture, il y en a 30 qui ont été conservés et restaurés comme logements, établissements et bâtiments publics.

Le monument architectural de la culture et la collection de musée sur les écoles dans le Rhodope moyen - la seule dans le pays - font un tout harmonieux. A part les pièces exposées, il y a beaucoup de documents, de souvenirs, d'objets que l'on continue d'étudier et de traiter. La combinaison avec la collection de musée des postes, du télégraphe et du téléphone se présente de la même façon.

Depuis les années 70, lorsque les travaux de conservation ont commencé à Zlatograd, les spécialistes ont toujours cherché à conserver la façade de la maison dont les fonctions changent au gré des critères d'aujourd'hui d'organisation de l'espace d'habitation. Il y a, à cet égard, un entrelacement de la tradition et de la modernité.

La construction d'églises à l'époque de la Renaissance à Zlatograd est témoinnée par l'église "La dormition de la Vierge", construite en 1834. C'est la plus ancienne église du Rhodope moyen. Elle est enfoncée dans un terrain en pente; elle a trois nefs, une abside et quatre côtés. Avec ses dimensions relativement grandes et sa petite hauteur, l'église a l'air très étendue. Le visiteur entre en descendant quelques marches et reste impressionné par l'organisation très réussie de l'espace. Les matériaux utilisés sont d'une sobriété qui exclut toute somptuosité. Or l'effet est très fort à cause de l'espace intérieur bien organisé, avec ses fines colonnes arrondies qui se terminent en chapiteaux à la jonction avec l'arcade. L'iconostase contient de nombreuses icônes de valeur, dont quelques une sont peintes par Zachari Zographe.

La forteresse de l'église et du monastère qui se trouve sur le mont "Saint Dimanche" présente un grand intérêt. Elle est située à 8 km au nord-ouest de Zlatograd. Le mont se présente sous une forme monolithique, sans cols et il se dresse au dessus des autres élévations de montagne. Il ouvre une vue très vaste et on le voit de loin. En temps clair depuis le mont on peut voire la Mer Egée sur le cours du fleuve. Le mont est couvert d'une ancienne forêt de chênes qui cache le bâtiment du monastère et les



constructions annexes. Cet ensemble n'est pas encore entièrement étudié. Il faudrait y entreprendre des travaux de construction et de restauration pour conserver et enrichir la mémoire historique.

La magnificence du passé est complétée par les traditions de la commune. Les différentes mairies ont conservé toute la diversité du patrimoine musical. Les spectacles de musique traditionnelle complètent l'image de notre patrimoine culturel et historique. La culture matérielle et la mentalité de la population se sont incarnées non seulement dans les chants, mais aussi dans les boucles de ceinture, dans les broderies sur les chaussons, les sacs et les tenues spécifiques de la région.

La situation dans le pays pendant la période 1990-1996 est celle d'une transition d'une forme de gouvernement vers une autre. La crise économique profonde entraîne quelques conséquences spécifiques dans cette région: les unités de production ont un caractère de filiales de firmes dont le siège social se trouve à l'intérieur du pays; la fermeture d'ateliers dans les petites municipalités; des activités de production intermédiaires. Le chômage croissant est dû à la baisse de l'extraction de minerais, de l'industrie et de l'agriculture.

L'analyse de la situation économique de la commune, de ses ressources pour le développement du tourisme considère que les restrictions sont dues à la position frontalière, à l'éloignement et à la politique de l'Etat.

Les enquêtes menées auprès des Bulgares et des étrangers montrent que nous disposons du produit touristique, à savoir notre patrimoine culturel et historique. Le programme du tourisme culturel vise à faire de ce produit touristique un stimulant pour l'entreprise privée du petit producteur, pour rétablir l'artisanat artistique et utiliser rationnellement le potentiel créateur de la population.

Actuellement, 70% des monuments de la culture ne sont pas restaurés. Les propriétaires ont résolu leurs problèmes de logement. Comment intégrer ces monuments dans le développement socio-économique

dans les conditions nouvelles avec le programme de tourisme culturel? Un des objectifs stratégiques du programme consiste à modifier les fonctions de la maison de façon à ce qu'elle puisse accueillir des touristes dans un cadre familial. Le touriste qui regarde l'architecture de la Renaissance et jouit de l'hospitalité locale, en goûtant la bonne cuisine et en admirant le folklore du pays, qui visite les sites historiques, les chapelles, les églises, les spectacles, pourra connaître l'esprit et la culture traditionnels bulgares. Sur un plan socio-politique, le programme permettra de résoudre les problèmes actuels de la sauvegarde des monuments architecturaux et de commencer des fouilles archéologiques sur notre territoire. Ce sera la meilleure preuve de l'origine de notre population qui, dans cette période d'instabilité, est à la merci des politiciens, des députés et des hommes d'Etat. Il faudrait accorder la priorité aux initiatives des petites communes frontalières où il n'y a pas de migration. Nous devons considérer comme un objectif commun la création d'une structure de tourisme culturel. C'est par là qu'il convient de commencer.

Les communes qui font partie des itinéraires touristiques depuis Plovdiv jusqu'à Zlatograd ont lancé un appel à ce que l'on nous donne la possibilité de sauvegarder notre riche patrimoine culturel car celui-ci fait partie de notre culture d'aujourd'hui.

Je pense que le Rhodope et en particulier Zlatograd ont des possibilités potentielles pour sortir de la crise économique en cherchant les approches les mieux adaptées qui unifieront les soins et les intérêts de tous.

## RÉSUMÉ

La description de la nature et de la géographie de la commune - spécificité et particularités. Sur un plan historique: la Renaissance en tant que période d'épanouissement du commerce et des liens économiques avec la Mer Egée - facteurs de création de patrimoine culturel et historique. Comment ces valeurs définissent les buts du tourisme culturel. La situation actuelle de sauvegarde des monuments architecturaux de la culture, les traditions conservées, la musique et les chants, l'habitat et la culture seront intégrés au développement socio-économique de la région avec le programme de tourisme culturel. Le programme en tant que but stratégique des communes faisant partie de l'itinéraire Plovdiv - Zlatograd.

## Hanoi, Vietnam - Conservation of a Ancient City in Transition

**Graham Brooks**

*Sydney, Australia*

### INTRODUCTION

The city of Hanoi is the capital of the Socialist Republic of Vietnam. It contains a population of over 3 million in a country of some 60 million. Vietnam fought a series of wars against the Japanese, French, Americans, Chinese and Cambodians between 1941 and 1989. These wars left almost no resources for the redevelopment of Hanoi or of the Country at large. This has preserved the city character, in contrast the strong redevelopment pressures that have destroyed the traditional character of so many Asian cities.

Today Vietnam is an emerging economy and Hanoi will inevitably change as it keeps its role as the capital city of a major country. Since 1986 the policies known as "doi moi" have gradually opened the nation to outside influences. Now the country is moving rapidly from a command economy with centralised planning to a more decentralised and flexible environment.

The urban planning process and with it the mechanisms for conserving Hanoi's traditional character, will also move from a highly centralised process and become flexible and responsive to community needs. More emphasis will need to be placed on negotiation and the creation of frameworks for private investment, with less emphasis on technical and design matters.

Nevertheless, the transition from a command economy and centralised planning process to one exposed to market forces and community expectations will prove difficult. This paper outlines some of the experience of Hanoi has direct relevance to that being experienced in Eastern Europe and elsewhere, that are the focus of this International Symposium.

The paper builds on the author's experience and incorporates useful information supplied by Ms Annalisa Koeman, a private consultant in culture and environment, based in Hanoi and Mr Mal Horner, Project Leader of the recently completed Hanoi Planning and Development Central Project. This was a major project funded by the Australian Government to assist with the conservation and development of Hanoi.

### THE CITY OF HANOI

Hanoi dates back almost 1000 years and retains monuments from at least the 14th century. The city was based on a large citadel which was the defensive and administrative centre. Adjacent to the east, was the township for the majority of the population and to the west a large area of protected gardens and farms. The street pattern of the so-called "Ancient Quarter" and the general plan form the citadel remain but most of the ancient and medieval building stock was replaced by 19th and early 20th century buildings.

Hanoi was a major administrative centre of French Indochina from the 1880s until the Second World War. The city retains a fine and widespread collection of French Colonial architecture, set in a strongly European street layout, mainly to the south of the Ancient Quarter. There are numerous, large and impressive Administrative and Civic buildings, including a fine Open House. Thousands of free standing villas, terraced shop houses and commercial buildings are enhanced by wide, tree lined streets and long axial views.

Vietnam fought a series of resistance wars, against the Japanese, French, Americans, Chinese and Cambodians, between 1941 and 1989. As a result there were almost no resources available for the redevelopment of Hanoi, in the same way that has destroyed the traditional character of so many other Asian cities since the Second World War.

For much of the post war period North Vietnam's major international support came from the Soviet Union and Eastern Europe. Most of the senior officials and administrators concerned with city planning, including architects, planners and engineers, were trained in Eastern Europe.

The legacy of Soviet town planning and architectural design has added another, but not dominant, layer of the character of Hanoi. More importantly, Soviet command economy style planning procedures and structures operated in the city from the 1960s. With the progressive opening of the economy to market forces since the late 1980s, city officials have struggled to adjust to the expectations and operation of these new economic forces.

Nevertheless, the Chief Architects office and other officials are keen to protect and conserve the city and its character during this period of great change.

#### RECENT PLANNING AND ADMINISTRATION

There are a number of key aspects of the former Soviet style command economy approach which have had a great influence on the city and which are now facing difficulties.

- The centralised nature of the bureaucracy places most of the key decision making in the hands of a small number of senior officials. In times of very high levels of development activity these people quickly become overloaded but are unable to delegate those decisions.
- Detailed information about economic and development activity is hard to identify.
- Planning tends to be results driven, eg., the goals of the current plans are set well in advance but may be difficult to achieve in a relatively poor economy.
- Planning tends to be a technical design exercise, given that most senior members of the key offices were trained as architects or engineers. Their planning is based on visual results and outdated modernist principles. It does not take adequate regard to environmental or community issues.
- There is little regard for social and economic targets for detailed planning, most focus has been on the macro population and development targets, with no real understanding of how to achieve them in progressive stages.
- The levels of office equipment and technical support have been very low.

In the period when economic activity was low and the command system was operating, these weaknesses could be accepted. The authorities were in control and things happened eventually.

#### CURRENT PRESSURES

Since the early 1990s the pressures from market forces have placed considerable stress on this system. The planning authorities had little preparation to withstand the "seductive" proposals of sophisticated foreign developers. At a time when the economy needed every type of assistance possible, the government financial managers were demanding that foreign property investors should be given access to

the market.

Very quickly a number of large developments were proposed. The Chief Architect's Office and others had almost no methodology to assess the proposals. There had been no prior planning to establish development controls for the city generally that might allow some major investment while protecting the essential qualities of the city.

In addition to major foreign investment projects, the local community began to exercise their increasing wealth. Very poor quality housing stock in the Ancient Quarter started to be demolished overnight and buildings of twice the scale of the surroundings soon appeared. As a response to increasing tourist numbers, dozens of so-called mini-hotels, which have 15 to 20 rooms over four to six storeys were soon under construction all over the Ancient Quarter and along the French Boulevards.

There was a growing sense within the city government and in the international community that development was out of control and that within a very short period Hanoi would lose its very special charm.

#### RECENT HERITAGE PLANNING INITIATIVES

Among the many offers for international assistance from countries such as Sweden and France, an Australian group established a body called The Friends of Hanoi. They worked hard in the early 1990s to raise awareness of the qualities and values of the city's heritage. In November 1994, an organisation known as the Asia and West Pacific Network for Urban Conservation staged an international heritage workshop in Hanoi. Some 60 delegates worked closely with city architectural and planning officials to identify key issues and develop broad strategies for various sections of the city.

A major project was funded by the Australian government throughout 1995 - 1996 to develop the Hanoi Planning and Development Control Project. Several groups of Australian planners and conservation architects worked closely with the Chief Architects office throughout this period.

The project worked with reference to the existing Hanoi Master Plan to assess the city as a whole and two sensitive heritage areas in particular. It created a series of strategies, policies and guidelines aimed at establishing a framework for individual property owners to develop their own sites but with minimum

impact on their neighbours and the wider community.

At the detailed level, a series of historical, social, traffic, employment, environmental and heritage character studies were undertaken to develop a well founded understanding of the locality. From these a series of Development Strategies, Objectives, Guidelines and Controls were proposed.

In a first for Hanoi, the local community were closely involved and allowed to comment on public exhibitions of the emerging planning concepts. This was regarded with some concern initially, but eventually appreciated as a worthwhile and valuable methodology.

Initial responses from relevant officials in the city planning offices indicates that they see this overall approach as one key step in the transition from a command economy to one which is open to market and community forces. It has been increasingly realised that a key to market economy planning is to establish conditions and situations where individual investors are attracted to develop projects. It is in complete contrast to a centralised system diverting that property development should take place in a certain way.

Current indications provide encouragement that the continuing development of Hanoi as the capital of a quickly growing nation will be achieved in ways that retain and conserve much of the heritage values of this attractive city.

#### **SUMMARY**

Hanoi is the capital city of the Socialist Republic of Vietnam. The city dates back almost 1000 years and retains monuments dating to at least the 14th century. The street pattern of the

Ancient quarter of the city, adjacent to the former citadel, retains its medieval character, although much of the building stock dates from the 19th century.

Hanoi was a major administrative centre of French Indochina during the late 19th and first half of the 20th century. The city retains a fine collection of French Colonial architecture set in a strongly European street layout, to the immediate south of the Ancient Quarter. Vietnam fought a series of wars against the Japanese, French, Americans, Chinese and Cambodians between 1941 and 1989. These wars left almost no resources for the redevelopment of Hanoi, in the modern way that has destroyed the traditional planning character of so many other Asian cities since the Second World War.

For much of the post World War Two period, North Vietnam's, major international support came from the Soviet Union and Eastern Europe. Most of the senior officials and administrators concerned with city planning, including architects and engineers, were trained in Eastern Europe. The legacy of soviet town planning and architectural design has added another, but not dominant, layer to the character of Hanoi.

Today Hanoi faces its biggest threat, the combination of rampant economic growth, extensive redevelopment and increased tourism, at a time when the Communist Government is working to open the command economy and the country to domestic and international market forces.

Hanoi is widely recognised as a unique, traditional Asian city, one that is well worth protecting and conserving in the face of enormous pressure. The Government and the Hanoi Peoples Committee have formulated a range of conservation and planning principles to manage the balance between competing forces. They are working with a variety of international agencies and interested groups to learn the lessons from other places and apply them to their own situation.

Nevertheless, the transition from a command economy to one exposed to market forces is difficult. The paper outlines some of the experiences and measures being taken or considered. The experience of Hanoi has direct relevance to the current situation in Eastern Europe and elsewhere, that are the focus of the International Symposium.

## Conservation du patrimoine et Participation du public: Vers un nouveau dialogue entre les populations et leurs institutions

**Dinu Bumbaru**

*Directeur des programmes, Héritage Montréal / Secrétaire d'ICOMOS Canada*

"Conservation et changements sociaux" forme le thème du symposium scientifique de la XI<sup>e</sup> assemblée générale de l'ICOMOS, à Sofia. Ce thème est vaste. Il signifiera bien des choses à bien des personnes venant de bien des contextes différents. On y verra l'occasion d'examiner les nouvelles relations entre les valeurs de la conservation du patrimoine et les responsabilités de l'État, entre le patrimoine et l'économie de marché ou encore, de voir la relation en évolution entre individus et patrimoine.

Ce contexte est celui d'États dont le rôle est de plus en plus mis en question. Les politiques traditionnelles sont mises en cause par les nombreuses crises des finances publiques, qu'elles soient réelles, proclamées ou perçues avec suffisamment de conviction pour qu'elles fondent, dans l'esprit des collectivités locales ou nationales, le discours dominant. Ce contexte est aussi celui de mots-fétiches qui apparaissent dans le paysage du vocabulaire officiel; des mots comme "partenariat", "globalisation", "décentralisation", "rationalisation" ou "responsabilisation".

Dans cet univers de termes abstraits de gestion, où se situe le patrimoine? Celui-ci n'est-il qu'une liste de sites, d'objets et de monuments dont on se charge ou on se départit selon les circonstances et les ressources dont on dispose? Se limite-t-il à ce que les chercheurs, les érudits et les gestionnaires du patrimoine ont identifié il y a de cela quelques décennies, en périodes de vaches grasses, à la grande époque des inventaires? Doit-on par ailleurs, n'écouter que des élans populistes qui auront pour premier effet de détruire un riche patrimoine de connaissance et d'expertise en conservation?

En dépit des coupures et des restructurations qui touchent toutes les sociétés actuellement, le patrimoine vit une évolution des plus positives. L'intérêt des populations et leur sensibilité, voire leur connaissance, sont en croissance et l'on voit de plus en plus l'identité que procure le patrimoine d'une collectivité comme une façon d'accommoder le meilleur de deux mondes: sauvegarder son identité dans une communauté planétaire qui partage de plus en plus de valeurs universelles. Le rapport de la Commission mondiale sur la Culture et le Développement (UNESCO, 1995) ne va-

t-il pas d'ailleurs dans ce sens?

D'autre part, un contexte se dégage dans lequel on constate que les valeurs patrimoniales seront mieux protégées si elles sont mieux partagées. À bien des endroits, les mécanismes d'identification - de définition en quelque sorte - et de protection du patrimoine sont concentrés entre les mains de quelques services spécialisés. Il s'agit alors d'un mandat de l'État qui s'exprime en autant de formes qu'il y a de cultures entourant le rôle de l'état dans le monde, certains plus dirigistes, certains plus généreux, certains plus rigoureux ou novateurs que d'autres.

En 1996, on sent que les choses évoluent dans une autre direction par souhait d'amélioration ou par nécessité. De plus en plus, la protection et, en conséquence, l'identification du patrimoine qui la précède, font l'objet d'une démarche plus élargie pour établir un réseau de moyens et d'acteurs au lieu de ne compter que sur un seul mécanisme et un seul système de services publics et d'expertises. La participation de la population et plus particulièrement les mécanismes de consultation publique en matière de patrimoine culturel deviennent des éléments à considérer par obligation morale sinon légale. C'est ainsi que l'on demande de plus en plus que les impacts patrimoniaux de projets de développement à grande ou petite échelle soient évalués.

Pourtant, une bonne partie des spécialistes du patrimoine, forts de pratiques traditionnellement fondées sur d'éminents principes scientifiques, sur l'autorité que leur confiaient les sociétés par le biais des lois et sur la perception qu'idéalement, la meilleure garantie de protection du patrimoine est de l'extraire de la vie courante pour le placer dans un environnement social et légal contrôlé et malgré l'esprit de certaines chartes, n'ont pas eu l'occasion d'acquérir une véritable qualification nécessaire pour s'engager efficacement dans un processus ouvert de participation du public aux décisions. Les experts en patrimoine culturels, contrairement aux experts du secteur environnemental, sont donc fort démunis devant cette nouvelle réalité.

Il reste donc à jeter les bases de ce virage qui per-

mettra de renouveler l'adhésion croissante des populations à certains des principes de la conservation et qui permettra aux spécialistes de jouer un rôle de concert avec les autres agents de la conservation du patrimoine collectif. Le texte qui suit propose certaines réflexions sur le sujet en s'inspirant d'expériences menées à Montréal et dans le contexte québécois et canadien au cours des 20 dernières années.

#### QUELQUES PRINCIPES D'UNE CONSULTATION CRÉDIBLE

Quoiqu'en pensent plusieurs responsables, la consultation publique n'est pas un exercice de communication par lequel des décisions prises sont expliquées à la population. Une véritable consultation a pour principe fondamental de garantir aux participants l'impact de leurs opinions sur le résultat de l'exercice. C'est là une simple question de crédibilité.

Pour cela, le respect de certains principes de base s'impose:

**Efficacité:** Permettre de prendre des décisions éclairées et non pas de légitimer des décisions déjà prises. Il faut donc une ouverture de la part des gens qui soumettent leur projet. Dans ce cas-ci, le mot "projet" comprend, par exemple, l'identification des valeurs patrimoniales, l'attribution d'un statut de protection ou un programme de travaux sur un bâtiment patrimonial ou sur un secteur historique.

**Prévisibilité:** Favoriser les mécanismes prévisibles voire obligatoires même si des actions ad hoc peuvent se dérouler avec toute la rigueur et l'équité nécessaires. Le caractère prévisible d'un mécanisme de consultation amène le développement d'une culture de la participation chez les populations, d'une certaine transparence et discipline des autorités et, dans l'ensemble, d'une expérience commune qui contribue à l'efficacité de ces procédures.

**Encadrement:** Assurer l'application de certaines règles élémentaires encadrant l'indépendance des mécanismes consultatifs, le droit de parole, le dépôt d'opinions écrites, l'accès à une information de base juste et intelligible pour les non-spécialistes, l'obligation de produire un rapport et le suivi des recommandations. Ces règles tiennent d'une part au bon fonctionnement des procédures de consultation et, d'autre part, aux questions d'éthique qui entourent la notion de société démocratique et celle de la conservation des valeurs patrimoniales et de leur authenticité.

Un exemple: le public dans les mécanismes de pro-

tection au Canada et au Québec

En Amérique du nord, les systèmes politiques sont nombreux malgré le fait que seul de très grands pays se partagent ce vaste territoire. Au Canada, on compte dix provinces et deux territoires. De par la constitution et malgré la timidité avec laquelle leurs expériences sont communiquées à l'étranger comparativement à l'expérience particulière du système fédéral, ce sont les provinces qui sont responsables de la très grande majorité du patrimoine canadien. Responsables de la culture, de la propriété privée, des municipalités et de l'éducation, les provinces définissent et adoptent, selon des principes qui leurs sont propres et avec toute la diversité qui en résulte, les lois protégeant les biens culturels.

Ne pouvant intervenir sur la propriété d'autrui et dans le champs du patrimoine collectif, le gouvernement fédéral a pour sa part, choisi d'agir par le biais de la commémoration (identification de sites et monuments historiques, plaques commémoratives, ententes à frais partagés) et de la gestion éclairée de ses propres propriétés à caractère patrimonial dont les lieux historiques nationaux. Plus compacte, dotée de principes et d'une expertise en gestion et en conservation, visible sur la scène internationale, cette action fédérale est souvent perçue à l'étranger comme la seule référence de l'action canadienne en matière de conservation. Bien que les services et les gestionnaires maintiennent un dialogue avec les collectivités dans lesquels se trouvent les sites, le public est surtout associé à l'étape de l'initiation de la procédure d'identification des sites.

Au Québec, la Loi sur les biens culturels a connu plusieurs moutures au fil des 30 dernières années avant d'arriver à la version actuelle principalement en vigueur depuis 1985. Cette loi permet aux citoyens d'initier la procédure de protection (classement d'un bien ou création de sites historiques) par de simples citoyens et permet aux organismes conseils de recevoir le public en audition. De plus, elle accorde aux municipalités, la possibilité de protéger des biens culturels situés sur leur territoire et prévoit, à cette fin, une procédure d'audience publique permettant à un comité consultatif d'entendre les différents points de vue afin de mieux éclairer la décision des autorités municipales sur l'opportunité d'accorder un statut légal à un bien culturel.

### QUELQUES EXEMPLES MONTRÉALAIS

Montréal est une ville de plus d'un million d'habitants dans une agglomération qui en compte plus de 3 millions. Les statistiques indiquent que son bâti est parmi les plus anciens des métropoles nord-américaines. Montréal regroupe de nombreuses cultures que dominent une culture franco-montréalaise et anglo-montréalaise ayant chacune développé une appréciation particulière du patrimoine. Un mélange de traditions civiques, de sens de la menace ou de la richesse du patrimoine montréalais que partagent de plus en plus de citoyens, ont fait du patrimoine un objet de débat public depuis les années 1960 alors que l'idéologie moderniste du progrès frappe la ville et entraîne la démolition de dizaines de milliers de logements pour faire place à de grandes infrastructures routières.

Cette situation amena par ailleurs une vive mobilisation de la population et la création d'une centaine de groupes en patrimoine dans la région. Parmi ceux-ci, Héritage Montréal a été fondé en 1975 suite à la création, en 1973, de Sauvons Montréal. Il s'agit d'une fondation dont les actions visent à encourager la conservation du patrimoine urbain montréalais, les monuments, quartiers, sites, espaces publics et naturels, comme élément du cadre de vie. Dans ce contexte, Héritage Montréal a identifié la consultation et, surtout, la participation du public aux décisions touchant l'aménagement comme outil stratégique, catalyseur et nécessaire pour assurer un sain développement de la ville et une meilleure conservation de son patrimoine. Les quelques exemples qui suivent illustrent différentes expressions qu'a pu prendre, à Montréal, la consultation/participation du public dans le cas de certains dossiers patrimoniaux.

#### Le Vieux-Port

Montréal est sur une île dans le Fleuve Saint-Laurent. Son ancien port fut longtemps une source de prospérité pour la métropole. Comme dans de nombreuses villes portuaires, le port et le quartier ancien sont adjacents. Il y a quelques 25 ans, les autorités du port de Montréal en relocalisèrent les activités dans de nouvelles installations ce qui posa la question de la réutilisation du site. En 1978, une première consultation publique a lieu sous forme de séances d'idées, d'ateliers de conception collective et d'audiences plus formelles. Ses conclusions vont dans le sens d'assurer le maintien de la vocation publique du lieu et de créer une Fenêtre sur le Fleuve que les installations portuaires ne permettaient pas. En 1985 et 1986, une seconde consultation a lieu pour évaluer

les alternatives et identifier les conditions d'une nouvelle vocation. Les deux exercices de consultation furent suivis avec attention par le public dans les médias et en participant. C'est ainsi que les secondes audiences reçurent des contributions de près de 300 groupes et individus, accordant ainsi aux conclusions et aux investissements qui en découlent, une validité et une légitimité d'autant plus grandes qu'elles ne reposent pas sur des discussions en circuit fermé.

#### McGill College

L'avenue McGill College fut tracée au XIX<sup>e</sup> siècle et a la caractéristique de définir une perspective remarquable vers le pavillon central de l'université McGill (1839) et le mont Royal, au cœur de la ville. Établie au siècle dernier, cette avenue a fait l'objet, en 1935, d'un plan de composition urbaine par l'urbaniste français Jacques Gréber, plan qui allait devenir une référence majeure de l'urbanisme montréalais. En 1984, un projet immobilier jouissant de l'appui des autorités municipales, propose de boucher cette vue pour construire un centre commercial sur le domaine public. Bien que l'on ne puisse parler de bien culturel au sens technique puisqu'elle est intangible, la perspective de l'avenue McGill College a acquis un caractère patrimonial et symbolique certain pour la communauté montréalaise et, en particulier, la communauté d'affaires du centre-ville. La pression conjuguée des organismes en patrimoine, des milieux d'affaires et professionnels et du public par le biais de pétitions, amena la tenue d'audiences publiques que le promoteur s'engagea à défrayer et à respecter. Ces audiences furent organisées et une commission indépendante nommée et dotée d'un budget de fonctionnement et d'un secrétariat. Le projet fut substantiellement modifié et la perspective sauvegardée.

#### Le musée des Beaux-Arts de Montréal

Institution fondée au siècle dernier, le MBAM a connu plusieurs agrandissements; son bâtiment actuel date de 1912 et se situe dans un quartier et sur une rue de grand intérêt au plan patrimonial. En 1984, on annonce le projet d'agrandir face au bâtiment actuel. Des groupes réclamèrent une consultation publique pour étudier le projet compte tenu de la forte injection de fonds publics qu'il prévoit, du mandat de conservation d'une institution muséale et de la présence d'un bâtiment patrimonial - les appartements New Sherbrooke (1905) - sur le site projeté. À titre presque expérimental puisqu'il s'agissait des premières consultations publiques municipales dans l'histoire montréalaise, la consultation fut tenue par la



Ville en 1987 et portèrent sur plusieurs aspects du projet dont la question patrimoniale. Les architectes du MBAM firent deux esquisses, l'une intégrant le New Sherbrooke, l'autre proposant sa démolition. Sans choisir l'un des deux projets, les conclusions favorisèrent la conservation de l'édifice comme élément du paysage urbain ce qui amena un cas de façadisme. Lors des audiences, plusieurs apportèrent une qualification à la notion de patrimoine qui, s'il est vrai qu'elle mena à une intervention discutable au plan de la doctrine, a la qualité d'exprimer une perception du besoin que remplit le patrimoine, aidant ainsi à faire avancer le concept parmi les experts ou les responsables désignés, ne serait-ce qu'en apportant la mesure de l'impact des efforts de sensibilisation du public.

### **Le mont Royal**

Montréal tire son nom d'un massif à plusieurs sommets de quelques centaines de mètres de hauteur qui domine l'île et cette partie de la plaine du Saint-Laurent. Cette "montagne" est fortement associée à l'identité montréalaise et dès le XIXe siècle, les citoyens et les élites de la ville se sont mobilisés pour en sauvegarder la qualité publique et naturelle, allant jusqu'à en faire exproprier une importante partie par la Ville pour créer un parc dont on confiera l'aménagement au grand architecte paysagiste états-unien Frederick Law Olmsted. En 1985, un projet de tour de communication vit le jour et suscita les plus vives inquiétudes dans la population qui se mobilisa de nouveau. Par la suite, une fois le projet retiré et un projet de mise en valeur élaboré à la place, une consultation publique fut menée en 1990 par la Ville de Montréal et son Bureau de Consultation de Montréal. Cette démarche, dirigée par des commissaires indépendants et capables par leur formation en droit et en environnement, d'extraire en audience et par la suite, à la synthèse des présentations, a permis de prioriser parmi les différentes propositions soumises et notamment de situer en premier le principe de conservation. À ce sujet, le terme "conservation" a pu bénéficier dans sa compréhension d'un tel exercice qui amena en présence des représentants de groupes axés sur l'action environnementale et écologique et les acteurs en patrimoine architectural et paysager. Malheureusement, il faut noter que la consultation a eu un effet pervers en ce sens que l'administration municipale, prévoyant une simple validation de sa proposition, fut surprise et jusqu'à un certain point, traumatisée par cet exercice et assura un suivi minimal au dossier jusqu'à récemment.

### **Le Vieux-Montréal**

Premier quartier de Montréal, le Vieux-Montréal a été déclaré "arrondissement historique" en 1964 par le Gouvernement du Québec. À l'origine multifonctionnel, le quartier a connu au XIXe siècle, une mutation profonde dans le sillon du développement fulgurant du Port et qui en fit un remarquable quartier d'entrepôts et de commerces en pierre. Objet de nombreuses études et de bien des interventions notamment dans le cadre de l'Entente entre le Ministère de la Culture et la Ville de Montréal depuis 1979, le Vieux a vu se creuser un fossé entre les nouveaux résidents et la vocation publique et touristique du quartier. En 1993, un forum sur le tourisme dans le Vieux-Montréal, au cours desquels on examina d'autres centres historiques frappés d'une situation semblable (Québec, Lyon, Édinbourg, Nouvelle-Orléans et Boston) servit de consultation informelle sur la question de cohabitation et sur le repositionnement stratégique du Vieux-Montréal. En est née une table de concertation (concertation: s'entendre pour agir ensemble) regroupant les pouvoirs publics, les "usagers" du vieux quartiers (résidents, commerçants, gens d'affaires, intervenants touristiques et culturels) ainsi qu'un comité aviseur auquel sont associés les intervenants en patrimoine. Après avoir identifié les terrains de collaboration entre ces groupes disparates et développé en commun, la mission de la Table, les participants ont organisé un colloque spécial pour examiner les orientations de développement et de mise en valeur du Vieux-Montréal. Cet exemple met de l'avant l'intérêt d'intégrer un mode novateur de dialogue entre les institutions et le public dans le contexte de mise en valeur de biens culturels complexes comme le sont les centres historiques. Non seulement cela établit une relation directe entre les intervenants et incite à une certaine rigueur mutuelle, mais encore une telle démarche de concertation amène, en autant que les participants y mettent de la bonne foi, le développement d'une intelligence commune des défis et des qualités d'un lieu comme le Vieux-Montréal.

### **CONCLUSION : DÉBAT LOCAL - RÉFÉRENCES NATIONALES - ENJEUX INTERNATIONAUX**

On ne saurait conclure ce survol en occultant les sentiments, le scepticisme ou encore la résistance que suscitent ces démarches participatives chez plusieurs responsables et experts du patrimoine. Certains n'y verront qu'une procédure technique qui s'ajoute aux nombreuses autres.

Au contraire, il y a tout lieu de voir dans la consulta-

tion et dans le développement d'une concertation avec les populations, des outils bientôt indispensables pour effectivement compléter l'action en patrimoine par une qualification la plus riche possible des valeurs associées à un lieu, un quartier ou un édifice.

Ce partenariat entre les populations et les experts constitue une occasion stratégique pour situer le patrimoine au cœur des préoccupations d'une société et des gens qui la compose. C'est aussi l'occasion de définir et d'exprimer des principes de conservation qui puissent être communiqués et surtout, partagés par un groupe moins restreint que celui des seuls experts. Cette occasion ne doit pas être celle de l'élimination de l'expertise essentielle à la réalisation des objectifs de la conservation. Face à une certaine ouverture des procédures qui semble, en partie, inévitable compte tenu justement des changements sociaux auxquels font face les sociétés contemporaines, le défi des experts est de trouver la confiance et l'assurance nécessaires pour sortir de la relative

sécurité des lois et des approches spécialisées.

Cela est tout aussi essentiel que la poursuite des recherches pour mieux comprendre les civilisations humaines et en conserver le patrimoine grâce à la science et la technologie. Cela est essentiel car la conservation n'est pas une action normative fondée uniquement sur des contrôles. Elle repose en bonne partie sur la capacité de sociétés d'identifier et d'apprécier dans leur environnement, les valeurs culturelles que communiquent les édifices, les sites, les vestiges ou les ensembles complexes que sont les villes ou les paysages patrimoniaux.

Nos sociétés ne sont pas anonymes et comptent des individus auxquelson devrait au moins reconnaître l'expertise d'usager et le rôle d'agent de conservation. Reconnaître pour être reconnu, voilà une simple question de politesse dont le respect aidera à faire durer le partenariat entre conservation et collectivité. Écouter pour mieux parler aussi.

## The temporary House Museum - a new conservation tool?

**Seridan Burke**

*Properties curator, historic houses trust of new south wales; Member, ICOMOS Australia national executive, Australia*

### 1. DEVELOPMENT OF THE TEMPORARY MUSEUM CONCEPT

The Historic Houses Trust of New South Wales was established in 1980

"to conserve, manage and interpret with integrity and excellence the significant heritage places owned by the State of New South Wales, for the education and enjoyment of the public".

In 1996, its portfolio includes twelve of Australia's earliest and most significant houses and public buildings. The Trust has always been a progressive body in conservation practice and innovation in museological fields and runs an extensive public activity programme and schools education service.

In 1988, in the midst of Australia's Bicentennial celebrations, the Historic Houses Trust of New South Wales mounted an exhibition with far reaching implications: "Demolished for the Public Good: Crimes, Follies and Misfortunes"<sup>1</sup>. Whilst lamenting heritage losses, the exhibition also examined the historic houses we have chosen to keep (some as museums) and others which we were at that time about to lose, (through crime, folly and misfortune,) despite the existence of comprehensive protective heritage legislation at national, state and local government levels.

One of the exhibition catalogue's authors, (conservation planner and heritage consultant, Meredith Walker) suggested that to enable the museum documentation and possibly the conservation of a broader range of Australia's houses and lifestyles, alternatives to permanent public acquisition needed to be developed.

Perhaps heritage properties could be acquired, conserved, temporarily displayed and interpreted then sold with protective title covenants back into private ownership as living community resources. Variations

on the National Trust's "Small Houses Scheme" revolving fund might be investigated, or short term leases used to secure and temporarily exhibit to the community a range of heritage properties.<sup>2</sup>

In 1990, Ms Walker suggested<sup>3</sup> that heritage properties with intact interiors (such as deceased estates) could prove potentially appropriate vehicles as temporary museums, with the seller benefiting from increased and relevant specialised advertising; the purchaser receiving free conservation advice and maintenance planning; and the public viewing otherwise private properties "between owners".

Discussion and debate confirmed the support and value of the idea, but it was not until 1993 that an opportunity to trial the concept arose. The Trust was not actively searching for prospective properties, when a dilapidated house (the first in Sydney designed by American architect Walter Burley Griffin), came up for public auction. Carefully calculating the risks, the Trust began a two year, \$AUD 1 million project that successfully proved the value of the temporary museum concept, though not without some controversy.

### 2. DESCRIPTION AND HISTORY

Griffin's first Sydney house - rather uninspiringly known as "Greater Sydney Development Association Dwelling No.1" is a single storey, flat roofed two bedroom house, built in heavily rusticated sandstone, locally quarried and random coursed in massive walls with groups of windows protected by overhanging trellises for climbing plants. It was set on a sandstone shelf facing a public Reserve, one of Griffin's key elements in the subdivision pattern and layout of his model suburb, Castlecrag. The house adjacent to the east is the Greater Sydney Development Association's Dwelling No. 2, which has been modernised and extended several times to become a large home, typical of the suburb today.

<sup>1</sup> *Demolished for the Public Good*, Broadbent et al, Historic Houses Trust of NSW, 1988.

<sup>2</sup> In the 1970s the National Trust of Australia (NSW) had refurbished two small groups of cottages in rural villages, (in a project modelled on the Scottish National Trust's Small Houses Scheme), but had not continued with the scheme due to organisational and financial constraints.

<sup>3</sup> *What we collect and why: Place Museums*. Paper by Meredith Walker delivered to the CAMA Conference 1990.

Walter Burley Griffin and his wife, Marion Mahoney Griffin (both former associates of Chicago architect Frank Lloyd Wright) had come to Australia in 1913, having won the international competition to design Australia's national capital, Canberra. In 1920 Griffin resigned as the Federal Capital Director of design and Construction, after bitter wrangling over the implementation of the plans for Canberra.

Griffin formed a development company, the Greater Sydney Development Association, to develop a large waterfront estate in Sydney as a model suburban community. The subdivision's allotments were closely related to the contours of the land and individual houses were sited in relation to the trees, boulders and curves of the shelving rocky landscape. Segregated distributory and circulatory roads (often cut into bedrock) were linked by a network of public reserves and walkways between the allotments.

Although Griffin designed more than thirty five houses for the Castlecrag estates only sixteen were built before he left Australia for India in 1935. Only 13 of his Castlecrag houses survive today.

### 3. PHILOSOPHICAL APPROACH TO PROJECT

When purchased in February 1993 by the Trust, Dwelling No. 1 was in poor structural condition, but retained much of its original architectural detail and finishes. The Trust quickly established a small staff task force to work on the project for two years, aiming to achieve three objectives:

- to conserve and display a fragile artefact
- to educate the public about conservation processes and contemporary design
- to demonstrate the commercial viability of practical conservation with in a development context

Historic research and careful site investigations were followed by community workshops to canvas interest and input to a **Draft Conservation Plan**. The plan was prepared by staff of the Historic Houses Trust following the philosophy and principles of the ICOMOS Australia **Burra Charter**.

As the project progressed and more information became available, the plan was revised and in addition, a comprehensive **Maintenance Plan** was developed to assist future owners.

Endorsed by the local Willoughby Council and the Heritage Council of NSW, the **Draft Conservation**

Plan provided the rationale behind the essential conservation and repair work. The plan detailed the heritage significance of the property and proposed a conservation policy for each element including its large garden.

### 4. STATEMENT OF CULTURAL SIGNIFICANCE

The **Draft Conservation Plan** defined the cultural significance of Dwelling No. 1 as: "Designed by Walter Burley Griffin, and built by the Greater Sydney Development Association, this house is the first and a major, example of the innovative design principles that the architect and shareholders sought to embody in the community, the houses and landscape of the model suburb of Castlecrag, Sydney, Australia. The intactness of the its original fabric is exceptional and it is held in high esteem nationally and by the Castlecrag community".

### 5. DEVELOPMENT OPTIONS

A range of development options was canvassed in the **Draft Conservation Plan** including attached and detached additions. Sketch plans of the options were exhibited and community input considered.

Eventually, the resubdivision of the land and the development of a new cottage adjacent to the Griffin house using the states' dual occupancy law was decided upon as the preferred option to utilise the full development capacity of the land (theoretically 4 dwellings) whilst it was in the Trusts ownership and to prevent further subdivision or development in the future.

### 6. DESIGN BRIEF

A design brief was prepared by the Historic Houses Trust based on the conservation policy in the **Draft Conservation Plan**. Three prominent Sydney architects were invited to respond to the following design objectives:

***To reveal the original Griffin house "in the round" by removing recent additions***

***To conserve the garden and streetscape relationship with the neighbouring Griffin house at No 140 Edinburgh Road***

***To fully extinguish the redevelopment potential of the site whilst in***

### Trust ownership

To resolve and finance the maintenance/structural problems The Griffin house is small - a modest two small bedrooms, with substandard kitchen and bathroom facilities. It had major structural problems below floor as well as roof deterioration problems. Repair costs were in excess of \$AUD 150,000, including the new kitchen and bathroom. The new cottage had to be economical to construct, for its sale was to provide the financial underpinning for the project as a whole.

### To show a good example

The Trust aimed to demonstrate that a sympathetic, economical extension to a heritage site in a conservation area could be achieved with integrity and that the place could be effectively conserved without long term public ownership and without continuing public expense. It also aimed to demonstrate how modern kitchen and bathroom facilities could be inserted into fragile historic fabric without using reproduction fittings and features. This site offered an opportunity to demonstrate how to successfully integrate a dual occupancy development into a conservation area, between two significant heritage items.

Regular open days of the temporary museum demonstrated work in progress (such as the reinstatement of the spatter paint finish and the introduction of new kitchen and bathroom facilities) forming part of the Trust's wide public education program.

### To promote good contemporary design

The quality of the design solution for the pavilion extension was to be a critical factor in the success of the Conservation Project. The Trust's design brief specifically required the architect to avoid making a major design statement through the architecture of the new building. The brief also rejected any attempt to replicate what Griffin himself might have designed.

The architect's brief applied to both the design of the new house and the introduction of contemporary kitchen, laundry and bathroom facilities in the Griffin house.<sup>4</sup> Whilst retaining Griffin's original kitchen cupboards and pass pantry, the new kitchen is otherwise frankly contemporary and functional. The bathroom, too, used modern fittings and finishes, making no attempt to reproduce a period look or style.

<sup>4</sup> Bathroom and kitchen had both been extensively renovated several times before the Trust's ownership. The conservation plan indicated these areas were of relatively low significance in fabric terms, but recommended the retention of their functional arrangements.

## 7. THE THREE CONTROVERSIES

### (i) The Spectre of Dual Occupancy

The decision to construct a dual occupancy cottage to the side and rear of the original Griffin house used the state's dual occupancy laws to effectively prevent further subdivision or development of the site.

However, the Trust's Development Application had to be lodged at a time when the anti-dual occupancy debate was raging in Sydney. Despite extensive community consultation and cooperative local relationships, the Trust's strategy to use the dual occupancy codes as conservation tool was opposed in principle as being "the thin edge of the wedge" by several vocal residents, who feared the erosion of their area by any form of increased housing density. Their stated preference was that the Trust build an attached extension, creating one larger house, as had happened to Greater Sydney Development Association Dwelling No. 2, next door, and indeed, to most of Griffin's surviving Castlecrag houses.

Such a solution would have contradicted the conservation policy for Greater Sydney Development Association Dwelling No. 1 in the Draft Conservation Plan, since it would have required the insertion of new doorways through original Griffin building fabric and eliminated the possibility of revealing the original house "in the round" for the first time in forty years. In such a scenario the original function of the rooms would have been likely to change, with the kitchen becoming a study or bar and the porch perhaps remaining an enclosed bedroom.

It would also have further confused the original Griffin subdivision plan of the suburb. Most importantly, it would have left development potential of the site open for future owners to resolve, since it would not have been extinguished during the Trust ownership.

### (ii) The Shock of the New

The Trust chose Sydney architect Bruce Rickard to fulfil its design brief. He developed an understated solution respecting the form, materials and scale of the original Griffin house with a low pitched, lantern lit roof. Whilst the design brief had been developed with community input and endorsed by Willoughby Council and the Heritage Council of NSW, once a design was actually submitted, a different variety of

local opinions emerged.

Open days and many meetings aired the ensuing local debate about the Trust's Development Application and delayed its processing by Willoughby Council for almost 10 months. This delay period jeopardised the financial viability of the project and polarised the local community, without producing any major changes to the design in the final development consent.

### (iii) Regulatory Overkill

The project addressed the political reality, now probably shared by countries other than Australia, of a central government unwilling to actively utilise existing heritage statutes, in the face of entrenched interests. The devolution of heritage responsibilities to often unwilling and inexperienced local councils has proved a difficult and costly process in Australia, as exemplified in this project.

When Greater Sydney Development Association Dwelling No. 1 was purchased by the Historic Houses Trust it was not listed by any heritage authority. A short term emergency protective order under the Heritage Act had been placed two days before the auction in 1993 at which the Historic Houses Trust purchased the house.

During the two year project, the heritage listing of the house in the Willoughby local plan was supported by the Historic Houses Trust. The state policy of devolving statutory controls to local government was thereby fulfilled and then NSW Heritage Council indicated that a Permanent Conservation Order was not needed.

In seeking appropriate ways of ensuring the ongoing active maintenance so essential to the conservation of the flat roofed Greater Sydney Development Association Dwelling No. 1, the Historic Houses Trust had legally drafted innovative positive and negative covenants to be affixed to the title of the land, binding future owners to ensure maintenance was regularly kept up, in accordance with a **Maintenance Plan**. Neither the NSW Heritage Act nor the NSW Environmental Planning Act could have had such an effect.

The month preceding the auction of the two properties by the Historic Houses Trust saw a sudden shift in the position of both the Heritage Council and the local Council. Firstly Willoughby Council required that the title covenants (enforcing maintenance) be

redrafted in its own favour, instead of with the Historic Houses Trust, despite the local Council's acknowledged lack of heritage expertise.

Equally surprisingly, the Heritage Council reversed its previously stated position and resolved that a Permanent Conservation Order under the Heritage Act was warranted, although it could not be made in time for the auction - introducing an element of uncertainty for potential buyers considering purchase.

By the day of the auction every possible heritage authority had listed the property - five, in all. Ironically, only the Historic Houses Trust would have no further involvement in the conservation of the property which to save, it had risked almost \$1 million AUD of its Endowment Funds.

## 8. RESULTS

The Historic Houses Trust's 3 objectives: **Conservation, education and commercial viability were successfully achieved.**

Two years after the project commencement, the Griffin building has been carefully conserved and is now structurally sound. Its new owner enjoys its modern facilities and Griffin's original features. It is cared for in accordance with the **Maintenance Plan** prepared by Historic Houses Trust as specified in the title covenants. The garden setting established by Griffin has been reinstated and the house is once again visible to the community "in the round", from the street and the Reserve.

The sale of Greater Sydney Development Association Dwelling No. 1 and the adjacent new Rickard cottage, recouped the cost of the Trust's conservation and development works. A modern, sympathetically designed dual occupancy cottage now sits comfortably between its heritage neighbours, and is repeatedly cited as a model of good modern design in a heritage context.

As a temporary museum, the project has been cited extensively to demonstrate practically and commercially conservation philosophies and processes in action. Open days during the conservation process attracted over 3,000 visitors. It has also been favourably reported by professional and the popular press as a progressive government initiative and a model of good dual occupancy design in a heritage area.

## 9. THE FUTURE

However, at present, such a project could not be repeated in Castlecrag nor indeed in much of the Sydney Metropolitan area. The state's dual occupancy laws have been repealed (in part) and the torrens title subdivision (giving separate legal title to each property) which financially underpinned the project, would no longer be permitted. One potentially useful conservation tool has been lost.

During the course of the Conservation Project, other heritage properties in need of imaginative conservation solutions were proposed to the Trust. Several potential properties for temporary museums have since been closely examined. Each must be considered on its merits, but the staff and financial resources necessary to undertake projects of this type are significant and not to be undertaken lightly. A revolving fund or government underwriting guarantee is needed to financially underpin any future exercises in temporary museums. Most importantly, an effective partnership of heritage authorities co-operatively utilising currently existing statutory powers and involving community representation, needs to evolve to meet future opportunities and challenges as they arise.

The temporary house museum has proved its value as a conservation tool.

### SUMMARY

In February 1993, the Historic Houses Trust of NSW purchased No 136 Edinburgh Road, Castlecrag, Sydney, known (rather uninspiringly) as Greater Sydney Development Association Dwelling No. 1. It was designed by Walter Burley Griffin in 1921/22 as a demonstration house for the Castlecrag Estate, where the Griffins hoped to "nurture a rare community spirit based on community participation and sharing a respect for the natural landscape and vegetation"<sup>1</sup>.

After 70 years, the house was in decayed condition, but remarkably intact in terms of its architectural detail, fittings and finishes, which included original light fittings, spatter painted finishes and virtually all its timber joinery and hardware. The integrity of its form and function was rare in the context of Griffins' surviving Australian work, but the house was not statutorily protected by heritage controls at either local, or national level prior to its listing for public auction.

The house was small, its site comparatively large, and capable of redevelopment for four dwellings under the prevailing planning controls. After 70 years the surrounding allotments had been sold, resold and redeveloped, often with scant regard for landform, vegetation or community spirit. However, interest in Griffins' surviving architecture (only 13 of his Castlecrag buildings survived) had led to the formation of the "Walter Burley Griffin Society" in 1992, which lobbied hard for the recognition and conservation of Greater Sydney Development Association Dwelling No. 1.

The Historic Houses Trust purchased the property not to add to its portfolio of important house museums, but to trial the innovative approach of establishing a temporary museum to publicly demonstrate how to stabilise and conserve such a fragile artefact in a financially viable way. The purchase did not include any furniture or furnishings. When the project concluded two years later, the Trust had built and sold a small dual occupancy cottage adjacent; resubdivided that land and sold the completely conserved Griffin house back into private ownership with appropriate Conservation and Maintenance Plans as well as title covenants binding future owners to ensure its future maintenance and conservation. Over 3000 people had visited the project.

The project was controversial on many levels - within the heritage industry it sparked territorial concern; within the local community it was swept into the dual-occupancy furore; within the architectural fraternity the tensions of defining appropriate new design in a heritage context were debated.

The project convincingly proved how an important heritage house could be economically and intelligently conserved, continue in its domestic use and retain its heritage significance for the future, with appropriate statutory protection, but without the expense of remaining a permanent public acquisition or being formalised as a permanent museum.

<sup>1</sup> Esther Leslie, (Comp.) *The Suburb of Castlecrag: A Community History* Willoughby Municipality, 1988.



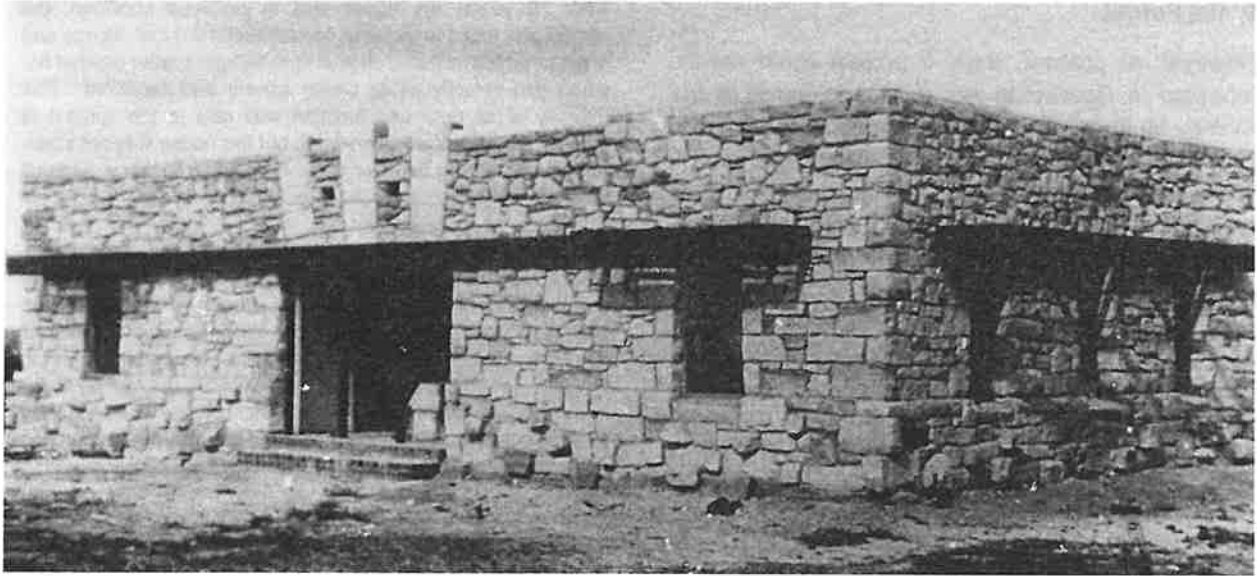


PHOTO 1. Greater Sydney Development Association Dwelling No. 1, Castlecrag, Sydney, Australia. Designed by Walter Burley Griffin, 1922. Conserved and interpreted as a temporary house museum 1993-1995, by the Historic Houses Trust of New South Wales. Over 3000 people visited the site, viewing the original architectural details, fittings and painted finishes, as well as seeing conservation processes in action.

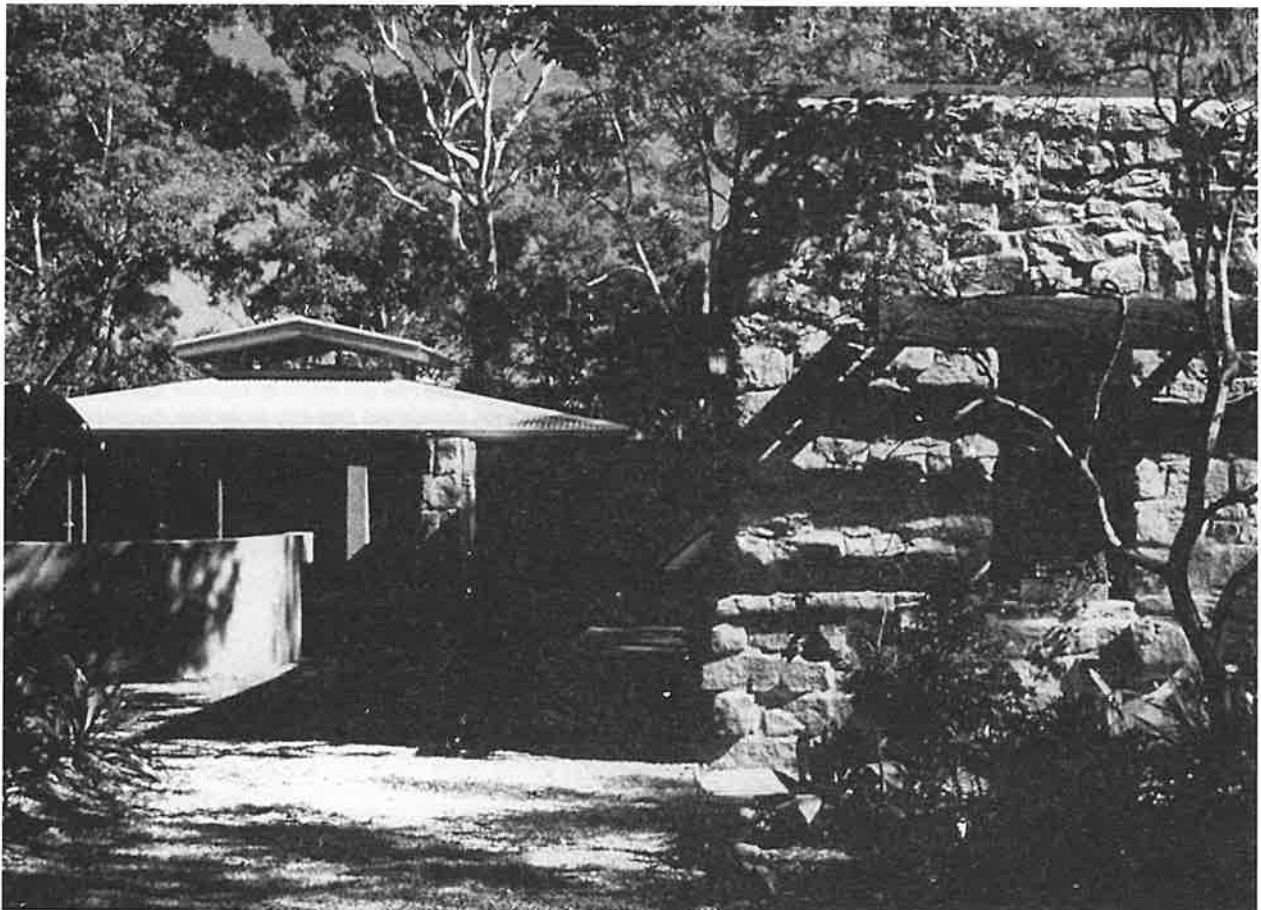


PHOTO 2. Greater Sydney Development Association Dwelling No. 1 and new dual occupancy cottage adjacent, designed by Bruce Rickard 1994. The sale of the new cottage financially underpinned the costs of the conservation works to the original Griffin designed house, which was sold with covenants on its title to ensure its future maintenance.

# Historic Gardens for the Future

## Clio Capitanachi

*Mexico*

### INTRODUCTION

A historical overview of the development of medium cities in Mexico (cities with up to one million inhabitants), is presented taking as the starting point the case of Xalapa, capital of the state of Veracruz, that as many of these Mexican cities in the 80's has had a fast and disordered growth.

During this process environmental factors were underestimated. Industrialization, massive migration to urban areas, unorganized use of the land and the demand for services caused environmental, social and economical imbalance, affecting life conditions for the majority of the population, particularly of the poorest, lead in the city to a physical deterioration determined by zones. In this context the conservation of historical and environmental heritage<sup>1</sup> will not be feasible as long as urban development is not considered as a search for urban sustainability.

### THE URBANIZATION IN MEXICO

In the last 40 years, Mexico and Latin America in general have been involved in a process of economic restructuring.

By the end of this century, three quarters of the Mexican population will live in urban areas. The transition, from a rural country to a country where the majority of the population is urban, has occurred rapidly. In 1940, 72 % of the population lived in rural areas. By 1980 this figure dropped to 34 %. In 1990, the proportion of the population estimated to live in rural areas was 29 %.

In our cities, development frequently occurs in a chaotic way. In most cases, the cities grow over high agricultural quality areas, or improper areas for human settlements due to their natural or infrastructure conditions, which brings a high social cost.

The history of urban development plans in Mexico is recent, plans have been used since 1978, but the dispositions related to zoning the land uses established in these plans are often violated.

Today, fast urbanization process causes a very strong environmental impact, identified by a decrease in the whole life quality of the majority of the population, and an ecological imbalance in the city and its process.

A very deep change in the conditions and activities of the urban life is required, by adopting a new environmental ethic and developing more responsible practices in everyday urban life.

The improvement in our life quality will not come from a radical change in social structures, but from a very laborious and complex process, that will be tackled from different focuses and in different times.

### XALAPA AND ITS REGION

The Municipality of Xalapa is located in a temperate and humid region occupied mainly by a forest which is dense, high and rich in trees, shrubs, herbaceous, creepers, epiphytes, ferns and palms species. Temperate and tropical climate species, between close altitudes, explain its high vulnerability to disturbance and its low capability for regenerating.

Over an irregular relief, mainly composed by hills, creeks and not too deep ravines; the vegetation, in the high slopes, is directly related with the refill of freatic stratum, feeding the region's springs, creeks and rivers.

At the present, its location in the limits of the high plateau lands and the low coastal lands produces a spectacular landscape.

This mountain forest was profusely collected and explored by foreign naturalists and botanists between the XVI and XIX centuries. More than a hundred plant species are endemic to this region and in many cases the name of this city is part of the scientific name of these plants.

Voyagers who visited this region during the last century, like Alexander von Humboldt, mentioned their amazement and likeness towards "the ocozales

<sup>1</sup> Environmental heritage: natural and cultural resources of a community that because of their uses, potential, character and singularity possess an exceptional value for the social enjoyment that enriches human experience.

forests nearby Xalapa, that with the brightness of their foliage announce themselves as the place where the clouds suspended over the ocean collide against the basaltic peaks of the cordillera and the dense *Styrax*, *Piper*, *elastomos* and arboreous fern forests, specially the one that goes through the road to Pacho and San Andrés, at the shore of the little Los Berros lagoon and the heights that lead to the town of Huastepec”.

#### THE URBAN DEVELOPMENT XALAPA

Approximately in the year of 1116, the toltecs founded the four primitive population cores (like “barrios”): Xallitic, Techacapan, Tehuanapan and Tlalnecapan, near the springs, at the present time two of them still exist. In 1457 the nahuas conquered the region and named it Xallapan, that means “spring in the sand” or “sand nearby water”.

It was located in the prehispanic route between the coast and the central high plateau. Around 1460 the mexicas took possession of the region until the Spaniards arrived in 1519. The town was small, but the chronicles say that “the Spaniards enjoyed delicious feelings” when they traveled by those places with abundance of water and vegetation of the temperate lands.

During the Colony, due to the water springs and rain, the landscape of Xalapa was always green and productive. Thus it became the resting place for merchants of the Port of Veracruz and their families, and commercial fairs were established here, in this period Xalapa was known as “The city of the flowers”. When the Colony ended, the population was around 13 000 inhabitants.

Throughout 300 years of Spanish domination every trace of the indigenous organization had disappeared, with the only exception of the intuitive urban design determined by easy access to the water springs; this, along with the topographic conditions of the place, the Spanish urbanistic spirit and the road axis that divided the city in three sectors, configured the structural pattern that prevails until these days.

During the Independence war came a breakup of the colonial economic model and the commercial boom decreased, stopping and stabilizing the city's growth. Years later, it is defined as a strategical military point between the sea and the central high plateau. Later, in 1885 Xalapa is declared the capital city of the state of Veracruz, This is when the concentration of educa-

tional and government institutions began, its urban development was slow and stable, consolidating the city's structure; throughout 90 years the population increased to about 7 000 inhabitants.

Since the beginning of the XX century, the changes in the means of production towards the industrialization and the lack of attention towards the agricultural activities, established a trend for economical activities inherent to the cities. Xalapa increased its urban infrastructure and its textile factories. In 15 years the urban surface and population became twice the previous ones. From 1910 to 1980 the urban surface grew up to 19 times its size, and its population grew 10 times its previous numbers.

The actual urban growth ( 87 has. a year ) its becoming a problem, not only because of the natural environment area consumed by the urban spot, but for the nature of this urban development : inordinate, without planification and attention to the regulations for construction and urban growth.

In the state's context, Xalapa is a migration attraction center for the people who live in small towns and the countryside, looking to upgrade their life quality. Xalapa has received an average population growth of a yearly 5 % during the last 3 decades. The economic activities are based mainly on the commercial and services sectors, Xalapa is the main political and management settlement in the state of Veracruz, and it is also the location of the main campus of the University of Veracruz; but these sectors have a very restricted capability for creating new jobs, specially in the present economic circumstances.

Unless the development model in action in the country reverts more energetically towards the rural zones, it is very possible that the migration of peasants to the cities will continue increasing, or at least will stay at the actual levels.

If to this we add the difficult economic situation of the country, and the decentralization politics adopted by the federal government towards the state capitals, we can expect that the speed of the population and territorial growth will increase, and so will the shortages that are great in some sectors at present: urban infrastructure and equipment, as it happens with urban green areas.

#### CITI PARKS IN XALAPA

The first public open spaces in the city were the main

square and the market square, located at the atrium of the San Francisco convent, this first one named "Plaza del Rey" (King's square), where the fairs and public celebrations took place, approximately in 1776; in the present day, this place is the location of a marketplace. The second one is now the Lerdo square.

On the other hand the rest of the city's green spaces were composed mainly by domestic lands and the community's open spaces in its surroundings. The public use of green areas for leisure hadn't become a common need, because there were enough places for that purpose.

In the XVI century the native vegetation, corn fields and Spanish cultivates dominated Xalapa's landscape. In the XVIII century, Xalapa extended its streets to the limits of what we now call the historical downtown, the buildings made of lasting materials occupied only 20 blocks.

The corn fields still covered more than the 50 % of the surface of the village.

The three public squares didn't have gardened areas. The houses had a main yard, where a small garden was usually located, with the only exception of the houses with a yard covered with slabs.

Most houses had a backyard, or a vegetable garden with native plants and flowers.

In the XIX century, the city's buildings were gathered in the downtown area, eliminating many growing lands. In the same way, the occupation of the lands outside the downtown zone began. In this century, houses kept the colonial space structure.

It was also in the XIX century that the concept of public parks was developed; the most important parks were, and still are: Ju-rez park, Los Berros park and Lerdo square.

The creation of the first two parks was determining for the course of action of the consecutive governors. That is why parks have been created only when the state's government resources are designated to such purpose, even though their maintenance has always been a task for the municipal government.

Throughout the 5 decades from 1880 to 1930 only 8 parks were created, including Los Berros park and Ju-rez park. These areas, located downtown, are still

the most equipped of them all.

These green areas keep some of the oldest trees in town, in some cases more than 100 years old, their diversity and abundance of species is representative of the ornamental flora in the city. These areas are often used for civic, political and leisure events. The people who attend these places are people who live in the city and tourists. We could say that these main areas have the most dense attendance per surface unit, which determines the very noticeable presence of street vendors and people who offer different services. This situation makes it evident that these areas also have a main economic role and produce jobs for some population sectors.

#### **"Los Berros" park.**

"Los Berros" park has been a green area since the XVIII century. Its open space nature has changed throughout the years. The most defining historical moments of the park are :

In the Colony as a natural area with water springs and swamps, in those days watercress grew in the shallow, clear and uncontaminated waters of the swamps in this area, this is the reason for the present name of the park, "berros" is the Spanish word for watercress (*Nasturtium officinale*).

During the XIX century it was a visited spot in the country and commonly used for social events, at the end of the last century, it was delimited as a park and its style was defined. Starting then, it has gone through a process of changes made without any criterion.

Nowadays the park has an attractive mature vegetation which is very singular, nevertheless, the lack of planning and design added to the pressure and incompatible activities the take place in the area (cycling, ball games, etc.) are a threat to its conservation.

#### **"Juárez" park**

This park has also gone through a long process characterized mainly by the growth in dimensions and complexity. Between 1880 and 1890 because of an earthquake, the building of the convent of San Francisco became ruins, later it was demolished and the construction of the Ju-rez park began.

Originally the four primitive "barrios" surrounded the place, during its existence for over a century it has assimilated and sometimes rejected different elements : stairways, contention walls, terraces, a ball

room and a movie theater, a duck pond, a skating rink, arbor, civic monuments, fountains, billiards, aquarium...

Finally in 1927 its style was defined. The main characteristic of this park is that it is constituted as one of the most important natural balconies, because from its terraces you can get one of the best views of the city and the mountains that extend from the "Cofre de Perote" to the "Pico de Orizaba", this view is one of the most often described by visitors in the past centuries.

### "Lerdo" square

The central square of Xalapa is still today a point for interaction of powers and forces in the city, although it has gone through a long and chaotic process for its conformation that ended in the open space that is known today as "Lerdo" square.

This square maybe because of being a space of smaller dimensions, has suffered the interventions that each government has made, implying the total destruction of what the previous administration did in order to start a new project.

The selection of images of the square in different times will facilitate the understanding of the process it has gone through which is characterized by improvisation, lack of planning and ignorance of the historical role of this urban public space.

### PRESSURE ON HISTORICAL PARKS

Xalapa has 108 Hectares of urban parks. This doesn't consider private gardens, which are very extense and rich in flora and function as species reservoirs in the city.

In terms of percentage the total of green urban areas in existence represents only 3.7% of the urban area, this means 3.16 m<sup>2</sup> per inhabitant, this is below the 9 m<sup>2</sup> per inhabitant that the World Health Organisation recommend. We can observe that the development of the urban green areas hasn't been proportional to the demographic and urban growth neither in quantity nor quality.

According aerial photos taken in 1991 we have the following data:

Urban area (UA)	Urban green areas (UGA)	UGA/UA %	Population	UGA/inhab.
3 300 He	108 He	3.7	340 700	3.16 m <sup>2</sup>

Besides being insufficient, the green areas are concentrated in the oldest zone, mainly because the criterion for their creation is political and ornamental more than environmental, with the design of expensive gardens that required high maintenance, while in the new neighborhoods these areas are practically nonexistent.

These new suburbs don't have the equipment for the development of recreation activities, also considering the present normativity related to the creation of the urban green areas it is not appreciated that in the future urban development policies and the cities own growth will foster the existence of this type of public open spaces with social objectives, as when giving the city a modern image might have been the motivation for the birth of the most traditional parks in the city.

And the other side in the last five years a great number of parks have been created in Xalapa, although the area per unit has diminished in comparison to the last decade.

To this we add the loss of its flora diversity in these areas. Xalapa, thanks to its medium altitude and geographical location is proper for having a rich flora in origins and composition. It's also important to mention that 70 % of ornamental species in the city's parks are generally exotic, although the native flora (1 300 species) has between 80 to 90 % of species with ornamental possibilities, of which a good part are epiphytes endangered by the diminishment of natural forests.

Speaking of the social use, most of the parks created during the XIX century are the ones that have the largest number visitors specially on weekends because they have a greater infrastructure and are more consolidated relating to other activities in the urban context, such as commerce, recreation, nearby work center; thus the downtown continuing to be the core for the development of social life for the majority of the population inhabiting the popular neighborhoods.

In addition a phenomenon of accumulated destruction in the urban landscape is provoked because the deterioration of the natural surroundings (lost of forests, soil erosion, changes in the conformation of the ground relief, disappearing of natural basins of water recharge, and microclimatic changes) which can be seen at distant landscape, to this added the deterioration caused by the overpressure in the use of the historical parks, as the result of the lack of envi-

ronmental planning of urban development. At last, considering the hills in the city, it turns out that all these images and what they represent, are incorporated to the urban landscape that can be seen, from any point of the historical downtown.

### CONCLUSION

In most of the cities in Mexico, as in Xalapa, an accelerated disordered urban growth has taken place, it pressures the natural surroundings greatly, the existing urban equipment causing concrete deterioration in the quality of life on the majority of the poorest population in the city, and its processes and environmental imbalances in danger of becoming serious and irreversible.

In this view the adequate supply of urban green areas, sufficient in quantity and quality will collaborate to lower the negative impact of urban activity, and simultaneously it will support the conservation of urban environmental heritage by lessening the pressure of the use on historical parks that remain in the city, recovering for the inhabitants the creative enjoyment of these spaces. They will also function as native flora reservoirs and have an important role in environmental education and conservation of environmental heritage in cities.

The state and federal normativity in respect to urban green areas does not establish an adequate supply of these in the urban weave. This normativity must be updated considering the role that these areas play in the conservation of environmental heritage and not only as an urban ornament.

Overcoming the quantitative approach because its contribution for a better urban environment will depend on its quality in function of its accessibility, distribution, biologic connectivity, articulation with the urban space, possibilities for social appropriation and

emphasis on its character of public spaces that permit socialization of heritage values, etc.

In the determination of the qualities that an area of this type must have, relating them with a life quality standard. Developing norms for the design of these areas considering the regional geographical parameter (climate, topography, natural resources). Developing technical instruments to support the urban administration of these areas.

Training of specialists with a focus on regional problems of heritage conservation.

Promoting the understanding of the historical dimension of the city as the way for conservation and defense of environmental heritage.

### BIBLIOGRAPHY.

1. Blázquez D., C. *Xalapa. Veracruz : imágenes de su historia.* Archivo General del Estado de Veracruz. Mexico. 1992.
2. Capitanachi M., C. and Amante H., S., *Las áreas verdes urbanas en Xalapa, Veracruz.* Universidad Veracruzana, Instituto de Ecología A.C. Mexico. 1995.
3. Castillo-Campos, G., *Vegetación y flora del Municipio de Xalapa.* Programa del Hombre y la Biosfera (MAB - UNESCO) Instituto de Ecología A.C. y H. Ayuntamiento de Xalapa, Mexico. 1991.
4. Dredge, D., Sustainable rapid urban expansion. The case of Xalapa, Mexico. *Habitat International Review* 3. (1995) pp. 317-329.
5. García - Campos, H., Las áreas verdes públicas de Xalapa, en *Ecología urbana aplicada a la ciudad de Xalapa*, Instituto de Ecología A.C. Programa del Hombre y la Biosfera (MAB - UNESCO), H. Ayuntamiento de Xalapa.
6. Gutiérrez, L., Las áreas verdes en diversas etapas históricas de Xalapa, Veracruz., en *Las áreas verdes urbanas en Xalapa, Veracruz.* Universidad Veracruzana, Instituto de Ecología A.C. Mexico. 1995.
7. Humboldt, A. von, Ensayo político sobre el reino de la Nueva España, en *Cien viajeros en Veracruz.* Tomo II. Gobierno del Estado de Veracruz. 1992.
8. Marchal, J. and Palma, R. *Análisis gráfico de un espacio regional.* Veracruz. (INIREB - ORSTOM). Mexico. 1982.

## **Warning! Adaptive re-use approaching. The re-use of industrial architecture in Buenos Aires, Argentina**

**Stella Maris Casal, architect**

*Argentina*

### **A BRIEF INTRODUCTION TO BUENOS AIRES INDUSTRIAL HERITAGE**

Buenos Aires has a remarkable industrial heritage (1). As many cities all around the world, it flourished during the last decades of the XIXth. century and the beginning of the current one.

The city became at that time the main port of the country, pole of the railway system, gate and definitive settlement for many of the European emigrants that were arriving in Argentina and, last but not least, a vast plain territory where industries and trade companies did not hesitate to establish their location. The first industries settled on both riversides of the Riachuelo -meaning "small river"-, the southern border of the city and former natural harbour. Then, the lack of a continuous policy in the subject and the different changes the urban master plan suffered along the XXth. century would produce the settlement of factories and other big-scale functional buildings in different areas of the city's territory, which from the very beginning was organised by a regular grid of square blocks, a strong pattern eventually altered by these programmes.

Thus, there will be found industrial areas, with their correspondent industrial landscape, and some residential, commercial, administrative areas, with their particular landscapes where unexpectedly their most outstanding landmark is a functional building -factory, market, railway station, silo, etc.-. This is neither a general situation nor an exceptional one but important to take into account to understand why and how some conversions took place.

### **INFILLING THE NEW IN THE OLD**

When, because of different reasons, factories stopped producing and were abandoned or demolished, iron frame markets disappeared to be replaced by huge concentration halls and supermarkets in the boundaries and other functional buildings were quite modified according to new programmatic demands, public opinion understood that it was so as a consequence of progress. The degradation of formerly living and active neighbourhoods, standard of life and other social changes included, came together with

this process and few people cared about the destiny of that outstanding buildings. They were going to be ignored up to a few years ago, when it was made clear that those buildings had not died together with the activity they had hosted in, and according to international tendencies, new programmes and considerable investments were carried out in order to re-use them.

But if the tendency was international, the interpretation of the meaning of re-use -and conservation, rehabilitation, etc.- was particularly adapted to a different reality. More experimentation than theory was to be applied. Thus, the conversions were to be carried out with different results, often with questionable success from the experts' point of view. But still we can learn from those "failed" experiences, and a few examples make us trust that future offers us some hope.

The professionals involved in the work usually base their effectiveness in their general formation as architects, their professional experience and their sensitivity towards the existing building. Special training on conservation is seldom found (2). The approach is directly influenced by the architect's skills and tendencies. This produces very different degrees of effectiveness indeed, and a wide range of solutions, from the minimum intervention to the fully destruction of the original identity -and even fabric-. And always in the name of "saving the past". It can be applied to interventions in large scale buildings as well in the modest ones.

Two conversions to museums of former functional buildings are good examples of these extremely opposed attitudes. At one edge, a pioneer case: the conversion, as early as in 1931 of a pumping station formerly by the river into the Museo Nacional de Bellas Artes (National Fine Arts Museum, Photo 1); at the other, an old tobacco warehouse converted in 1989 in Museo de Arte Moderno (Modern Art Museum, Photo 2). In the first case, it was obviously no intention to rescue the significance of the former activity, but to obtain a strategic settlement for the museum. Most of the visitors directly ignore what the building formerly was, though have the chance to



enjoy its privileged location, in the middle of a park where there was once, up to the beginning of this century, the riverside. The second case, shows how the museum adapts its programme to keep the former warehouse in its essential aspects and eventually considers it as part of the exhibition.

But adapting old buildings, as the cases above, for cultural purposes, is quite exceptional in Buenos Aires.

Urban development is mostly in private hands and official policies do not go too far in suggesting social programmes. The investors who make the interventions feasible look for a quick benefit, and commercial activities are the most required. It had settled for a while the disturbing idea in the society that old buildings were just good for business. A long list could illustrate this tendency of re-using for commercial activities, not all of them regrettable. Such is the case of the Mercado Vicente Lopez (Vicente Lopez Market, Photo 3), an interesting intervention because the original function remains but adapted to a new context. Thus, a new arcade, moving the entrance line below the original arches in the facade improved the relation with a quite narrow street, in an area that had changed in quantity and quality of population. Because of that, the suburban market with small modest shops on the road and a common hall inside, became a modern centre with cosy boutiques along the arcade and a supermarket in the interior hall, though keeping its particular spirit.

Fortunately, this tendency was to be in some way 'enriched' by other alternative programmes as dwelling, like the ex-Silos Minetti, now Silos Dorrego (1992, Photo 4), where people can try the enticing and somehow romantic experience of living in a loft, especially in a round one. This conversion and a few others of the kind -Lofts de Darwin, a former textile factory, for instance-offer people who wants or needs to live close to downtown the opportunity to enjoy a different and better standard of life from that of minimal apartments that alienate urban life in huge cities like Buenos Aires. Other alternative programmes developed to the present are: school -Institutos Ort, formerly a factory-, convention centre -Palacio San Miguel, formerly Tiendas San Miguel-, theatre and exhibition hall -Fundacion Banco Patricios, ex-Bazar Dos Mundos-, club -Complejo Suterh, ex- printing La Prensa-, atelier for restoration of paintings - Fundacion Tarea, ex-corsets factory La Ninfa-, and a few more.

From the strict point of view of preservation, the criteria applied in many of these interventions is at least questionable. May be each time we are a step closer to the idea of "authenticity criteria associated to dynamic values" as Herb Stovel puts it (3), but still there is a long way to reach it.

From the point of view of the impact in society, most of the conversions proved to be useful to make people think about their architectural heritage, not only in terms of commercial profit but of conservation and rehabilitation as well.

To the present, many of the inactivated functional buildings of Buenos Aires and its surroundings have been yet intervened with more or less success. Those which have been adapted to new uses shared some common facts:

- they are well placed, in strategic areas where performing their original activity is not allowed or profitable any more.
- they are "old" for the city' standards, representing a well-known architectural reference, but unlike their machinery, they are not out of date in what concerns fabric and space qualities.

They are handsome, and often recognised as landmarks.

Being the professionals involved in the work architects with no special training in conservation, they tend to consider the existent building as one more of the tools they have to solve a programmatic demand, intervening without the goal of keeping the entity of the building -and site- but making use of what they need. In this sense, a better comprehension of the building, because of a deeper sensitivity and knowledge, improves the results, and conservation comes as a consequence of good architecture.

If minimum intervention is desirable and required to keep the authenticity of the buildings with cultural/historic values, it seems to be feasible in what concerns small scale examples, but complicated in big scale enterprises where not just one but many professionals are involved. Puerto Madero (Madero Port, Photo 5) the biggest project currently being carried out in order to revitalise the city port area is a good leading case for successes and failures. The warehouses in the docks are being renovated to be used as offices, dwellings, restaurants, small stores, and a group of four of them will host the campus of

the Catholic University. This means that for the first time people in Buenos Aires is be able to walk along the docks, make use of the remarkable buildings along them and enjoy the beautiful views both towards the city and the river. Unfortunately, due to the scale of the project, and even when there is a master plan, each warehouse or group of them is being renewed by a different team of architects, and results are not always what they should be.

### SOME CONCLUSIONS

How long should a building last? How much of the entity of a building do we preserve when a change of use takes place? If we consider a building as a whole, it is evident that each component has a different behaviour in time: structure is usually more resistant than installations, significance and impact in its environment can persist even when every material evidence of it has disappeared.

Functional buildings were conceived as the shell to an activity with no precedents at their time, meaning progress, effectiveness, perfection, so they were designed to last for ever. But sooner or later, they became obsolete when production systems changed or demand different facilities.

In practice, when we talk about re-use, we are talking about a building that has lost its original function, and whose physical component -at least- is in conditions to be adapted to a new cycle of life.

But, again, a building is a whole: setting, structure, expression, function, significance, etc., so when the change of use takes place, it necessarily will affect more than one of the other components. Up to which extent it is acceptable to change it is a question directly linked with the professional's concern with the conservation of the identity of the site, his/her appraisal of the situation and, in some cases, - unfortunately more then desirable- in his/her aim to transcend at the expense of the existing building's qualities.

This is an aspect of the re-use of buildings in Buenos Aires that requires more control, care and guidelines from everyone involved, but first at all, better standards in what concerns professional formation and a continuous update and debate of theory among

experts.

The first part of what conservation implies is clear for everyone: "save our past". The second part is a question with many answers: how to do it keeping the authenticity of the testimony and at the same time trying to keep it alive by adapting to new requirements? How to be faithful to the past and the present, associating the authenticity criteria to the dynamic values? This is the challenge in which Buenos Aires architects and experts in heritage conservation are currently involved in.

### NOTES

1. J. O. Gazaneo & M. M. Scarone, ARQUITECTURA DE LA REVOLUCION INDUSTRIAL, IAA, Buenos Aires, 1966 and J. O. Gazaneo & M. M. Scarone, REVOLUCION INDUSTRIAL Y EQUIPAMIENTO URBANO, IAA, Buenos Aires, 1967
2. The School of Architecture at the University of Buenos Aires has an introductory course for degree students, which is optional, and s Post-Graduate Course on Conservation
3. Herb Stovel, NOTES ON AUTHENTICITY, Icomos Scientific Journal, 1994.

### SUMMARY

Industrial architecture - including the so called "Functional tradition architecture" - is very much appreciated in Buenos Aires by professionals and investors because of the many possibilities it offers for conversion to new uses. Ambitious programmes and considerable investments are carried out in order to adapt former factories, markets, railway stations, etc., with different results.

The aim of this paper is to introduce a panorama of the different attitudes concerning the re-use of the industrial/functional buildings in Buenos Aires, in an attempt to contribute to the general debate about the meaning of conservation and rehabilitation of our cultural heritage.

### RESUMEN

La arquitectura industrial y de la llamada "tradición funcional" es sumamente apreciada en Buenos Aires por profesionales e inversores, debido a las variadas posibilidades de reconversión que ofrece. Programas ambiciosos e inversiones considerables se emprenden para adaptar viejas fabricas, mercados, estaciones de ferrocarril, etc., a nuevas actividades y con diferentes resultados.

El objetivo de este trabajo es presentar un panorama de las diferentes posturas frente al re-uso de edificios industriales/funcionales en Buenos Aires, con la intención de aportar al debate general sobre el distinto significado que se le da a las acciones de conservación y rehabilitación del patrimonio cultural.

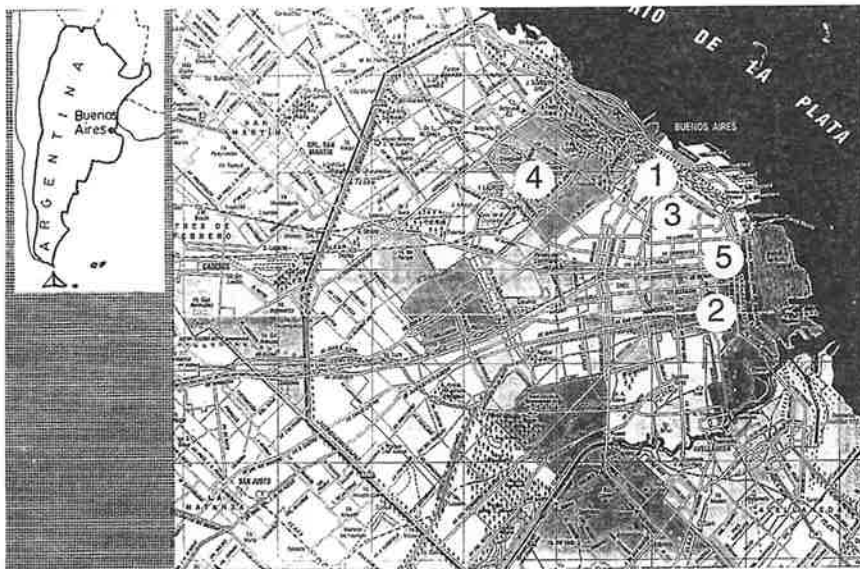


Fig.1.National Fine Arts Museum - 1931  
(enlarged in 1960 and renovated in 1980)  
Former pumping station, ca. 1870



Fig. 2. Museum of Modern Art (1989).  
Former tobacco warehouse  
Nobleza Piccardo, ca. 1900



Fig. 3. Vicente Lopez Market (1987)  
Former suburban market, ca 1900



Fig. 4. Dorrego Silos (1992)  
Former flour mill and silo



Fig. 5. Madero Port (master plan: 1991,  
renovation: 1993 on). Former warehouses  
and other port facilities, 1889/1919

## Monitoring Word Heritage Sites

**Robert Chitham**

*Chairman, ICOMOS, United Kingdom*

Within the United Kingdom, 14 World Heritage Sites have so far been identified and inscribed. Three of these - Iona in Scotland, The Giant's Causeway in Northern Ireland and Henderson Island in the South Pacific - have been inscribed as Natural Sites. The remainder are Cultural Sites. Of these, one, the Castles of King Edward I, is in Wales, one, the Old and New Towns of Edinburgh, in Scotland, and the remaining ten are in England.

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

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

To understand our approach to monitoring, the complexities of ownership and responsibility need to be understood, and some of the key organisations identified.

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

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

The National Trust is a voluntary body, with a huge

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

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

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

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

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

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

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

As the result of two year's research, inquiry, analysis and observation, this spring we were able to complete our initial report, which made recommendations

both for further action generally with regard to World Heritage sites, and specifically for all the sites but one. The exception was Hadrian's Wall, where the English Heritage-chaired working party was so far advanced with the preparation of a management report (in which we were in any case involved) that it would have been superfluous to begin again.

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

1. A brief description, summary of available records and information, and justification for inclusion in the World Heritage List.
2. Legislative issues, including an appraisal of boundaries and buffer zones, and notes on current development proposals.
3. Financial and physical characteristics, including notes on current arrangements for inspection, maintenance and repair, the physical condition of buildings and structures and the resources at present available.
4. Financial and physical issues, highlighting requirements and proposals for increasing financial resources, improving the methods of inspection, maintenance and repair, and specific improvement proposals, and noting any characteristics of a detrimental nature.
5. Management information, commenting on current management plans, identifying personnel and provisions for training, safety and security etc.
6. Management issues, including trends in visiting patterns, visitor policy, improvements in presentation, and existing or potential conflicts between different aspects of the site.

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

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

At Canterbury, the boundaries - while tightly drawn - include a considerable area of buildings, in particular

Christchurch College, which make no contribution to the significant buildings or their setting.

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

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

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

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

These then, together with questions of access and parking, are the chief issues which our studies emphasised, and which are summarised in the initial monitoring reports. Difficult and demanding though this work has been, the next stage is even more dif-

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

## ENGLISH WORLD HERITAGE SITES

### SUMMARY

ICOMOS UK was commissioned by the Department of National Heritage in 1993 to prepare initial monitoring reports on the ten World Heritage Sites situated in England. The completed reports have now been published. Although the nature of the sites vary widely. In each instance, preparation of the reports involved the following:

- a. Compilation of a database and maps summarising the nature of the site, its constituent buildings, ownerships, planning constraints etc.
- b. Inspection of the site and meetings with interested organisations to determine existing management systems, attitudes to inspection, repair and maintenance and proposals for future improvements, together with existing and proposed financial arrangements.
- c. Assembly of the above information into concise form, identification of weaknesses and preparation of proposals for improvements.

The initial reports are now being used in the development of management schemes for a number of sites where these do not already exist, to modify boundaries and buffer zones etc.

World Heritage Sites in Wales, Scotland and Northern Ireland now need to be tackled in a similar way.



## Villes historiques et Tourisme culturel entre développement et préservation à l'âge de l'industrie culturelle. Le cas de Naples.

**Prof. Arch. Teresa Colletta**

*Université de Naples - département de préservation des biens architecturaux et environnementaux*

Lors de la 10<sup>ème</sup> Assemblée générale de l'ICOMOS au Sri Lanka, en juin 1993, le Comité pour le "Tourisme culturel" a fait le point sur les principaux aspects de la préservation à des fins de tourisme, en résumant les propositions les plus récentes dans un livre<sup>1</sup>.

La décision prise à Lausanne en 1990 de ne pas réviser la Charte du tourisme culturel (1984), étant donné la validité de ses principes, a poussé le Comité à mener un approfondissement des critères de sauvegarde des monuments et des sites du tourisme de masse en analysant les problèmes de l'accès et de la visite de ces oeuvres.

Le livre de 1993 réitère ce que dit Bernard Feilden en 1990 dans "Visiteurs des sites culturels appartenant au Patrimoine mondial" et traite le processus de planning de la préservation à l'utilisation, en impliquant les responsables de l'industrie du tourisme afin d'obtenir de suggestions valables visant à atteindre les objectifs généraux.<sup>2</sup>

C'est un choix précis du Comité ICOMOS pour le Tourisme culturel qui indique un tournant au niveau de la politique de préservation.

La nouvelle orientation s'adresse non seulement aux membres de l'ICOMOS mais à tous ceux qui s'occupent de la protection et de l'interprétation des sites en impliquant également les responsables de la gestion des sites de la Liste du Patrimoine mondial et tous ceux qui travaillent dans le domaine du tourisme.

### PRÉSERVATION ET TOURISME. LE TOURISME CULTUREL ENTRE DÉVELOPPEMENT ET PRÉSERVATION

Au tournant du siècle on ne saurait pas concevoir une politique de préservation des biens culturels, mémoires historiques du monde entier, sans en envisager la connaissance et l'utilisation par le grand public.

Il est clair que le tourisme d'art est un phénomène sociale, un spectacle et une affaire.

De simples témoignages ayant une fonction pédagogique pour les historiens de l'art, les architectes,

les archéologues et les techniciens, les biens culturels se sont transformés en objets économiques, en biens de consommation.

Mme Choay a été la première à souligner les transformations du "patrimoine historique à l'âge de l'industrie culturelle" et les faux projets de réhabilitation subis de quelques vieux centres européens.<sup>3</sup>

Le patrimoine culturel n'est plus qu'un problème de culture à transmettre et à partager; c'est désormais une source de production de la richesse.

Le slogan italien "les biens culturels sont notre pétrole" met l'accent sur la nouvelle philosophie de marché liée à la protection et tutelle des monuments.

Le débat en cours sur préservation et tourisme présente deux points de vue: d'un côté la politique de sauvegarde des biens et de l'autre une augmentation de la demande par un secteur économique en développement en fonction des changements sociaux.

Il est de plus en plus nécessaire d'avancer des propositions innovatives moins en termes idéalistes de tutelle qu'en termes d'économie de la culture en planifiant les opportunités que les biens culturels, les musées et les villes historiques, ont d'être rentables. Leur rentabilité doit être programmée, basée sur plusieurs possibilités en évitant les dégâts de la concentration et de l'engorgement des localités de tourisme privilégiées (les villes d'art telles que Rome, Florence, Venise) et du développement démesuré du tourisme "de consommation".

L'expression "Tourisme culturel" est de plus en plus fréquemment utilisée mais, à la base, il n'y a aucun sérieux projet scientifique comme dans d'autres pays d'Europe et aux États Unis où le tourisme culturel fait l'objet de plans basés sur de critères adéquats.

Les plans de restauration urbaine sont rigoureux. On ne laisse pas au hasard, ou aux organisateurs de voyages, les décisions sur la "visite culturelle du centre". Ces décisions sont prises en respectant les plans de tourisme "durable" pour ces biens, sites, parcs ou

attraits culturels.

Dans les exposés des spécialistes à Colombo sur le thème "tourisme culturel"<sup>4</sup> on enregistrait une grande prévalence d'études sur "the conservation planning for tourisme on heritage sites", le projet des opportunités et des forfaits pour les visiteurs des monuments les plus importants.

La plupart des exposés, en effet, portaient sur les problèmes du plan de la visite et la nécessité de satisfaire les attentes des masses de visiteurs ainsi que la sauvegarde des Major Heritage Sites de l'invasion des espaces publiques (restaurants, cafétérias, librairies, toilettes, cuisines, parking...) par des projets opportuns.

D'autres présentations, très peu nombreuses, illustraient la nécessité de trouver des alternatives pour désengorger les monuments et des mesures pour orienter les flux de touristes vers d'autres sites, en mieux distribuant les masses de visiteurs vers de lieux et de monuments de qualité mais ignorés.

D'où la nécessité de promouvoir par de nouvelles recherches, des solutions qui visent à la préservation des usines historiques, les sites et les paysages à découvrir, pour les inclure dans le marché du tourisme en allégeant les courants trop développés. Des solutions qui visent à la **Preservation through tourism**.

À notre avis, on ne saurait réduire le problème du tourisme culturel aux sites de la Liste du Patrimoine Mondial et aux sites les plus connus dans chaque pays. Le problème du tourisme culturel va bien au delà, impliquant un public large et différencié.

Le tourisme, aujourd'hui la plus grande industrie du monde, a subi plusieurs changements au niveau de la demande.

On parle, en effet, de tourisms au pluriel (tourisme d'art et culturel: études, recherche, congrès; tourisme d'affaires et du temps libre: loisirs, vacances, excursions, sport; tourisme de santé ou thermal; tourisme religieux). Le tourisme culturel combine "savoir et loisir", production, recherche, échange et partage des lieux de tourisme.

Ce mouvement de gens autour des monuments et des sites historiques ne peut pas être réglé par la logique de marché.

Il faut résoudre ce problème scientifiquement, en exploitant les opportunités de développement afin d'ouvrir de nouvelles perspectives de tourisme culturel.

#### LA NÉCESSITÉ DE COOPÉRATION ENTRE CULTURE ET TOURISME À L'ÂGE DE L'INDUSTRIE CULTURELLE

En travaillant sur les problèmes de préservation des monuments à des fins de tourisme depuis la fin des années 1970, nous avons relevé en Italie un décollage continu entre les responsables du tourisme, les organisateurs de voyages et les spécialistes de la préservation par rapport aux autres pays.<sup>5</sup>

Le manque de coordination, plusieurs fois dénoncé, n'a pas produit de mesures de correction. En Italie il n'y a pas de politique sérieuse de préservation à des fins de tourisme ni de programme visant à obtenir plus de bénéfices d'une politique basée sur ces principes.

Le tourisme parle en termes de profits et de cibles de ressources commerciales et sociales en fonction du public.

La culture est faite pour les spécialistes et est certainement non commerciale dans un but de promotion de la préservation et la vie du patrimoine du passé.

Les deux débats nous semblent encore étrangers les uns les autres, dans un manque total de structures de liaison telles que des Centres de recherche, des Associations spécialisées, des Comités d'étude, des écoles, des professions spécialisées... aux quelles on pourrait s'adresser pour mettre en place des actions communes dans le but d'une plus grande qualification des biens culturels italiens en évitant l'exploitation en tant qu'attraits de tourisme.

Aujourd'hui le tourisme n'est plus un phénomène d'élite. En tant que phénomène de masse on devrait l'étudier sur de bases scientifiques. Pourtant, dans le domaine de la tutelle et de la sauvegarde, il y a de nombreuses associations actives dans tout le pays, au Nord comme au Sud. Ce qui manque est le partage d'objectifs communs ainsi que la volonté de coopération entre les différents acteurs, de la culture et du tourisme.

A propos du tourisme culturel en Suède, Mme Cuattinguis<sup>6</sup> a mis en évidence l'importance de la coopération entre Culture et Tourisme et le projet du gouvernement suédois qui depuis 1985 essaye de mettre ensemble les différentes attitudes et valeurs

des deux secteurs de Recherche et Développement, par des rencontres, des séminaires, des conférences et des projets communs, en impliquant les institutions et en publiant un catalogue annuel, "Exploration", contenant la liste de plus de 400 endroits et événements qui ont lieu en Suède, avec des articles, des essais scientifiques, informations pour les voyageurs, les hôtels, les différents itinéraires. Ce catalogue est distribué par plus de 500 bureaux de tourisme et librairies et c'est un moyen sûr pour diffuser la connaissance du patrimoine et changer la façon destructive de l'utiliser en modifiant la structure de l'offre des biens culturels.

En Italie il n'y a ni une Organisation nationale ou régionale pour le Tourisme culturel ni une revue spécialisée sur ces thèmes.

Récemment le FAI (Fond Italien pour l'environnement) a consacré une conférence au Tourisme culturel du XXI<sup>ème</sup> siècle<sup>7</sup> en dénonçant les contradictions et les paradoxes du tourisme culturel en Italie et le manque de gestion de notre immense patrimoine artistique et naturel. Une connaissance de base documentée est nécessaire pour promouvoir des flux de tourisme orientés.

Dans ce cadre nous avons souligné que pour le patrimoine environnemental du Sud, les villes anciennes et les monuments de qualité énorme, mais dégradés parce que exclus des courants de tourisme, il serait opportun de considérer le tourisme comme une ressource culturelle.

Nous proposons une recherche sur la préservation urbaine, un projet de diffusion de la connaissance, de redécouverte du paysage du Sud pour un tourisme de préservation et de culture, où la collaboration de l'Université pourrait être fondamentale.<sup>8</sup>

Dans un siège international, il faut préciser que le problème du tourisme culturel présente deux âmes: la culture et le tourisme - dont les visions sont opposées. Il faut donc proposer des formes de tourisme culturel et des politiques de préservation différentes selon les zones.

D'un côté il y a la nécessité de politiques visant à préserver les sites de la masse de visiteurs, donc une tutelle planifiée de projet avec une gestion stratégique des services (des services qualifiés: on pourrait envisager d'utiliser l'informatique et les télécommunications). De l'autre il y a la nécessité de créer de nouveaux attraits pour les visiteurs avec des choix oppor-

tuns de préservation des paysages historiques et des monuments en même de satisfaire les besoins des nouvelles formes de tourisme.

En Italie il y a des patrimoines utilisés d'une façon qui les dégradent. Les dégâts sont nombreux, parmi lesquels il y a la perte de l'authenticité - pensez à Pompeii, Sorrento, Capri, Amalfi qui sont souvent des produits de consommation culturelle. D'où la nécessité d'identifier une politique de promotion de la préservation par la connaissance des aires naturelles, historiques, artistiques, archéologiques... jusqu'à présent ignorées par les courants de visiteurs et ayant besoin de tutelle et de restauration. Par la promotion culturelle ces sites peuvent repérer de nouvelles opportunités de réhabilitation et de renouvellement.

Dans ce cadre se situe le choix de l'UNESCO d'inclure Naples, un des centres historiques les plus grands et les plus stratifiés d'Europe, dans la liste des monuments patrimoine mondial.<sup>9</sup>

#### LE CAS DE NAPLES DE VILLE OUBLIÉE À VILLE PATRIMOINE MONDIAL

Il y a 25 ans Roberto Pane écrivait à propos du tourisme à Naples: "Tous savent que, malgré l'intérêt de sa stratification qui remonte à il y a plus que 2500 ans, le centre de Naples n'est plus une destination de tourisme. Ce n'est qu'une jungle humaine, faite de misère résignée, d'abandon total de la part des pouvoirs publics et de conditions de vie incroyables".<sup>10</sup>

Aujourd'hui quelque chose a changé et les touristes italiens et étrangers reviennent dans notre ville.

Nous voyons les cars de touristes dans les rues, de longues queues de visiteurs dans les musées, des cortèges de touristes qui marchent le long des decumanus et sur les collines.

La redécouverte de la ville de Naples est due en partie à la publicité que la ville a reçue en tant que siège du sommet du G7 en juillet 1993.

L'administration municipale, nouvellement constituée à l'époque, a réussi à renouveler l'image de la ville pour tous ceux qui l'avaient oubliée en tant que beauté naturelle et ancienne capitale riche en valeurs artistiques et culturelles.

À la création de cette nouvelle image de la ville ont aussi contribué des années de patient travail pour modifier, restaurer et améliorer le patrimoine architectural et culturel.

Il ne faut pas oublier qu'au lendemain du séisme du 23 novembre 1980, à Naples a commencé une importante activité de restauration architecturale des monuments ainsi qu'une activité de recherches archéologiques.

On ne saurait pas oublier les travaux dans la cathédrale de Naples, et l'ouverture des musées avec de précieux documents de fouilles et des mosaïques paléochrétiennes; l'ouverture du Musée dans le portique paléochrétien à quatre arcades de la cathédrale Stefania; la restauration du grand ensemble franciscain de San Lorenzo dans l'ancienne agora-forum de Neapolis et la mise à jour des espaces et des rues sous-jacents; l'ouvertures de toutes les usines religieuses restaurées le long du decumanus mayor; l'acquisition du palais Serra di Cassano en tant que siège du célèbre Institut Italien pour les études philosophiques; la citadelle du couvent de Santa Chiara avec des espaces piétons et la création du Nouveau Musée dans l'aile du couvent.

Pour ne pas parler de l'ouverture du Parco Virgiliano et des châteaux de Naples: Castel Sant'Elmo, siège des bureaux de la Surintendance aux Biens Artistiques et Castel dell'Ovo en tant que centre de congrès qui jusqu'à 1980 avait été dans les mains des militaires comme Castelnuovo.

Il faut aussi signaler que la magistrature, se basant sur les indications de la Surintendance, a réquisitionné plusieurs places dans le centre-ville pour en faire des zones piétonnes. (fig 1) Le cas de place du Plébisbite est exemplaire: le symbole de la renaissance de Naples.

Ce ne sont plus seulement les experts qui visitent des lieux dégradés et abandonnés, engorgés par les voitures; désormais beaucoup de gens veulent découvrir les trésors cachés de notre ville comme l'ont démontré les journées de "Naples portes ouvertes" dans les années 1990.

Cela ne veut pas dire que tout le centre historique (750 has) (fig 1) a été restauré et qu'il n'y a plus de quartiers où les conditions d'abandon et de dégradation sont une triste réalité. Mais les citoyens ont découvert leur propre ville et leurs propres origines culturelles. C'est sur cette base qu'aujourd'hui, plus qu'il y a 20 ans, on peut avancer des hypothèses concertées de restauration des tissus urbains. Les institutions sont disponibles, les citoyens veulent participer.

Il est possible d'envisager un changement de cap de

la politique de préservation en essayant de rattraper le retard de ces dernières années.

Les besoins de la collectivité à satisfaire sont multiples. On comprend bien que l'assainissement et la restructuration d'un centre urbain de grande taille comme Naples ne peut pas avoir lieu exclusivement dans un but de tourisme.

D'abord il faut satisfaire les besoins des habitants en créant la condition fondamentale pour attirer les visiteurs: un équilibre environnementale (comportements et moeurs adéquats, sécurité et tranquillité, propreté).

Une revalorisation environnementale correcte du centre est nécessaire après l'insertion de Naples, depuis décembre 1995, dans la World Heritage list de L'UNESCO.

La raison: le site possède une valeur universelle exceptionnelle, un unicum pour la continuité de sa stratification historique de trois millénaires". "C'est en effet le centre de la ville de la fin du 19ème siècle augmente de la région côtière de Chiaia-Posillipo", "le centre historique tel qui est défini dans le Plan Général d'urbanisme de 1972", en vigueur (fig. 1), comme on peut lire dans les documents officiels du Comité du Patrimoine à Paris (Dossier du 8 juillet 1995). Or, ce n'est pas l'UNESCO qui se charge de la tutelle de ce bien, mais l'État italien et la Municipalité de Naples, qui doivent achever l'opération en documentant toutes les interventions à l'UNESCO.

La reconnaissance et l'inclusion dans la liste ne signifie pas automatiquement la restructuration des quartiers et la réqualification du tourisme et de l'image de Naples. Ce but ne peut être atteint que si l'administration municipale, avec les surintendances, accomplit l'amendement du Schéma Directeur de 1972, en rédigeant le plan de tutelle du vieux centre où il faudra tenir compte du tourisme aussi.

Ce n'est qu'ainsi que l'on pourra parler de tourisme culturel urbain véritable basé sur une implication d'un public toujours plus vaste, en offrant des itinéraires privilégiés et un tissu historique adéquat à valeur des monuments.

Espérons que cette reconnaissance produit de bénéfices concrets<sup>12</sup>. Faire partie de la Liste des Centres et sites de l'humanité implique le respect de quelques contraintes, engagements et échéances comme il est dit dans la Charte de 1972.

Parmi les recommandations de l'ICOMOS pour des

actions futures et dans le projet à moyen terme de l'UNESCO pour la période 1996-2001 pour la préservation du patrimoine mondiale, on a décidé d'exercer une politique de promotion des sites choisis aussi bien qu'un contrôle systématique de leur état de préservation de la part de structures tiers ou agences ad hoc l'objectif étant de faire converger les efforts vers la tutelle en collaboration avec les états membres qui sont les principaux responsables de la préservation des sites.<sup>13</sup>

Le fait d'avoir obtenu la reconnaissance de l'UNESCO ne produira pas une augmentation de la tutelle ou un plus fort développement du tourisme.

Tout cela ne pourra avoir lieu qu'un mettant sur pied des initiatives concrètes, des projets de restauration et de réutilisation et de gestion des visiteurs, en suivant des lignes directrices basées sur l'évaluation des besoins éventuels des flux de touristes (équipements et structures différenciés selon les diverses forme de tourisme).

Un plan de développement global du tourisme dans le vieux centre est le préalable fondamental à toute forme de développement du potentiel de tourisme et doit aller de pair avec le plan de préservation.

À notre avis, pour atteindre le double but de revitaliser l'habitat du centre historique et développer le tourisme, Naples nécessite un projet et un planning concret au niveau des interventions de restauration aussi bien qu'un plan du tourisme culturel dans ces zones en identifiant les ressources et les objectifs. Aujourd'hui il faut trouver une approche intégrée pour conjuguer patrimoine culturel, villes historiques et tourisme.

Est-ce que la version amendée du Schéma Directeur Général de 1972 et l'amendement pour la zone occidentale de la ville de Naples (qui prévoit la réhabilitation de la friche industrielle de Bagnoli et de la baie entre Nisida et Pouzoles) saura créer un tourisme urbain basé sur le tourisme d'art et de culture et la sauvegarde du tissu des quartiers historiques et du paysage splendide des Champs Flégréens?

## BIBLIOGRAPHY

1. cfr. ICOMOS, International Scientific Committee on Cultural Tourism, Cultural Tourism. Tourism at world heritage cultural sites: the site manager's handbook, Colombo, Sri Lanka, 1993
2. cfr. B. FEILDEN, Éléments de gestion des sites faisant partie du Patrimoine Culturel Mondial, Centre ICCROM,

UNESCO, Lausanne 1990

3. cfr. F. CHOAY, L'allégorie du patrimoine, Paris 1992, pp. 158-82
4. cfr. Proceedings of the International Scientific Symposium, Cultural Tourism, Colombo, Sri Lanka, 1993
5. cfr. T. COLLETTA, Il piano per la città antica di Cracovia: Rigualificazione urbana e Turismo culturale in Polonia, "Studi di urbanistica, Bari 1980, pp. 10-72
6. cfr. N. CUATTINGUIS, Cultural Tourism in Sweden, Proceedings ICOMOS, oeuv. cit., pp. 46-47
7. cfr. Procès-verbal Conférence FAI, Decongestione e capillarità, il Turismo culturale Italiano del XXI secolo, Napoli 1995
8. cfr. T. COLLETTA, Recherche conservative urbaine et tourisme culturel dans l'Italie du Sud. Un moyen pour la diffusion de la connaissance, Proceedings ICOMOS, oeuv. cit. pp. 20-42
9. cfr. UNESCO, "Charte du Patrimoine Culturel et Naturel Mondial", Paris 1972
10. cfr. R. PANE, Centro storico di Napoli e Turismo culturale en R. PANE, R. DI STEFANO, C. FORTE, G. FIENGO, Il Centro antico di Napoli, Naples 1970, vol. I
11. cfr. "L'UNESCO per la tutela dei centri storici. Napoli città patrimonio dell'Umanità", soigne par F. LUCARELLI, G. MAROTTA, Naples 1994.
12. cfr. "L'UNESCO verso gli anni 2000" dans "Capua centro storico vitale dall'Antichità all'Età moderna. Tutela, Recupero e Rivitalizzazione", soigné par F. LUCARELLI et M. INGROSSO, Naples 1995, pp. 51-52
13. cfr. "Gran Tour per il Duemila. Turismo culturale e Impresa nel mezzogiorno", monographie de "Nord e Sud", juillet 1995 et "Note sul Turismo a Napoli" dans Municipalité de Naples, "Variante per la zona occidentale" mai 1995 9

## RÉSUMÉ

Ces notes portent sur le problème du tourisme culturel dans les années 1990 et sur les changements que ce phénomène a subi en fonction de la transformation de la société dans le monde entier.

L'importance toujours croissante du tourisme, aujourd'hui phénomène de masse, dans les politiques d'aménagement urbain et du territoire rend de plus en plus nécessaire de préserver le patrimoine d'art, architecture et environnement qui ne doit plus être considéré comme un simple attrait.

D'où la nécessité de combiner préservation et tourisme par des projets adéquats en évitant de fausses mesures de réhabilitation qui utilisent le patrimoine de façon déformée dans des spéculations basées sur la logique de marché: les soi-disants projets de "ingénierie du tourisme". (F. Choay, 1992).

Le tourisme culturel entre développement et préservation  
Tout en reconnaissant le rôle économique du patrimoine environnemental et architectural, outre que mémoire historique et esthétique, il faut mettre à point des mesures et critères afin d'en garder l'authenticité pour qu'ils ne soient pas considérés comme un simple attrait de tourisme, tels qu'un hôtel, un restaurant ou une boutique.

La logique de l'industrie du tourisme doit faire ses comptes avec

une politique correcte de préservation stratégique. Dans les plans de réhabilitation il faut adapter l'utilisation du bien à des fins de tourisme à la valeur historique du bien lui-même.

La nécessité de coopération entre culture et tourisme  
il faut mettre en place une coopération entre culture et tourisme à l'âge de l'industrie culturelle en proposant nouvelles politiques, recherches et structures organisées.

Le problème de Naples, devenu dans l'espace de quelques mois "ville, patrimoine du monde", est justement celui de l'utilisation correcte du tourisme d'art et de culture que la ville veut promouvoir.

La perspective pour Naples d'une économie où le tourisme joue un rôle de premier plan, demande des réponses concrètes présentant de bons critères de préservation active des zones à protéger dans le vieux centre. D'ailleurs avec la reconversion des friches industrielles à l'ouest et l'est du centre, il y a besoin d'un plan de tutelle du patrimoine historique environnemental dont Naples est riche par des programmes concrets. On doit faire, suivant les lignes directrices/UNESCO, un plan de développement global du tourisme ensemble au plan de préservation des préexistences.

#### **HISTORICAL TOWNS AND CULTURAL TOURISM - BETWEEN DEVELOPMENT AND PRESERVATION IN THE AGE OF THE CULTURAL INDUSTRY. THE CASE OF NAPLES**

**Prof. Arch. Teresa Colletta**  
*Italy*

#### **SUMMARY**

In the paper, the problem of cultural tourism in the nineties in the different areas of the word is dealt with. Moreover, the deep transformations that this activity is undergoing are pointed out in connection with the social trend of people. The growing

importance of tourism in the urban and environmental planning policy is enhanced, with particular reference to artistic, architectural and natural heritage, that must be carefully attended, not only as an attraction, and shielded from being improperly exploited or even damaged by unsuited rehabilitation projects (the "Touristic Engineering", Choay, 1992).

**Cultural Tourism between refurbishment and preservation**  
Although it would be wrong to deny the economical role - besides the aesthetic and the historic value- of the environmental and architectural heritage, the true problem is to save its authenticity. It is therefore necessary to search for steps and criteria in order that the historic heritage be preserved from being managed as any consumer attraction and included in a "touristic package" just like hotel-restaurant-shop. Finally, the rationale of the touristic industry must square with a correct policy of strategic preservation.

**The need for cooperation between culture and tourism**  
It is worthwhile to point out that in this era of the cultural industry it is necessary to look at new policies, researches and well organized institutions.

The point at issue today for Naples, that has been recently included in the list of "The World Heritage", is just the matter of the correct use of the artistic and cultural tourism, as a tool for the active preservation of the zones to be protected in the historic center, and for the reconversion of disused areas on the West and the East of the town, in the perspective of the safeguard of the environmental heritage. Will the "Variante occidentale" for Naples (1994-95) design and promote a kind of urban tourism able to effectively couple the artistic and cultural tourism with the safeguard of the splendid environmental landscape, open to the Flegreo field in the urban planning for the refurbishment of the Bagnoli-Coroglio-Nisida area? And to achieve the indispensable synergy between overall development program for tourism and the conservation plan of the pre-existences.





Fig. 1. Naples. Périmétration du "centre historique" (défini du P. R. G./1972), et individuation des interventions de restauration et préservation du 1980: a) DonnaRegina/ E'cole de Restauration des Monuments; b) Quadriportico della Stefania/ Musée; c) Catédral/ Fouilles; d) E'glise de S. Paolo Maggiore/ Fouilles; e) Couvent de S. Lorenzo/ Fouilles; f) Couvent de S. Chiara/ Musée de l'Oeuvre; Couvent de S. Pietro Martine/ Université; g) Castelnuovo; Palazzo Reale; i) Castel dell'Ovo; l) Castel S. Elmo/ Musées et Institutions; Palazzo Serra di Cassano. Les places "réquisitionnés"aux piétons long le decumanus major: 1. Piazzeta Riario Sforza; 2. Largo dei Girolamini, Piazza San Gaetano, La Pietrasanta et longue le decumanus inferior; 3. Piazza S. Domenico; 4. Piazza del Gesu. Les places du bourg: da S. Maria La Nova a Largo San Giovanni Maggiore; 11. La grande place du Plebiscito.



## **Preservation and management of the cultural heritage on a self supporting basis as evolved at the world heritage sites in Sri Lanka**

**Arch. Nilan Cooray**

*Central Cultural Fund, Sri Lanka*

In a developing country like Sri Lanka, which has a parliamentary democracy, the improving the living and health conditions, attending to social welfare of the populace, developing of infrastructure and public utilities etc., have high priorities. In such a context, it is always obvious that the preservation and management of the Cultural Heritage receives very low priorities from any Government. Hence, in a country like Sri Lanka, through there is a rich Cultural Heritage from a very early date, very little percentage of the total annual budget is set apart through the State Department of Archaeology for its preservation and management aspects. On the other hand, the Department of Archaeology being a state department, which has to strictly adhere to the financial and administrative controls, allows only few experts, recruited to the Department to handle the preservation and management of its vast Cultural Heritage. Therefore, the restriction of financial and human resources were found to be the fixed barriers for effective action. In such a situation, the need to formulate an alternative strategy for the preservation and management of Cultural Heritage, which is a major, if not the main, national asset of Sri Lanka was greatly felt.

### **CENTRAL CULTURAL FUND**

Therefore, the establishment of the Central Cultural Fund by an Act of Parliament in 1980 was seen as a major breakthrough in this regard. Apart from the implementation of the work of the "UNESCO-Sri Lanka Project of the Cultural Triangle" efficiently and initiate further projects of this nature, this Act has many important provisions to enable the preservation and management of the Cultural Heritage. The salient features of this Act are; (a) to raise its own funds (b) to have highest political patronage, and (c) to have a wider participation of various professionals, which is ideally suited with the current economical and political conditions prevailing in Sri Lanka.

#### **(a) Fund Raising**

Various inducements and benefits such as tax reductions are provided by the Act in order to encourage public contributions, as well as reduced burdens of duties and taxes on the Fund and various other safeguards. This will also enable foreign collaborators, be it

at International or bilateral level. The financial concessions were therefore, the maximum that an Act could provide and equalled only by the President's Fund.

The major income to the Central Cultural Fund is the sale of tourist tickets at the World Heritage Sites which is approximately 70% of the total expenditure of the "UNESCO-Sri Lanka Project of the Cultural Triangle" from 1980 - 1995. Therefore this Act could obtain major financial gains from an untapped resources in the form of Cultural Tourism, which was a great advantage for a country like Sri Lanka.

#### **(b) Political Patronage**

In a country like Sri Lanka, where a Parliamentary democracy prevails, the political patronage is a very important element in more or less every endeavour, specially in a field connected with 'national' culture. Therefore, to have the political patronage at the highest level - the Prime Minister as the Chairperson of the Board of Governors and several key Cabinet Ministers who are in-charge of Culture, Finance, Tourism, UNESCO matters, Hindu Affairs as its ex-officio members take decisions at its supreme body, a type of mini-cabinet agreement.

#### **(c) Wider participation of professionals**

The Central Cultural Fund Act can tap human resources in diverse disciplines such as archaeology, architecture, art, architectural conservation, painting conservation, artefact conservation, civil engineering, biology, geology, botany, chemistry etc., who are engaged in various institutions like the universities, private sector institutions (such as architectural firms) or working as free lance personnel. Since bulk of the supportive scientific work is handled through the universities or the private sector institutions under their direct supervision, the Central Cultural Fund could limit its over-head expenditure below 8% margin, which is a positive feature for a developing country like Sri Lanka.

Therefore, under the above Act, the preservation and management activities are successfully carrying out in the following World Heritage Sites:

- (a) Abhayagiriya monastery at the World Heritage City of Anuradhapura
- (b) Jetavana monastery at the World Heritage City of Anuradhapura
- (c) Alahana (teaching institution) at the World Heritage City of Polonnaruva
- (d) Water, Rock and Terrace Gardens at the World Heritage City of Sigiriya
- (e) Painted caves and its environs at the World Heritage Site of Dambulla
- (f) The living World Heritage City of Kandy.

#### **GALLE HERITAGE FOUNDATION**

The scope of work envisaged under the Central Cultural Fund Act covers not only the activities within Sri Lanka, but extend beyond its shores and can be called as an umbrella organisation to cater the wider needs of world heritage sites. However, with time, it was felt the need of statutory powers for individual World Heritage Sites in order to cater their specific preservation and day to day management needs.

Being a secular site of dual parentage, dating from the Portuguese occupation in Sri Lanka, the ancient city of Galle with its ramparts, is basically a Dutch Fort, which is in the World Heritage List. Therefore, this site, which is still a living city, and has very little control over the State Department of Archaeology for the preservation and management of its total architectural fabric, was selected for this exercise to test the workability of this new strategy. Hence, the Galle Heritage Foundation was established by an Act of Parliament in 1994. The objectives of this foundation are:

- (a) to promote the preservation, conservation and development of the Galle Fort together with its historic hinterland as a historic city centre and as an area of archaeological interest.
- (b) to acquire, hold, maintain and dispose of any immovable and movable property within the Galle Fort and its historic hinterland which has historical, cultural or aesthetic value.
- (c) to promote interest among the residence of the Galle Fort in the preservation of the houses, buildings and other property within the Fort and its historic hinterland and to educate such resident.
- (d) to reconstruct, renovate, conserve, upgrade, restore and find new uses for the houses and buildings in the Fort and its historic hinterland.

- (e) to provide access to, and facilities for the enjoyment of the Galle Fort and its historic hinterland, and
- (f) to promote the general welfare of the residents of the Galle Fort of its historic hinterland.

The major features of this act is that the Foundation engages in entrepreneurial fund raising for the preservation and management of this site, and the encouragement of the residence within the Galle Fort to actively engage themselves in the process of the preservation and management of the place, where they are living.

However, unlike the Central Cultural Fund Act, where nation politicians are the members of the Board of Governors, the Board of Management of the Galle Heritage Foundation consist of local politicians and local ex-officio members. The local politicians involved in the Foundation are the Minister of the Board of Ministers of the Southern Province to whom the subject of Cultural Affairs has been assigned and the Mayor of the Galle Municipal Council, while the local ex-officio members are the Divisional Secretary appointed for the Divisional Secretary's Division within which the Galle Fort and its historic hinterland lies and the District Secretary of Galle.

#### **SIGIRIYA HERITAGE FOUNDATION**

Considering current the National and International trends of preserving and managing the Cultural Sites, it was seen necessary to permit the World Heritage City of Sigiriya, which is famous for its 5th century palace complex, landscape gardens and fortifications, to stand on its own financial feet and even extend its generosity of surplus for the other Cultural Sites in Sri Lanka. Therefore, based on the experience with the Galle Heritage Foundation, a separate Act is now in the process of formulation to establish a statutory organisation to take over the preservation, development and management of the archaeological reservation at the Sigiriya World Heritage Site, once the on-going UNESCO-Sri Lanka Project at Sigiriya is completed in mid 1997. In this regard, some pioneering and workable proposals were suggested so that this pilot study at Sigiriya could later be a model for other World Heritage Sites in Sri Lanka.

As indicated above, the proposed Sigiriya Heritage Foundation is conceived as an example of self supporting organisation. However, as an initial support from the Government to launch the programmes of the foundation, the Central Cultural Fund will

advance 60% of the total cost estimate for the construction of Visitor Centre and Museum, on interest free to be returned in three equal instalments beginning with the second five year term of operation of the Foundation.

The special provision in this proposed Act will be its capability to form limited liability companies to undertake commercial ventures, and will be handled under the companies act with the hoteliers of the Sigiriya region, other Sri Lankan travel trade investors and other private sector organisations. One of the major project, proposed to be handled under the above system is the "Sound and Light" Programme. This project briefly consist of an evening presentation where the guests are received in the Visitor Centre of Sigiriya at sunset and with light effects and sound presentation, the story of Sigiriya is unravelled to an audience sitting in the Visitor Centre facing the Sigiriya rock. It is proposed to have two shows a night and the three feasibility studies submitted in this regard has assured the investment return within a 3 to 5 years. The Ministry of Tourism has always encourage to launch this "Sound and Light" Programme at Sigiriya which is similar to projects one in Hydrebhad, India at the Golconda Palace which commissioned in 1992/93 and at three of the famous sites in Egypt, few decades ago.

The other direct major sources of income proposed through this Foundation are given below:

- (a) Encourage contributions to the Foundations by hoteliers of the region and other private sector organisations, involved in travel trade.
- (b) Matching contributions by the Government through the Central Cultural Fund to that of (a) above, not exceeding 25% of the assessed annual income from foreign tourist tickets related to Sigiriya for the first five years.
- (c) Contribution by the Government through the Central Cultural Fund, the entire local tourist ticket income at Sigiriya.
- (d) Income from the Visitor Centre and Museum (This to be treated as a place of free entry for the first five years and it could be considered as a profit centre in the second five years and after).
- (e) Ground rent on tourist hotels, restaurants, shops and other business enterprises oriented towards tourism within the archaeological land connected with the Sigiriya World Heritage Site.
- (f) Initial payment from new hotels, restaurants,

etc., and subsequent improvements to existing hotels within the archaeological land connected with the Sigiriya Heritage Site.

- (g) Other income in the form of sale of souvenirs, replicas, post cards, video films, slides, copies of paintings, sale of plants from the herbal/botanical gardens of Sigiriya, charging for car parking facilities within the city of Sigiriya, etc.

Therefore, based on the above assumptions, it is hoped that an annual income of over Rs. 55 million (approx. US \$ 10 million) can be forecasted towards the Foundation which is quiet adequate to undertake a comprehensive programme for the preservation, development and the management of the Sigiriya World Heritage Site which is visited by more than half a million local visitors and nearly hundred thousand foreign visitors annually.

Therefore, it is clear from the foregoing examples and case studies that many strategies have been applied in our efforts to preserve and manage the Cultural Heritage on a self supporting basis. In working out the strategies to achieve such objectives, the patronage of national politicians for preservation and management of Cultural Heritage at national level and local politicians at each individual site level was found to be a key element. Moreover, the participation of both public and private sector institutions involved in the World Heritage Sites such as the Department of Archaeology, Urban Development Authority, Department of Coast Conservation (as in Galle), Municipal Councils etc., and Hoteliers, travel trade investors and other businessmen in the decision making aspect of these structures have helped formulate new visions and new strategies such as the fund-raising aspects in the World Heritage Sites to stand on their own feet. By tapping a broad spectrum of human resources with the opening of doors to professionals of diverse disciplines, this system could achieve very high standards in technical aspects in the preservation and management of these sites. Another important feature is the participation of the general public who are connected with these World Heritage Sites (as experimented in Galle) to be a party in the efforts of preserving and managing these sites. Therefore, this system gives the opportunity to educate, promote interest and make them feel the need to preserve the Cultural Heritage of the peace where they live, which inturn help them to upgrade their physical conditions.

## Preservation and Tourism

**Paul - Georg Custodis, Dr. Ing.**

*Office for Historic Monuments, Germany*

### PREFACE

Preservation and tourism center around the same objects of interest but take opposite sides. Preservation is set to discovering and defining monuments and insuring their care. Tourism presents monuments to a large general public regardless of the wear and tear this public gives to them. However successful preservation must not necessarily exclude the public, nor must tourism mean damage for monuments.

Preservation of early industrial heritage in France, Great Britain and the western United States and their presentation to visitors are excellent examples of work done in this direction during the past decades. A trip into the past to get acquainted with cultural heritage can rouse the visitors curiosity and be very instructive, activating tourism at the same time. Well informed tourists will treat monuments and sites with respect, circumspection and care, recognizing and esteeming their values and interesting others in them. These tourists directly and indirectly, help raise the funds necessary to guarantee the maintenance of these monuments.

Three possibilities of uniting preservation and tourism small show how Rhineland-Palatinate in Germany is approaching the problems: That these positions do not necessarily contradict one another but can even aim at the same goal shall be demonstrated by three cultural landscapes of

- the valley of the Rhine River
- the terraced vineyards along the Ahr River
- the pits and quarries in the Eifel.

The state of Rhineland-Palatinate is located in western Germany on the border to France and Luxembourg. With an area of about 20000 sq.km and a population of 3,6 million inhabitants, it is one of the smaller states of the Federal Republic of Germany. Various mountainous regions and many rivers create a wide variety of historic cultural landscapes.

The Rhine River is the states geographic center and its main stream. Since roman times, shipping on the Rhine has been the basis, of trade with wood, rocks and wine. The Industrial age with its economic rise

brought railways into the narrow valley and new public roads. The first villages and towns of the region were founded along the Rhine River and its tributaries. The resources, slate and the construction material for settlements and castles. Houses were half-timbered. Slate covered their roofs. Churches of the Romanesque and gothic period were erected with tuff and basalt quarried in the Eifel Mountains.

During the Middle Ages, the territories of the electors of the emperor of the Holy Roman Empire, the bishops of Köln, Mainz and Trier bordered and crossed the Rhine River along with the lands of the low and high nobility. Many castles were constructed on the mountain tops as points of defense. The German Association for Castles with its seat at the Marksburg estimates that there are one hundred castles between Bingen and Koblenz, a distance of about 70 kilometers.

Consequently the Rhineland and the adjoining country on both sides of the river are cultural landscape with historic significance, specific traditions and a great number of monuments and sites, giving testimony of their importance, aspects of building history, the forming and changing of natural environment.

### THE RHINE VALLEY

A trip to the Rhine River is a highlight for tourists in Germany. Traveling by ship is one of the most delightful ways of seeing the romantic landscape with its historic towns and castles. Tourism along the Rhine has developed since the late eighteenth century. and reached its peak a hundred years ago. Poets and artists, among others such famous persons as Johann Wolfgang von Goethe and the English painter William Turner, gave early evidence of the rivers charm. Historical recollections, the enjoyment of wine and traveling with leisure combined into what developed into a widespread movement, the Rhine Romanticism.

Aware of the challenging landscape and its historical significance, the early nineteenth century completed and extended the medieval castles. The most famous of these is Stolzenfels Castle, owned by the Prussian crown prince, the later king Friedrich Wilhelm IV, and built in its essentials details according to the plans of

Karl Friedrich Shinkel during the years between 1832 and 1846.

By the middle of the century, the towns and villages along the Rhine River had risen in the attention of the people. The places were considered the ideal pictures of medieval towns, Bacharach and Oberwesel. Around 1863, the painter Victor Haag, well known in Great Britain, bought the Roter Turm, a part of the medieval fortress. He had it restored and converted into a home and a studio.

On the turn of the Prussian Preservation Office started a systematic restoration of the fortification walls of Bacharach and Oberwesel analyzing archive material and doing research.

During the past thirty years, the Rhine Valley was not spared the conflicts between economic and technical development on one hand and the maintenance of sites and landscape on the other. The call for new building land became ever more demanding. Oberwesel can also serve as an example for these problems. Here, a group of investors intended to build new houses on the slopes above the old town and could be stopped only at the last moment.

The municipal authorities and the administration of Rhineland-Palatinate were always aware of the unchanged value and attraction of the historic town of Oberwesel. The Preservation Office has supported the repair of the medieval fortification walls and towers with high financial funds since the nineties. In 1992, the Preservation Office developed a "Concept for Preservation, Research and Educational Tourism" for the fortification of Oberwesel. It has the purpose of:

- maintaining the historical sites through substantial restorations
- making the public aware of the values by offering didactic touring routes
- removing and preventing destruction and damage.

The Preservation Office takes part in the statewide effort of dealing more cautiously with the "Cultural Landscape of the Rhine Valley" to pass it on in a good state to the coming generations. As a result, the World Heritage List of the Unesco might, one day, include the Rhine Valley.

#### **TERRACED VINEYARDS ALONG THE AHR RIVER**

For centuries, raising wine has formed the Ahr region,

which belongs to the northern winegrowing regions of the world. Written records go back as far as 1300 AD. It seems that at time farmers tilled the wide river valley and the soft slopes as they still do today in Burgundy and Northern Italy. Since the outgoing Middle Ages, the mountainsides were terraced to raise wine. The construction of such large terraces required an exact knowledge of how to set foundations on rock and how to build dry stone walls, abilities that had probably been acquired by building castles. Such terraces and their constant repair must be seen as enormous achievement of the whole community as it is also known from the construction of fortifications. The maintenance and repair of these terraces must have been just as expensive and time consuming. You can expect constant repairs and changes. However, it is almost impossible to find exact dates. The only known date, 1792, was found on steps in Walporzheim.

The reason for these new terraces can be seen in the rapid increase in population and urbanization since the Middle Ages and the need of finding new ways of earning a living. Changes in climate and the necessity of using the sunlight more effectively may have been another reason.

Winegrowers today find it increasingly difficult to manage these steep slopes, the wine grown here is becoming more and more expensive. As the use of machines is almost impossible, cultivating wine in these areas calls for hard labor and many workers. Profits are growing smaller. Many family run vineyards have stopped producing during the past decades. State programs were set up to combine and merge the numerous small plots of land to gain bigger, economical units. Far more than ten years, this has been practiced along the Ahr River hereby achieving a better production on larger areas. In the beginning, numerous terracewalls were torn down in an effort of unification. Uniformity instead of individual landmarks and the loss of individual features of the landscape were the results. However, when planning future changes, authorities will retain these walls that are still left. The use of slope elevators and state support shall accompany these new measures.

The preparation for the future land consolidation gave the Preservation Office the opportunity of drawing up an inventory of the winegrowing areas along the Ahr River. The Seminar for Historic Geography of the University of Bonn cooperated on this project. Four larger areas which had kept their terraces, were classified as historic sites according to the Preservation

and Conservation Act in anticipation of future land consolidation, a demonstration program for the repair of dry stone walls was started by the Preservation Office. More such projects are expected to follow.

Since the early nineteenth century, ever growing numbers of tourists have discovered the Ahr River. Even today, the enthusiasm for secular and religious buildings dating to the Middle Ages and the high regard for the wine of the Ahr are the prevailing motives. All of these visitors wanted to experience a cultural landscape formed by man for over 700 years and the unique combination of terraced vineyards, natural rock formations and romantic villages and towns. Today, these visitors are won by advertisements for romanticism and wine along the Ahr. A widespread offer of presenting a unit of landscape, vineyard slopes and romantic villages, of excitement and relaxation, is waiting for them. The region is a favorite destination for tourists from the Netherlands and visitors from the vicinity of Köln and Bonn.

#### **MINING AND PROCESSING OF NATURAL STONE IN THE EIFEL.**

The region around the Laacher See is of volcanic origin, dating back over a span of more than 500000 years, and forming the region between Weibern, Rieden and Bell. Around 9000 BC, the Laacher Volcano burst out for the last time burying parts of the Eifel, Hunsrück and Westerwald underneath tremendous amounts of magma, pumice and ashes.

Beginning in Roman times, tuff has been quarried around Maria Laach in big blocks from open quarries. Hewn into large blocks it served primarily as building material for the important churches in the Rhineland.

The monastery Maria Laach, founded in 1093 and erected in the local tuff and basalt lava, can be considered as one of the earliest medieval buildings on a large scale in this region. The sculptures of the "Samson master", to be seen in the atrium, called paradise, are among the most beautiful of the Rhine region. Blocks of tuff from Weibern can be found in the Liebfrauenkirche at Andernach, the churches of St. Kastor and St. Florin at Koblenz, the Romanesque churches at Köln (Cologne), and the Münster at Bonn.

The large blocks hewn in the Eifel were shipped on the Rhine River to Holland and even to Scandinavia, where they were used, for example, as building material in Bergen and Trondheim in Norway.

Quarrying tuff was of major economic importance for the villages of Weibern, Rieden, Bell and Niederzissen. Especially well-known were the "Ovenbuilders of Bell", who traveled through the Rhineland until about 1960. Around 1900, about one thousand sculptors lived in, Weibern and Rieden. In 1902 the railway through the Brohl valley was built to make the transportation of the tuff blocks swifter, thus doing away with horse-drawn carts.

In the region of Mayen and Mendig, basalt lava has been quarried since prehistoric times. For the Romans, the rock was used primarily for making millstones. In many quarries, Roman traces can be found. Until the Middle Ages, the rocks were quarried in flat pits only, which sloped towards the mountain. None knows, when mining beneath the surface began. First, miners began working in deeper pits or gorges. Slowly a method was developed, which made it possible to work in chambers beneath the surface. Pieces of pottery found at Mayen prove that this kind of mining had come into use here in the 16th century. A huge pillar had to be left standing as a support for the top layer of stone formed as a vault. The rocks were brought to the surface through shafts with wooden winches and cranes. At first, the jibs were stiff, later they could be swiveled. When in 1903 Helmes, a pit owner from Mayen, began operating the first electric crane, quarrying in large open pits began. Numerous underground chambers were touched or caved in.

Economically, Mayen together with Mendig has been the center of the basalt industry since the Middle Ages. Quarrying and handling of basalt lava together with the corresponding trade relations were the basis of local commerce and industry. Under Prussian rule, the rock industry thrived during the nineteenth century. Basalt and tuff were used for many large buildings. In 1880, a new railroad was built connecting Andernach, Mendig and Mayen to make transportation to the Rhine River swifter and easier. The new wealth of the old towns expressed itself in their rapid growth and in larger houses, prestigious railway stations such as in Krufft and Niedermendig, and in new splendid churches.

The discovery of the volcanic regions with their center at the Laacher See for tourists purposes is already two hundred years old and is the result of its high importance for geology and the abundance of rocky material. At the same time, the value of the region characterized by important medieval sites and buildings impressed prominent visitors like Johann

Wolfgang on Goth, who visited the monastery of Marie Latch in 1815.

In 1995, the preservation Office of Rhineland-Palatinate worked out a concept for preservation, research and tourism for the area of the Laacher See. Especially concerned were the departments of General Preservation, Archeological Preservation and Paleontology. The didactic concept intends to develop the area "volcanic Eifel" so that it is of interest both to the local inhabitants and the visitors.

Five routes are suggested to let the visitors experience the cultural, historical, geological and technical aspects of the area. These circular tours take several hours and can always be made in one day. The visitor is guided by a number system from one point of interest to the next. At each point, he finds information charts and computers with explanations.

Besides restorations of machines, walls and buildings or other objects of interest for technical history at the presented tuff quarrying area will go along with the project. They will be done and supported by financial help of the state.

## CONCLUSION

Preservation and tourism do not exclude one another. In fact, they may begin a partnership, a critical dialogue. They reflect our ambition to combine theory and practice, to establish a positive relationship between heritage, economic development and social changes.

I hope I was able to give you three satisfactory answers to these problems.

## SUMMARY

On first thought, preservation and tourism seem to be very different. That they touch each other shall be demonstrated by three cultural landscapes, for which the Landesamt für Denkmalpflege Rheinland-Pfalz (Office for Historic Monuments) developed touristic concepts.

### 1) The valley of the Rhine River

Tourism on the banks of the Rhine River has developed since the late 18 th. and early 19 th. century, when English painters, and poets, and especially the members of the Prussian court discovered the fascinating atmosphere of the Rhine River. Consequently, many castles were constructed in a romantic style.

Today, churches, castles and historic sites, settled in this heritage landscape of European dimension, are famous destinations for visitors. The romantic Stolzenfels Castle and the town of Oberwesel with its medieval walls belong to the most important points of public interest.

### 2) Terraced vineyards along the Ahr River

Since the Middle Ages, the mountain slopes above the Ahr River have been terraced for the cultivation of wine. The technique of these terraces would not have been possible without the knowledge of the construction of castles. Terraced vineyards, rocks, and romantic sites join to form a 700 years old historic landscape with industrial and agricultural heritage and high touristic importance.

### 3) Mining and Working with Stone in the Eifel Mountains

Aside from the geological and volcanic aspects, the Mountains Eifel around the Benediktine monastery Maria Laach are important as a cultural landscape and historic site. Stone has been quarried here since 2000 years, and has formed the basis for economic and social development. After Roman beginnings, cut tuff is to be found as a building material for medieval churches not only in the Rhineland, but also in the Netherlands, and in Scandinavia. A touristic concept has been developed combining aspects of preservation and research.

## LA PROTECTION DES MONUMENTS ET LE TOURISME

Paul-Georg Custodis

Allemagne

## RÉSUMÉ

La protection des monuments et le tourisme semblent être, du premier regard, des notions contradictoires. Cependant ils se touchent. Cela peut être démontré en prenant pour exemples trois paysages culturels, pour lesquels l'office pour la protection et la conservation des monuments historiques en Rhénanie-Palatinat a élaboré des conceptions.

Le tourisme dans la vallée du Rhin s'est développé au 18<sup>me</sup> siècle et au 19<sup>me</sup>, quand les voyageurs anglais et les membres de la famille royale prussienne découvrirent les beautés de cette vallée. En conséquences, nombre de châteaux féodaux du moyen âge ont été restaurés.

Dès le moyen-âge, les pentes de la vallée de l'Ahr ont été transformées en terrasses pour cultiver les vignes. L'ensemble de ces terrasses, des formations naturelles et des petits villages romantiques forme un paysage culturel de haute valeur touristique.

Dans l'Eifel, l'exploitation de la pierre volcanique, caractéristique de cette région, se fait depuis plus de 2000 ans. Cette pierre a été utilisée dans les chantiers des cathédrales et des églises au bord du Rhin, en Hollande et en Scandinavie. Au 19<sup>me</sup> siècle en s'en servait dans l'Allemagne entière pour les édifices représentatifs.

L'office des monuments historiques ont élaboré un programme pour le tourisme pour la région de l'abbaye de Maria Laach, qui comprend des mesures de restauration aussi bien que des recherches scientifiques et des propositions pour la création de routes touristiques.





Fig. 1 Valley of the Rhine - Oberweser



Fig. 2 Terraced vineyards along the River



Fig. 3. Original - Karl Geilen, Mendig

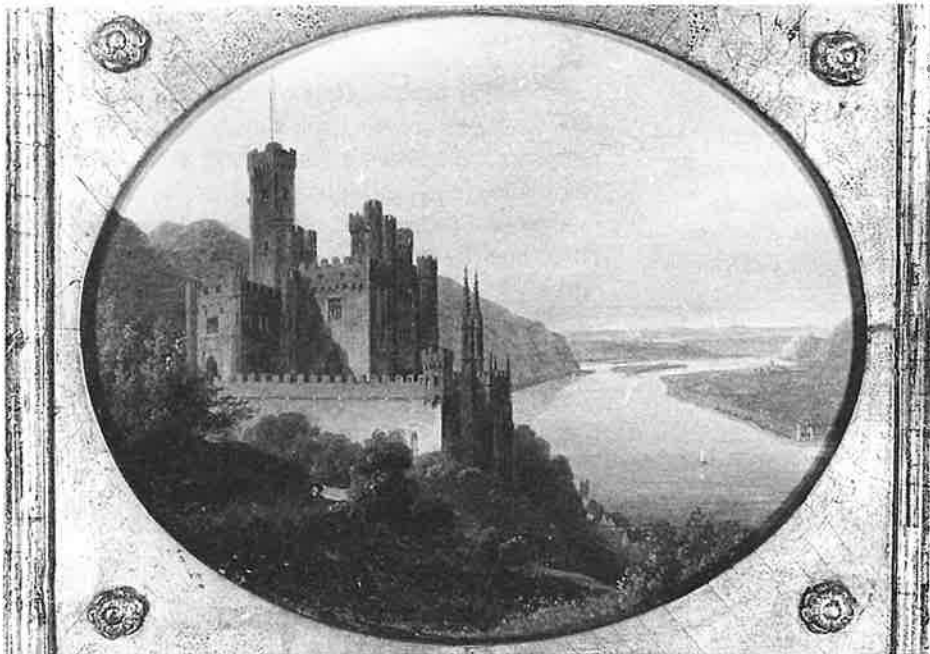


Fig. 4. Valley of the Rhine-Stolzenfels Castle

## **L'association Nantes Renaissance Structure catalysatrice pour la protection du patrimoine**

**Jacques Dabreteau**

*Architecte urbaniste, Directeur de Nantes Renaissance, France*

La ville de Nantes, comme toute cité marquée par l'histoire, possède un patrimoine architectural riche de monuments, d'ensembles immobiliers et de vieux quartiers pittoresques. Le centre de la cité est couvert sur 126 ha par un plan de sauvegarde et de mise en valeur qui permet d'asseoir la solidité du consensus local autour de la finalité de protection du patrimoine architectural et urbain.

Cependant, un certain nombre d'immeubles en l'absence d'entretien courant présentait des signes évidents de dégradations pour des causes multiples: copropriété complexe et inorganisée, manque de ressources de certains petits propriétaires et méconnaissance des procédures de réhabilitation.

C'est pourquoi, les élus nantais avec l'appui de personnes soucieuses de la qualité de la ville et voulant oeuvrer pour son embellissement, ont décidé de créer en 1985 l'association "Nantes Renaissance" outil au service de l'intérêt général.

La mission de l'association se partage entre la diffusion qui touche de près ou de loin la réhabilitation et la mise en valeur du patrimoine et une assistance technique, administrative et financière permettant aux intéressés d'être accompagnés dans leurs projets de réhabilitation, de ravalement ou de restauration.

L'association est d'emblée poussée à entretenir avec la ville un lien nécessairement étroit d'une part et, en s'appuyant sur une dynamique réellement participative est amenée à déterminer et à revendiquer d'autre part une conception propre au Patrimoine et à sa protection, ce qui lui donne une incontestable autonomie d'esprit.

Nantes Renaissance présente une double spécificité qui en fait une entité à deux faces, l'une tournée vers la sphère politique, l'autre tendue vers l'initiative privée, source pour elle de légitimité.

### **UNE ASSOCIATION MIXTE**

La présence de quatre élus de la ville de Nantes, en sa qualité de membre de droit, garantit la représentativité de la ville dans la mesure où elle finance largement l'association.

Or si le financement de l'association est indiscutablement public, en revanche, sa création et sa composition font une part significative à l'initiative privée. L'histoire de l'association montre qu'elle n'est pas née seulement de la volonté municipale mais est aussi le produit d'une initiative privée, celle d'un groupe d'amis, amoureux de leur ville et désireux de protéger son patrimoine immobilier.

La création de l'association n'est pas seulement le fait d'une convergence de bonnes volontés mais procède d'une sorte de "régulation naturelle" entre la sphère publique et la sphère privée. L'interpénétration des deux sphères d'une manière aussi forte montre que la protection du patrimoine immobilier constitue par essence une activité de défense de l'intérêt général.

Nantes Renaissance est une association mixte, associée aux pouvoirs publics pour une mission d'intérêt général. Le recours au vecteur associatif par la ville apparaît non seulement légitime mais aussi judicieux car il est un moyen d'action non coercitif vis à vis des propriétaires visés par la protection du patrimoine culturel immobilier, en utilisant Nantes Renaissance comme intervenant indirect et pédagogique.

L'association devient également un "paravent" de la ville contre le souffle contestataire de certains propriétaires mais elle est surtout une association convaincante, pédagogique et disponible. Véritable médiateur, l'association régule les rapports de droit privé que génère toute opération de ravalement après avoir suscité le lancement des campagnes de ravalements obligatoires. Enfin, elle est investie d'une mission de contrôle et de suivi des travaux.

### **UNE AUTONOMIE D'ESPRIT**

L'association Nantes Renaissance à travers son travail d'expertise sur le terrain s'est forgée sa propre philosophie de protection du patrimoine.

Toute la "vie spirituelle" de l'association repose sur la mise en place de groupes de réflexion, constituant des structures de travail largement ouvertes et per-

mettant de déterminer l'orientation qu'entend suivre l'association en matière de protection du patrimoine immobilier.

Nécessairement, cette philosophie est empreinte d'une forme subjective qui relève du concept de qualité, axe central de la réflexion de l'association, lequel possède l'incontestable avantage d'être suffisamment large et mobilisateur.

La démarche de l'association dans la détermination de la philosophie d'action passe d'abord par une exigence de connaissances, de savoirs, d'expertises. La connaissance scientifique est la clef de voûte de la restauration.

Cette exigence est renforcée lorsque l'action se situe dans un secteur sauvegardé avec la présence de l'architecte des bâtiments de France, administrateur, membre de droit de l'association, garant de la bonne application des règles permettant des prescriptions de qualité.

Ce travail est facilité dans la mesure où il s'inscrit à travers des échanges permanents avec les professionnels spécialisés dans la restauration du patrimoine.

A travers sa logique pédagogique, l'association opère une sorte de contrôle des connaissances qui lui permet grâce à l'engagement des professionnels dans des chartes de qualité de contrôler efficacement la qualité des travaux effectués.

En revendiquant une protection qualitativement satisfaisante du patrimoine nantais et en se donnant les moyens suffisants pour en définir le contour et le concrétiser, l'association tend à maîtriser cet élément fondamental de la décentralisation culturelle qu'est l'expertise. Elle apparaît ainsi dès lors comme un interlocuteur crédible, non seulement pour la municipalité mais aussi pour l'Etat.

#### **L'ASSOCIATION, INSTANCE DE PROPOSITION**

La municipalité a besoin de l'association, capable de générer à sa place des initiatives qu'elle a parfois du mal à prendre elle-même. Car en réalité, les élus s'intéressent d'avantage au social et à l'image de leur ville. L'aspect proprement culturel de protection du patrimoine ne constitue qu'une préoccupation secondaire.

Le mouvement décentralisateur et le développement des initiatives locales tendent à renforcer les relations

déjà étroites entre collectivités locales et associations. Si à Nantes, le système fonctionne bien, si la logique partenariale parvient à porter les beaux fruits de l'action concertée, c'est parce qu'il existe entre Nantes Renaissance et la ville, non seulement un lien organique et fonctionnel, mais aussi une relation de confiance. L'association apporte son expérience enrobée d'une dynamique participative non négligeable et la ville lui reconnaît une crédibilité suffisante pour concrétiser ses souhaits.

L'indépendance "spirituelle" de l'association lui permet une autonomie sans laquelle elle ne peut maintenir le rôle privilégié qu'elle joue vis à vis du grand public, des propriétaires, des professionnels de la restauration et de l'Etat en jouant un rôle décentralisateur au profit de la ville.

#### **L'ACTION CONCERTÉE AVEC LES COLLECTIVITÉS TERRITORIALES**

Le Préfet de Région ayant désigné quatre correspondants en qualité de membres de droit de l'association a permis clairement d'articuler le travail de Nantes Renaissance et des services concernés (Service Départemental de l'Architecture, Direction Régionale des Affaires culturelles, Direction Régionale de l'Environnement, Direction Départementale de l'Equipement).

Ainsi, la participation active des fonctionnaires de l'Etat revêt un caractère officiel qui crédibilise les groupes de travail mis en place et la concertation en amont des projets.

De plus la présence d'un élu du Conseil Général et d'un élu du Conseil Régional dans le Conseil d'Administration permet d'articuler des actions concertées s'appuyant sur le partenariat des quatre collectivités représentées (Etat, Région, Département, Ville) et d'asseoir l'association Nantes Renaissance comme un expert en matière de restauration du patrimoine dépassant le territoire de la commune de Nantes.

#### **L'ENTRETIEN DU PATRIMOINE, UN INTERÊT COLLECTIF**

A travers l'intérêt général, Nantes Renaissance devient le catalyseur de la restauration du patrimoine permettant de faire se rencontrer les décideurs, les administrations concernées, les propriétaires, les professionnels de la restauration et enfin les amoureux du patrimoine afin de faire véhiculer l'idée du nécessaire entretien du patrimoine dans la prise de conscience collective.

La volonté des dirigeants de l'association qui est de faire participer le plus grand nombre de membres aux activités de l'association tout en laissant l'accès libre à toute adhésion, permet la confrontation de spécialistes passionnés et de passionnés non spécialistes.

Grâce à cela, aujourd'hui, à travers l'exemple des journées du patrimoine, l'engouement de tous pour la connaissance historique du patrimoine nantais mais aussi la connaissance des techniques appropriées et des savoir faire sont ainsi conjugués.

### RÉSUMÉ

Nantes, métropole de l'ouest de 250 000 habitants possède un centre historique composé d'immeubles anciens de grande qualité. Ces immeubles souffraient d'un manque d'entretien évident. En 1985, les élus municipaux avec l'appui de personnes soucieuses de la qualité de la ville ont créé un outil pour susciter, guider, promouvoir la réhabilitation du patrimoine, l'association "Nantes Renaissance".

Structure originale, au service de l'intérêt général, l'association assure le lien entre la sphère publique et la sphère privée.

A travers un travail pédagogique, une nouvelle prise de conscience est née autour du nécessaire entretien du patrimoine.

Les compétences développées au sein de la structure elle-même font que l'association joue un rôle primordial de conseil et d'expertise dans le domaine de la restauration du patrimoine.

La mise en place de groupes de travail en son sein lui permet d'être une force de propositions auprès de la ville.

L'implication de l'ensemble de ses administrateurs représentant les collectivités territoriales, les propriétaires, les organismes professionnels et les amoureux du patrimoine en ont fait un lieu de concertation ouvert.

Grâce au trois cent membres qui la composent et à l'étendue de ses actions, une nouvelle dynamique est née à Nantes pour restaurer le patrimoine, composante forte de l'aménagement du territoire.

### THE NANTES RENAISSANCE ASSOCIATION - A CATALYST FOR HERITAGE PROTECTION

Jacques Dabreteau, *Town planning architect*  
Director of Nantes Renaissance, France

### SUMMARY

Nantes, the French metropolis of the west, is a city of 250,000 inhabitants with an historic town center comprising very high quality old buildings. These buildings were clearly suffering from a lack of maintenance. In 1985, the city officials together with a number of citizens interested in the quality of their city set up the "Nantes Renaissance" association in order to stimulate, guide and promote the rehabilitation of the city's heritage.

An original structure working for the public interest, this association provides a vital link between the public and private spheres.

Teaching efforts have generated awareness of the need to maintain the city's heritage.

Thanks to the skills and competences it possesses, the association plays a very important advisory role in the field of heritage restoration. Through its various working groups it forwards recommendations to the city.

The commitment of its administrators who represent territorial authorities, home and landowners, trade associations and heritage lovers has made the association an open discussion forum.

Owing to its three-hundred members and to the breath of its actions the association has provided Nantes with a new impetus to restore its heritage within the general scheme of town and country planning.

## **Lokal self-determination for cultural monuments A United States model with considerable flexibility**

**Stephen Neal Dennis**

*Chairman, US/ICOMOS Legislation Committee, U.S.A.*

Land use regulation decisions in the United States are typically made at the local governmental level, using powers delegated by a state legislature. Although cultural properties can be recognized and listed at the federal, state, or local level, it is only listing at the local level which carries the strong potential for effective controls on private actions that could damage cultural properties.

There is, unfortunately, no requirement for consistency in listing among these three levels of government, with the result that properties listed by the federal National Park Service in the National Register of Historic Places may be undesignated at the local level and therefore completely unprotected at the only governmental level where strong protective regulations could be imposed.

Regulation of cultural properties by local governments is accomplished in the United States through administrative commissions, known generically as historic preservation commissions, which function within municipal or county governments. The specific nomenclature for these bodies may vary from community to community, and from state to state. Despite the wide variety in the names and powers of these commissions, no other country appears to have developed as systematic an approach to the regulation of cultural properties at the purely local level.

It is important to remember that cultural properties can be in three forms of ownership in the United States: private ownership by individuals, partnerships, or corporations; governmental ownership; or ownership by a non-profit organization. For the purposes of this paper, it is safe to assume that non-profit organizations are regulated as if they are private owners.

When governmental owners are regulated, however, it is important to remember that a subsidiary governmental unit generally cannot regulate property owned by a superior governmental unit. Thus it is difficult for a local government to regulate property in federal or state ownership, though federal or state laws may voluntarily subject such properties to local regulation for specified purposes or may impose independent

regulations that require a federal or state review process similar in its intention and impact to local regulation.

Our National Park Service, an agency within the Department of the Interior, recognizes National Historic Landmarks, our most highly regarded cultural properties, and proposes cultural resources for inclusion in the World Heritage List. The long history of the National Park Service in identifying cultural resources and in owning and managing many highly important cultural properties means that the expertise of the National Park Service is widely acknowledged. For this reason, policy guidelines developed by the National Park Service often have a great impact at the state or local level, even when there is no explicit requirement that they must be followed by lower governments.

The National Park Service has developed broadly-applicable design guidelines that must be used in reviewing projects for which federal tax credits are sought, and these design guidelines have been adopted by many local historic preservation commissions. Several state historic preservation offices have, in fact, encouraged local governments in their states to use these guidelines. Thus there is an increasing linkage between federal preservation standards and local governmental agencies which make decisions directly affecting private owners of cultural properties.

Nevertheless, the considerable legal and historical tradition which supports the application of effective historic preservation controls only at the local level means that the specific powers of individual historic preservation commissions must be understood in order to predict what detrimental actions can be prevented or delayed. Some commissions can only delay an action, whereas others can deny a requested permit. Similarly, some commissions must make a recommendation to a local body such as a city council which has the power to make the final decision on a permit application, but other commissions have the full authority to reach a binding decision.

Sometimes commissions in the same state will have

different powers, depending on provisions in local historic preservation ordinances. There is generally no requirement that older historic preservation ordinances be brought into conformity with newer state enabling legislation.

Our national constitution contains important protections for owners of private property, and these protections are ardently enforced by our courts. Any restrictions on the rights of private property owners must therefore survive careful constitutional scrutiny. The United States Supreme Court, our highest national court, upheld the concept of "zoning" (the division of land within a single political jurisdiction into areas with different permitted uses and quite specific building requirements) as a constitutional use of the "police power" for land use regulation purposes in a famous court case in 1926. Very quickly, cities and towns across our country began to adopt new zoning ordinances or to strengthen existing ones to clarify or expand defined powers. These ordinances have controlled the growth and appearance of those portions of our cities built or redeveloped since 1926.

Charleston, South Carolina, a coastal city with a distinctive architecture based on West Indian models which grew enormously rich through the exportation of rice and cotton before the Civil War, took an innovative approach to the protection of cultural properties when it included in its 1931 zoning ordinance a provision creating a Board of Architectural Review to oversee a small "historic district" containing many of the city's most historic structures and to grant a "certificate of appropriateness" for any project approved by the Board.

Charleston had already become a significant tourist destination, and key historic structures of great architectural significance were beginning to be demolished so that important interior architectural features could be removed for use elsewhere. What poverty had protected for two generations seemed in danger of quick losses which the city hoped local residents could discourage through service on the Board of Architectural Review. The original Old and Historic District in Charleston has steadily expanded over the years as the city government has decided that additional areas within the city merit protection.

Today, more than 2,000 cities, towns, and counties have adopted local historic preservation ordinances which have developed from this early Charleston model. It is widely understood that the ability of a local historic preservation commission to review pro-

posals for alterations to or demolition of historic structures, as well as plans for new construction within a historic district, is necessary in order to prevent "incompatible" developments that will damage the character of a historic area.

Typically a historic preservation commission will have five to nine members, including an architect, a local historian, perhaps an attorney, quite likely an individual with real estate expertise, and several citizens with a general interest in historic preservation and the protection of cultural resources. Staff for the commission, typically located within an urban planning office, will frequently have advanced degrees in historic preservation and may be trained architectural historians.

The process for creating a local historic district is often lengthy, starting with an initial survey of local cultural resources, then moving through a series of public hearings at which owners of properties proposed for inclusion within a historic district can comment or object. Provided that properties meet local criteria, the decision whether to designate a historic district is a political decision for the local governing body.

In a few states, a local historic district may not be created until approval has been received from a state historic preservation office. These states believe this additional requirement ensures consistency and professional objectivity in the identification and protection of significant cultural resources by local governments.

The growth in the number of local historic preservation commissions in the United States seems to have occurred largely within the past twenty years, certainly intensified by the anticipation of our Bicentennial celebration in 1976. There were perhaps 20 such commissions in 1955, probably 100 in 1965, more than 500 in 1975, and as indicated there has been a four-fold increase in the number of these commissions during the past twenty years.

The growing acceptance of the powers of such commissions by state courts across the United States has increased the confidence of local governments that actions taken by such commissions will be upheld if tested in court. More than 100 decided court cases have interpreted in detail the acceptable powers that can be exercised by local preservation commissions. An important 1978 decision by the United States Supreme Court upheld the power of the New York



Landmarks Preservation Commission to prevent incongruous new construction atop Grand Central Terminal, one of the city's most important structures.

The model of the local historic preservation commission may be quite useful in countries which are re-considering their approaches to the identification and protection of cultural properties, though several disadvantages should be noted. One negative feature of our reliance on local historic preservation commissions is the fact that municipal historic preservation programs can be weakened by strong political or economic pressures or by the appointment of unqualified members who reduce a commission's credibility. Stronger, and perhaps more objective, historic preservation concerns at the state or federal level can be completely ignored by a local government.

Sadly, very few of our local preservation commissions have any authority to regulate interior architectural features, with the result that many buildings become mere stage sets with totally rebuilt interior spaces. A strong "property rights" movement has created a political climate in which it may be difficult to develop stronger new local preservation ordinances for a number of years. And religious owners are hoping to benefit from the Religious Freedom Restoration Act, a possibly unconstitutional congressional act which is only now being tested by our courts as it may apply to local land use regulation situations.

But on a more positive note, we find that the development of a large network of local historic preservation commissions has permitted different communities to adopt design guidelines tailored to meet local needs and to take account of unique local resources.

In Santa Fe, New Mexico, for instance, local design guidelines strongly encourage the use of regionally distinctive architectural details for new construction as well as alterations to existing structures. In Savannah, Georgia, on the other hand, design guidelines fit a community characterized by hundreds of rowhouses built close to public sidewalks and with repeating fenestration patterns.

Nonetheless, such guidelines are sometimes criticized for encouraging a very homogenized appearance for new structures in historic areas or the development of unauthentic "Disney"-ish areas. As you may be aware, there is an active debate in our country over whether it is appropriate for new structures in historic districts to mimic earlier architectural styles, which could make it difficult for members of the gen-

eral public to distinguish authentic buildings from later construction.

In addition to the ability of local historic preservation commissions to tailor their powers to specific local situations, the membership of local preservation commissions involves local residents who are aware of local history and decide what is to be "appropriate" change within their own community. Communities which have acted to protect their historical character have discovered significant economic benefits in terms of increased cultural tourism or a stabilization of property values in historic districts. But a negative aspect of this strong economic growth has been, in some communities, excessive "gentrification" which makes it impossible for former residents of a historic area to continue living in an area where both property values and property taxes have greatly increased. Additionally, traditional urban patterns of land use can be permanently disrupted by insensitive new development.

In 1955, Philadelphia, Pennsylvania developed a variation on the Charleston model by enacting a city-wide historic preservation ordinance permitting the designation of individual structures in isolated locations as "landmarks." (Our term landmark is somewhat similar to the European term "monument," though the two are not identical.) The Philadelphia approach, which has been followed in many large cities, permits the protection of structures which have lost their context and could not possibly be protected as part of a larger surrounding historic district. In many situations, such landmarks add distinction to a local setting but could not possibly be characterized as having state or national significance.

As the powers of local historic preservation commissions have come to be better understood in the United States, the legal and constitutional principles which permit the police power to be used for such "aesthetic" regulation have been steadily expanded and clarified by federal and state courts. Newer historic preservation ordinances now permit regulation of "demolition by neglect," situations in which a private owner deliberately neglects a historic property until the cost of restoration or rehabilitation has become prohibitive and there may be no alternative to demolition or simple collapse.

Local historic preservation commissions typically meet monthly to hold a public hearing from which written minutes will result. Decisions on individual applications must be voted on in public, after testimo-

ny by a property owner and local historic preservation organizations, as well as interested members of the public. The careful records which a local historic preservation commission develops help to define the range of precedents against which future applications will be judged, and help to assure consistency in the decision-making of individual commissions. Unfortunately, though, a weak local preservation commission may set for itself very bad standards against which future applications will necessarily have to be judged.

The National Park Service has developed an effective program to assist Certified Local Governments with small grants administered through state historic preservation offices. Only communities with a local historic preservation commission qualify for these grants, which must use at least 10% of the federal funding available to each state. These grants can be used for special publications designed to explain a commission's powers to the general public, and to build broader support for historic preservation goals.

A private non-profit organization, the National Alliance of Preservation Commissions, publishes a newsletter to bring important new information to the attention of its members. The National Park Service, the National Alliance of Preservation Commissions, and the National Trust for Historic Preservation work together to maintain an accurate database with the names and addresses of known historic preservation commissions.

The University of Virginia Law School Library has

assembled the largest body of materials pertaining to the work of local historic preservation commissions in the United States. These items are part of a much larger collection of published historic preservation materials pertaining to legal and public policy issues, as well as court papers from leading cases.

Key experts in historic preservation law assembled in June 1996 at the invitation of the National Trust for Historic Preservation to discuss how to teach historic preservation law, and to assure adequate training for the growing numbers of private citizens who will serve as members of local historic preservation commissions.

#### **CONCLUSION:**

The network of more than 2,000 local historic preservation commissions, which now includes 1,014 Certified Local Government communities adhering to minimal federal preservation guidelines, affords strong protections to privately-owned cultural resources in the United States and permits great flexibility in the designation of properties whether their significance is purely local or may additionally rise to a state or national level.

#### **SUMMARY:**

Local governments in the United States have created a network of more than 2,000 local administrative commissions which oversee historic districts and individual landmarks and review applications for alteration, new construction, or demolition to assure consistency with adopted design guidelines. The use of such historic preservation commissions gives communities in the United States great flexibility in recognizing and protecting cultural resources entirely at the local level.

## **Approaches towards the preservation of the archaeological heritage in Sri Lanka under an open economy**

**Dr. Siran Deraniyagala**

*Director General, Department of Archaeology, Sri Lanka*

### **INTRODUCTION**

Sri Lanka's archaeological heritage is divisible into its prehistoric (Stone Age), proto historic (Iron Age) and historical periods. This time span covers an estimated 1 million years, perhaps more, the Iron Age appearing at about 1,000 B.C. and the historical period at 500 B.C. The island has had diverse cultural impulses from the Indian mainland during the Stone Age; and the Iron Age and progressively from further afield across the Indian Ocean during the historical period. This exposure of Sri Lanka to these influences has made its culture acutely conscious of its identity. This is clearly manifested in a high degree of historical awareness. The ancient chronicles set out Sri Lanka's political and religious history in considerable detail since the 2nd century B.C., and less reliably back to the 6th century B.C. These chronicles are supplemented by over 4,000 inscriptions on stone from the 3rd century B.C. onwards.

The historical awareness referred to above is a concomitant of Sri Lanka's almost total immersion in the Buddhist tradition, notably Theravada, from the 3rd century B.C. down to the present. Intertwined with this mainstream are pre-Buddhist belief systems and a strong component post - 12th century Hinduism, Christianity and Islam. This unbroken intellectual heritage notably from 300 B.C. onwards, manifests itself materially in an extremely rich archaeological heritage. This latter heritage is very much a living entity and many of the monuments, for instance, continue to function as places of worship. In managing this heritage, the concept of its being a living entity, must necessarily take a paramount position. It is worthy of note, that for the past 2000 years the rulers of Sri Lanka have systematically conserved and restored the more important monuments. As archaeologists, it is not possible to intervene in the management of these ancient sites, be temples, fortresses, palaces, harbours, or irrigation networks, without due consideration being paid to the country's strong historical consciousness. The present day democratic institutions and open economy of the country are very different to the systems that prevailed in the country prior to the 19th century. However, that does not alter the fact that the above may be considered the fundamental approach towards the preservation of the

archaeological heritage in Sri Lanka.

### **NATIONAL ARCHAEOLOGICAL POLICY**

A national archaeological policy for Sri Lanka is being formulated at present. It concerns primarily the management of the country's total archaeological resource. Only a fraction of the latter has at yet been identified. It is possible that there are several 100,000 Stone Age sites in the island spanning in the last million years, and over 100,000 historical sites and monuments. Moreover there are several hundred thousand movable antiquities, particularly from the historical period. The order of priority that the national archaeological policy is as follows:

- (1) Identification and documentation of the total archaeological resource, both immovable and movable. It is estimated that less than 5% has been achieved so far.
- (2) Protection and maintenance of the archaeological heritage for future generations. The legal framework is adequately embodied in the Antiquities Ordinance and the Cultural Property Act. This legislation is up to international standards. A vital element in this programme is the undertaking of archaeological impact assessments and associated mitigatory salvage operations. And then, of course there is the maintenance of exposed sites and monuments and movable antiquities, with conservation measures involving minimum interventions. Priority is being assigned to the conservation of over 2000 endangered monuments.
- (3) Research into Sri Lanka's archaeological heritage, which may heuristically be divided chronologically into the Stone Age, Iron Age and historical periods. This research also includes general and specific archaeological theory method and practice. It is conceived that the excavation is minimized and non-destructive methods are to be employed to the fullest degree.
- (4) Enhancement of public awareness of the island's archaeological heritage. This is effected through the presentation of sites, monuments and movable antiquities varying degrees of medium to pronounced intervention. According to the demands of the functions of the living monument, this is to

be effected with the minimum interventions that may be considered feasible so as to retain maximum archaeological or authenticity. Information programmes are being set up to enhance public awareness of the archaeological heritage, both locally and internationally. The targeting of schools from the primary stage upwards is considered vital. The wide spread television network in Sri Lanka is to be used to maximum effort. Meanwhile, local (as well as foreign) tourism is increasing exponentially year by year. It has served to impart first-hand knowledge and awareness of the sites to the general public.

- (5) Human resources development is very much in the forefront in the minds of planners. It has been a crucial element in developing the archaeology of Sri Lanka. As such, it should arguably rank first in this list of priorities.

#### **POLICY IMPLEMENTATION**

The Archaeological Survey Department of Sri Lanka has been the apex management body for implementing the above mentioned measures over the last 100 years. However, given the immensity of the country's archaeological heritage, the human and financial resources required to effectively manage it are well beyond the means of the Department. It has therefore, become necessary to conceive of the Department as a lean regulatory body that delegates policy implementation to a whole range of professional institutions and persons, while retaining firm control as to overall quality by direct participation through its own specialist personnel wherever feasible. This approach has been dictated by the inherently greater financial and administrative flexibility that is available to non-governmental institutions than is the case with government departments which tend to be hidebound with red tape. Noteworthy, amongst of the support institutions are:

##### **(1) Central Cultural Fund**

A statutory body designed to raise funding for cultural projects, specifically archaeology. These projects are implemented under license from the Archaeological Department by several groups of archaeologists and architects as per the requirements of the Department (which is viewed as the client institutions). Much of the funding comes from the tourist tickets to sites. With the expansion of foreign tourism as a result of the open economy, this funding can be considerable. The CCF system is being recognized internationally as being remarkably

successful. India has followed in establishing a fund of its own on the lines of the CCF, Sri Lanka. The latter draw on a network of professional expertise from diverse institutions, notably the Central Cultural Fund itself and the department of archaeology, and also architecture, at four of Sri Lanka's major universities.

##### **(2) Sacred Area Schemes**

These aim at developing entire areas, with ancient religious sites as nuclear, within the overall constraints of heritage management. In addition to the Antiquities Ordinance of the Archaeological Department the powerful enactments of the Department of Town and Country Planning and the Urban Development Authority are brought to bear in these projects. The needs of pilgrims are specifically catered to, while being governed by the norms controlling archaeological heritage management. For instance, historical authenticity takes primacy in the conservation and restoration of monuments, and urban expansion is controlled keeping heritage management requirements in focus. In other words, the management of such sites and complexes is conceptualized at a large scale of planning. The religious link ensures political support, and the tourist component is attractive to development planners at the helm of the country's open economy. It is noteworthy that the infrastructural development directly benefits the religious institutions within the sacred areas and it includes private sector participation. There are over 25 such projects currently operating in Sri Lanka. Akin to the Sacred Areas, there is the very successful project at Sigiriya, where its archaeological complex has been made the nuclear for the development and management of 5,000 hectares of land by the Urban Development Authority in collaboration with the Archaeological Department and its implementing agency, the Central Cultural Fund. Special controls are being exercised and development foci entail a diverse spectrum such as forestry, wild life conservation, tourism, agriculture and cottage industries. The respective requirements of development and archaeological governmental management have been successfully met by high level planning.

#### **3. Heritage Foundations**

A concept bases on the Bath Foundation in England. There are statutory bodies that may engage in entrepreneurial fund raising for the management of specific archaeological sites. Hence, the non-government sector plays a very active role. The Galle Heritage Foundation has recently being launched and other projects are being formulated on similar lines.

#### **4. University Departments of Archaeology**

make a major contribution to policy implementation either directly in collaboration with the Archaeological Department, or the CCF, or in their own capacities. This contribution is significant since Sri Lanka's state of the art methodology is primarily vested in these teaching institutions. They serve as the nuclei for archaeological human resources development in Sri Lanka.

#### **5. UNESCO/ICOMOS**

constitute principal consultancies to the management of sites and monuments. There are several archaeological conservators working in close association with ICOMOS, thereby partially affecting a transfer of technology from the First World. UNESCO plays a vital role as a centre for communication between Sri Lanka and the rest of the world and in its appeal for international fund-raising for the islands listed the World Heritage Sites.

#### **6. The Archaeological Council of Sri Lanka,**

a recently constituted as a statutory body, serves to standardize archaeological ethics and practice as per internationally accepted norms. It serves as a human resources pool which may be tapped for specific archaeological programmes. Above all it is meant to control quality in the Sri Lankan Archaeological profession.

#### **CONCLUSION**

It is clear from the above account that the planning and institutional framework for the management of Sri Lanka's archaeological heritage is of an acceptable standard. However, the quality of human resources needs to be improved radically given the richness of Sri Lanka's archaeological resource and the rapid expansion of the island's population. There is an increasing risk the reparable damage accruing to archaeological sites, monuments and antiquities. For instance, there are an estimated 25,000 ancient irrigation reservoirs and their associated networks of canals which are being rapidly obliterated owing to the agricultural requirements of an expanding population. There is an acute shortage of properly trained personnel to undertake impact assessments and any mitigatory action that may be required. Likewise, there are numerous ongoing projects where professional archaeological input is qualitatively and quantitatively inadequate. This situation needs to be rectified immediately. A greatly accelerated programme of human resources development is the only answer to this problem. Priority needs to be given to the training of Sri Lankan archaeologists in the upper echelons at centres of excellence abroad while, at the same time, importing middle level technology through collaborative projects in Sri Lanka where foreign teams work on the basis of equal partnership with Sri Lankan counterparts.

The present author has sought to introduce the nature of the Sri Lankan archaeological resource in the foregoing account. National archaeological policy and its implementation have been touched upon. The problematic as presented does not pose an unsurpassable barrier. Much can be achieved with decisive action to upgrade human resources at the present juncture.

## Conservation, tourism, development and the spirit of place

Gerald Dix

*Emeritus Professor of Civic Design, in the University of Liverpool, U.K.*

### THE PAST HOLDS THE KEY TO THE FUTURE

Nations throughout the world are becoming increasingly conscious of the importance of their heritage at a time when many of them are enjoying hitherto unknown opportunities for development. Others are faced with an urgent need to revitalise their urban structure if they are to maintain, let alone change the living standards of their people as well as the economic and political status of the country. In addition there are new aspects of late twentieth century life, including the challenges of tourism, both national and international, that have to be faced, for better or for worse. The competition for resources for investment is therefore correspondingly great. It is clear that the conservation of our heritage must be selective.

Decisions about new development and redevelopment, conservation and restoration may be made for a number of reasons, sometimes mutually supportive but often not, any one of which may be valid under particular circumstances, but all too frequently inadequately considered. There is often a failure to understand how and why our heritage developed as it did; the likely impact of existing or anticipated conditions, or for what reasons or purposes the heritage might be maintained. Only when we have a better understanding of the circumstances and sentiments that together brought about the present state of affairs and will determine that of the future, will it be possible to decide what to keep from amongst a vast accumulation of buildings and landscapes and how to protect in whatever state is appropriate, what we want to keep from the past and for what purpose.

We must first define the purpose and meaning of conservation. Why conservation? What is it for and what does it cost? Is it based on the love of an old and familiar environment or a fear of what an unknown future may hold for us - we have seen the past and we know that it works, more or less, but what of tomorrow? Or does it represent a subconscious attempt to avoid the banalities and excesses of the rapidly changing architectural and planning fashions of today's media influenced age by endeavouring to hold on to the qualities and outward symbols of years gone by? Are we, in short, concerned with the idea or the artifact? The answer, as we shall see, is that it is generally a little of each that concerns us, individually and collectively. (1)

Many conservation programmes seem to be based on the assumption that it is possible to design an environment like an architectural model that will remain forever in its pristine state. Worse, it also seems frequently to be assumed that what we plan, or conserve, will suit ever changing requirements, as if the circumstances of the future could be predicted with any accuracy, or that a future society would like it if they could. These are unjustifiable presumptions.

People today expect to be able to enjoy modern facilities and all the advantages of recent inventions, as indeed was ever the case. The form and use of land and buildings is thus subject to constant and generally unpredictable change, under the influence of many forces that lie outside our control. Doxiadis identified the five constituent elements of the environment as: i) nature; ii) man, individually; iii) society, people collectively, whether organised or not; iv) networks, physical or otherwise, including roads and railways, airways and telecommunications; and, v) structures or shells, all the buildings in which we live, work, and use for other purposes. He described the five major forces acting on these elements as being social, economic, technical, cultural and political, and the elements and forces could be combined in more than thirty million ways. (2) The precise definition of these elements and forces is not important to our present purpose, nor is the exact number of ways in which they may be related: what is important is the realisation that there are very many different items and that in our desire to avoid or modify the rate of change that would otherwise occur we will almost certainly find other and perhaps unexpected changes occurring. When one major change is made in the urban evolutionary system others will surely follow, and conservation must include the management of change.

It is clear that to satisfy those who live in them, the safeguarding and where necessary the upgrading of old towns cannot succeed on the basis of purely architectural interpretations because it is an enterprise requiring the proper consideration of all aspects of urban planning in a programme that will balance the old and the new, taking into account the totality of physical, socio-economic and political considerations. (3) It is equally clear that because circumstances are always unique there can be no standard

formula for the combination of old and new in the urban scene. But much may be gained from the evolution of a more broadly based philosophy of urban design and development than has been common in the past.

It is important first to accept that there is little in the world that has not been influenced to some degree by human activity. In Britain many rural areas that are now protected with great vigour by both official and voluntary organisations are in fact no more natural than the towns in which most of the population lives. For example, the planting of millions of trees on a Victorian estate in the north of England changed both scenery and micro-climate. The estate is now protected for the benefit of the public. (4) In the English Midlands the recent construction of a new reservoir has involved the loss to agriculture of over 1600 Ha. of land but beauty and amenity have been enhanced. Difficult decisions were involved and it was accepted that amenity must be an important but not overwhelming consideration: here happily both causes were satisfied. (5) And perhaps, bearing this in mind we might consider with a more welcoming eye more of those major schemes that transform the landscape that we know but will be assimilated in a few decades into a new and possibly improved environment. (6)

When the industrial revolution began in Britain in the eighteenth century little thought was given to the effect that urban growth would have on the environment and industries were established wherever it was most convenient, where raw materials and fuel for power were available. Thus the cotton industry began in the Midlands where there was water power to drive the mills and moved to the Lancashire coalfields when steam became the source of power, new ports and canals being built to transport raw materials and produce. A century later the advent of the railway revolutionised the whole pattern of growth, first in England, then throughout the World. (7)

We are now experiencing a further period of rapid change in which I suggest two areas of development, one technical and the other geographical, will be of profound importance to those concerned with the urban condition and with conservation. In the space of a few decades in this century the communications revolution has seen the rise of new industrial centres and the demise of many old ones representative of the first industrial revolution. For all but the biggest bulk loads the pipeline and aircraft have replaced the ship: coast, mountain and even distance have diminished significance in the new transport geography. More significant still is our capability for global elec-

tronic communication, bringing with it the possibility of instant economic impact worldwide. Pressures for development, causing the growth or decline of whole cities no longer result from local or regional, or even national, decisions, but may follow from those made for quite unrelated reasons half a world away and a consequence of contemporary communications technology has been a dramatic increase in international travel, producing pressure for urban change in the new world and the old.

The second, geographical, area of development will be in the Western Pacific Rim and South East Asia. It will differ from early industrialisation in many ways but perhaps from our point of view the most important will be the difference in degree of sophistication between the existing state of affairs and those about to develop, a difference infinitely greater than that experienced in industrialisation and urbanisation elsewhere and one that whilst no doubt causing many new problems will also provide greater opportunities for the coordination of old and new, established and innovative, traditional and contemporary.

It is against this background that there is developing throughout the world a growing realisation that the city, the town and the village exist in time as well as in space. Their shape and appearance are derived from their history as well as their present function and to some extent from their anticipated future development in so far as the latter is already influenced by the forces of planning, property, investment and local government control.

#### THE CHANGING URBAN SCENE AND STRUCTURE

Change, be it the growth or decline of towns or parts of towns is constantly occurring, reflecting the impact of economic forces and especially those associated with the locations of industrial and other economic activity. And whereas in the past, with a few notable exceptions such as Paris, the street pattern remained almost constant over centuries - the centre of Pireaus is still much as Hippodamus of Miletus planned it, Alexandria still shows the impact of Alexander, Norwich remains contorted and mediaeval - only in the last fifty years or so has large scale redevelopment become generally practicable. As a consequence instead of evolutionary replacement, often building by building, only occasionally a block at a time, now the whole street pattern may be altered and urban change on a dramatic scale is immediately apparent as new buildings, all bigger in size and scale than those that were there before replace older



ones with which we are familiar. Old landmarks may be destroyed, or if not destroyed lost amongst bigger and more dominant buildings. Perhaps conservation is the answer?

Conservation is concerned with the wise use of resources and buildings that are sound and well built represent such a resource. With their associated infrastructure they constitute a significant physical and economic investment and if, as they become obsolete, they can be adapted to suit new uses for less than the cost of rebuilding they provide the possibility of saving materials and money at the same time maintaining much of the physical form of a town. But most towns and buildings also represent an equally immense emotional investment, not just in their special buildings such as palaces or churches, but in their everyday street scenes and this is reflected in our affection for them and our loyalty to them. Are we, in these cases, concerned with the "feel" of a town, a street or a building: we know it and its familiarity makes us feel secure in it? Or is it the size, shape and colour of a building that appeals, the pattern of window and wall perhaps or nearby planting? It may not even be the buildings but the spaces they define that give the character we might wish to retain, or it may be the quiet or the sounds that we relish. Probably it is a mixture of all these influences, their relative importance being different in different circumstances and all difficult to separate one from another; but representing, as we have noted before, both the idea and the artifact, the tangible and the intangible jointly making the case for conservation. Yet if in any circumstances a case for conservation is to be made we must define what is to be conserved and at what cost.

Activities are always important but the case for conservation is rarely argued primarily on the basis of retaining a building use. Simply to keep the buildings in a street or public square may meet the wishes of the devotees of the prevailing style of architecture but result in new uses giving the area a completely different and alien character. It is not just the arrangement of spaces that must concern conservationists but the use of those spaces. Uses may change within all parts of a city centre and in appropriate cases conservation policy should include provision for finding suitable new uses for old buildings and spaces to ensure continuity of activity patterns. It is essential that the relationship between activity and architecture be agreed at an early stage so that proper criteria can be established for the consideration of conservation and development proposals and costs. This is difficult

but not impossible where the objective is related to the whole range of development activity and the priorities of the time.

In Singapore in the early years of independence, it was essential to concentrate on housing the burgeoning population of the island state and to improve living conditions in the overcrowded central city. At that time many traditional shophouses were destroyed, decisions being taken primarily on the basis of their availability for redevelopment and their state of decay. This was a carefully considered and in my view correct (and socially inevitable) decision even though it meant that in some areas the street culture was lost and the architectural integrity and cohesiveness was destroyed. There is, or should be, at every stage in development an order of priority and rapidly establishing a sound social and economic basis for the future was that of the Singapore Government at that time. Few governments could justify spending on conservation of outdated buildings, money that might otherwise be spent on housing the homeless, creating better housing conditions or encouraging economic growth. That culture and integrity cannot be restored even though Singapore has now become one of the few countries that has and can afford a comprehensive conservation programme which includes the rehabilitation of many older buildings.

Evaluation of the environment poses enormous problems yet may be considered a pre-requisite for policy determination. Sir Bernard Feilden has suggested that the value of cultural property, broadly defined as buildings, townscape and landscape, may be considered under three major headings, which he defines as: i) emotional - wonder, identity, continuity, spiritual and symbolic; ii) cultural - historic, aesthetic, architectural, townscape, landscape and scientific; and iii) use values - functional, economic social and political. Quality and significance within each heading are important, but will surely reflect the outlook of the day.

An assessment on the basis of rent or replacement cost may be every bit as misleading as a purely subjective assessment of architectural character; rent being related to the quantity and demand for accommodation of a particular kind at a particular time; replacement ignoring whatever initial impact the original architecture may have made. More important in terms of townscape than many buildings of individual architectural merit are those groups of buildings which although apparently undistinguished on their own have considerable significance as a group.

Justification for their retention can then be argued on that basis alone. But as resources for conservation are limited, is that a good enough reason for keeping them rather than, for example, an individual building of historical significance? And what of buildings that are almost universally accepted as masterpieces of architecture or design but for which there is no present use, which cannot be altered without destroying their architectural integrity yet cost a fortune to retain? Some of these are targets for tourists and others are comparatively unvisited: each poses problems and provides opportunities for conservation. In every case it is essential to appreciate that a building retained from the past is a part of a village or town or city of the future. We are not concerned just with the present because retaining yesterday's building in today's city will affect its future character and function tomorrow.

#### PRESERVATION, REPLICATION AND RECONSTRUCTION

In the world of art, the reproduction of old master paintings and sculpture is not uncommon and may be valuable in enabling many to see, almost exactly, what might otherwise be the occasional privilege of a fortunate few. It may also be used as a means of protecting an original, by substituting a reproduction at a site where the original might suffer undue wear or wilful damage. But on the scale of buildings this is rarely desirable or practicable.

Many of the great palaces near St. Petersburg have been rebuilt following almost complete destruction during the last war, as have substantial areas of Warsaw, but each of these cases enjoyed a political and symbolic significance of a high order. In Bath, at that time, the same policy of reproduction, or replication, was adopted only in the case of buildings forming an essential part of an architectural composition that would otherwise be incomplete or unbalanced. (10) At Williamsburg, Virginia, it was apparently felt that the town plan would be unintelligible to the visitor unless the Governor's Palace and Capitol were rebuilt, (11) - yet ancient sites in Egypt and Greece and complex layouts like that of Hadrian's Villa at Tivoli remain intelligible without the need for buildings to be replicated like so many film sets. One may conclude that there can be no case for complete rebuilding, other than in the most exceptional circumstances. (12)

The evidence of buildings, great and small, of past ages shows that traditionally alterations and extensions were almost invariably made in the style pre-

vailing at the time of the alteration. In this way evolutionary change was accepted and assimilated within the architectural design and town building without resort to reproduction, however scholarly. Would it not be well within this tradition to follow the same practice today, paying due attention to scale and size, colour and texture, outline and silhouette, contrast and complementarity, to meet today's needs rather than the slavish copying of styles of an age past?

In many towns there are examples of building frontages of doubtful merit that are retained at considerable expense whilst the structure behind is redeveloped, apparently to suggest that the place is unchanged and on occasion to facilitate the early approval of a planning application. There can be little justification for this practice of "facadism", for it is hardly likely to result in any improvement of the urban scene, which should surely be more than a stage set, masking the realities of life. However, when the only economic use for a building involves the radical rearrangement of its interior, for example to cater for contemporary servicing or to meet modern safety requirements, and where the complete replacement of a building would be detrimental to a highly important townscape, the retention of an existing facade may be justified.

It must be appreciated that although accommodating a new use in an old structure may at first glance look as if little has changed, consequential changes, for example in traffic, may have a significant urban impact. Covent Garden, London, still looks superficially much as it did when it was a market and structurally much of Plaka. In Athens, remains as it was fifty years ago, but in each case tourist domination has modified the character of the place. When we argue for the retention, or modification or replacement of buildings consequential changes and their impact on adjoining buildings and districts must be taken into account for it will be no benefit if in endeavouring to save one building we misguidedly encourage the despoilment or destruction of others.

The accommodation of new buildings amongst those of an earlier age calls for skills of a high order. Ed. Bacon notes that "any really great work has within it several forces capable of influencing subsequent (13) and a well designed but later building may appropriately defer to a smaller, older neighbour. Problems arise when, in an endeavour to meet new needs in areas of old buildings of limited scale there is a temptation to introduce over-scale (usually classical) elements on new buildings or to subdivide elevations in

an endeavour to make a big new building look like several smaller ones. Attempts of this kind usually end in failure. Honesty in architectural design, even where severe contrast is involved, is likely to provide the best solution, as recently demonstrated at the Louvre in Paris and with the new museum at Nimes. (14) In these cases imitation of past styles would surely have diminished the status of old buildings of merit. Following these examples we may accept that respect for old buildings of undoubted quality need not imply a uniformity of styles amongst later ones nearby. Furthermore, retaining old buildings and foregoing development opportunities now may deprive a nation of the opportunity to create cities and buildings representative of our day that future generations might strive to conserve as important.

### CONSERVATION AND PLANNING POLICY

Some buildings or building groups, such as the Taj Mahal at Agra, Hagia Sofia in Istanbul or the Forbidden City in Peking, are universally accepted as being of outstanding importance architecturally and one may therefore be reasonably assured that due attention will be given to their future. However there are many more buildings that have national significance and others of regional importance. In addition to these there are outstanding urban areas, such as Venice, Bath or Toledo where the overall effect is greater than the sum of the parts. And there are the great gardens, for example at Stowe and Stourhead in England, Chengde and Souzhou in China, Granada in Spain which are even more sensitive to change than are buildings. But in addition to these and similar examples worldwide there is an almost infinite number of towns and villages, each comprising buildings of no particular merit, but in the ensemble representing the evolving building and social traditions of their area. As Nikolaus Pevsner has shown "by considering buildings as they appear side by side on the street, what may appear ordinary or unimportant can be shown to have significance on a local, even national, level". (15)

In Britain, a measure of protection is afforded by the special consideration that is required for the alteration or demolition of buildings of architectural merit or historic interest that are included on lists maintained by the appropriate government department. At present about 500,000 buildings are so listed, and that number has doubled in less than 20 years, under the pressure from conservationists. When listing was first introduced, almost fifty years ago, it was regarded as a safety measure intended to provide "a pause for

reflection" (16) so that the possible conservation of old or historically important buildings could be considered and decision could be taken as to whether or in what form they might be retained or redeveloped, separately from any planning application concerning their future. However the public at large now has the idea that "listing" implies permanent retention, irrespective of possible economic consequences or suitability for future use. In addition to "listing" and in many respects of far more importance, is the concept of the conservation area, a group of buildings none of which may have particular merit but which collectively are significant and where major modification is the subject of special controls intended to ensure that any changes result in the enhancement of the existing character. Almost 4% of the buildings in England are included within the 8,000 conservation areas so far designated. The number of these areas and the speed of their proliferation is a matter for concern.

One may question the standards or criteria that are applied for both listing and conservation designation. Are there really that many buildings of quality or areas of merit in the country? What consideration, if any, is given not just to the costs of building maintenance and the use of old buildings, but to the effect on the economic and social development of the designated areas? And what happens outside these areas where, by implication, some desirable quality or characteristic of a conservation area is lacking?

The answers to these questions, and their significance depends on the way in which conservation policies are operated. If only the best is retained in, more or less, its historic state, and the planning controls are used to ensure the full and proper consideration of what the future holds for the rest all will be well. If this is not the case there is a danger that all will suffer through the inadequacy of resources to maintain them and our inability to adapt them to new requirements. It is particularly important that the standard for determining what one should attempt to conserve should not be too low and especially to accept that as this is "an artistic process, not a finite science, there is always room for more than one point of view" (17) for fashion, tastes and styles change quite as much as does our technical capability. Many of what are now the most highly respected developments would not have been built had present attitudes existed a century or so ago. Haussmann's work in Paris involved the destruction of thousands of dwellings and the construction of the Ringstrasse in Vienna was only possible following the destruction of the old City Wall. Would present views have allowed that?

Emperor Franz Josef of Austria refused to leave the Hofburg Palace in Vienna by the door facing Michaelerplatz so intensely did he dislike Loos's Goldman und Salatsch building on the opposite side of the square, but this is now generally recognised as being one of the important buildings of its time, and protected against change. (18) Will the same moderation of views occur in a generation or two in the case of Hans Hollein's Neues Haas Haus of 1985-90 at Stephansplatz, opposite St. Stephan's Cathedral? To retain buildings for a century or more to allow long term assessment of their merit might be thought impractical, but to consider contemporary buildings for (almost) permanent retention puts the good and the bad at the mercy of today's passing fashion.

The conservation of individual buildings, whatever merit each may have, does not always best serve either the architectural or the economic interest of towns, most of which have evolved independently of any overall design, adopting in each era the styles of its time to meet the needs of that time in a process of social and urban adaptation. We have already noted that many buildings and works of engineering that are now being conserved in some way, could never have been built under present policies. This surely reflects badly on those policies and points to the need for their revision. There are good reasons for limiting interference in the evolutionary process, whilst at the same time supporting the highest practicable standards in contemporary design. If the number of buildings to be kept is to be limited by their capital and recurrent cost to the community there must be a way of determining which they should be.

#### THE MAINTENANCE OF THE HERITAGE

It is not difficult to compile lists of monuments, buildings and gardens that might be saved in one form or another for the benefit of future generations and the technical means and professional skills to make this possible are generally available. The problem lies in ensuring adequate financial support without overburdening local or national authorities: each monument, building or landscape that is statutorily protected must be assured of an income to maintain it (19).

We have already suggested that some buildings can be adapted for new uses whilst preserving their external appearance virtually unchanged. This applies particularly to the great commercial buildings of the nineteenth century, but is also possible in other circumstances. Many great colonial forts, such as Brimstone

in St. Kitts and Dix Cove Castle in Ghana, could readily be made into hotels (20) with little effect on their appearance, in much the same way as a number of princely palaces have been converted in India. (21) Chateaux or their equivalent have in many countries been transformed into hotels, the government Paradores in Spain are but one example, or divided into a number of smaller dwellings. Some churches have been similarly converted for non religious purposes, following deconsecration. In these cases the heritage can in effect earn its own upkeep but this is probably only practicable in a minority of cases and the financial challenge of conservation remains for the many buildings that cannot be converted to new uses. Their future is therefore more problematic.

The great Cathedrals of Europe are now visited more by tourists than worshippers, and although an entrance fee may be charged, high maintenance costs may exceed the income derived. There are country estates, remote from towns, visited in holiday seasons by fee paying tourists but hardly earning enough for their maintenance. There are innumerable churches and temples, important relics of past ages in their respective countries and no doubt valuable parts of the heritage but often remote and individually too insignificant to be supported by tourist income. Should these be maintained by the state, a charge on a generation to whom they mean history but not a part of life? Or would it be more realistic or more honest, regretfully to appreciate that buildings, like plants and people, are mortal and that when their time has come they should go?

At Chengde, in northern China, the garden of the former Imperial Summer Resort designed for use by the Emperor and his entourage for a few months each summer, is now open to the public all year. It provides a good example of the interaction of social change and conservation for instead of being enjoyed by a few thousand people for a limited period the number of visitors is now approaching one and a half million a year. It is a World Heritage Site and under the leadership of the Deputy Mayor, Mr. Sun Jian Qun, has become the subject of a comprehensive maintenance and restoration programme which is intended to answer many of the kinds of problems faced to a greater or lesser degree at other sites, especially in the developing world.

Despite an ambitious maintenance and restoration programme the problems caused by excessive wear must be faced: it is therefore first necessary to try to understand why so many Chinese visit the gardens. They are, of course, important historically and there is no doubt that many people visit Chengde for that reason. But they are also an escape from crowded cities where houses and apartments are small, mainly without their own gardens, and where public open space is limited. Visiting Chengde therefore provides an opportunity to entertain one's family or friends in an atmosphere of anonymity if not of privacy. But does it have to be Chengde? Would it need to be Chengde if other sites were available? The development of an alternative resort nearer Peking, could make an important contribution to the conservation of the Imperial Resort at Chengde. Combined with increased entrance charges, especially for foreigners, but with one free entry day per week and closed days or weeks to allow the grounds to rest and recover this would contribute significantly to the conservation of one of the world's great gardens. (22)

A single visit to a historic site is sufficient to satisfy the curiosity of many visitors but provides insufficient financial incentive to support first class tourist accommodation nor, more importantly, sufficient income for there to be assured long term funding for conservation measures. Kyongju, in Korea, where there are well designed tourist and entertainment facilities within a convenient distance of important archeological remains, demonstrates one way in which modern development associated with a historic site might be used to generate additional income for conservation purposes.

In Singapore a self contained resort and entertainment complex has been developed on Sentosa Island, quite detached from the city's principal historic areas, to provide an attraction for visitors who might not otherwise be tempted to stay. Measures of this kind, in which the facilities provided owe nothing in themselves to history or conservation might well prove beneficial to tourism in other countries, attracting visitors, reducing direct pressure on conservation sites but contributing significantly to the tourist economy.

#### **TOURISM AND SOCIAL CHANGE**

The advantages and disadvantages that accrue from international tourism have been argued at length and no doubt will continue as matters of debate. It would be of little benefit to debate them here: suffice it to say that except when war or civil unrest make it impossi-

ble, international tourism is likely to continue growing in volume. We should therefore consider its impact on the heritage and appreciate some of the more directly associated social changes that may result.

International tourists generally expect, or hope for, standards of hotel accommodation considered reasonable in relation to what they are used to, appropriately heated or cooled: acceptable (to them) standards of catering wherever they may be; and reliable local and international transport. These are all expensive items and in many cases are not enjoyed by local populations, who not unnaturally may resent special provision being made for short term foreign visitors, especially where it is felt that this may be at the cost of other development more related to local needs. Although the construction, maintenance and running of hotels and associated facilities can provide a measure of employment it is often seasonal and restricted to a few special areas. In some it is seen as advantageous, in others differences in living standards between visitors and visited and between those directly benefiting from tourism and those who do not, causes jealousies and even unrest. However, despite the problems that have arisen in some countries there are many cases where significant national and local benefits have resulted from tourism and its associated development.

In terms of their impact on the heritage tourists may be considered in three or four broadly defined overlapping categories; covering a spectrum of interests, including those in search of relaxation, sunshine and the sea, through those primarily in search of shopping and entertainment to those whose main interests are more culturally inclined. Those in the first of these categories are less concerned with the country they visit than with the predictability of its climate and its ready accessibility at minimal cost. The presence or otherwise of monuments of great moment is of little real interest to them, although it may be an added bonus. This tourism is of limited concern to those whose responsibility is with conservation, except in those cases where heritage and recreation coincide. However, in the case of visitors to major capital cities almost every tourist will visit at least some well known buildings or monuments, thereby increasing the wear on and near structures and landscapes. Many will visit particularly attractive - and often for that reason amongst most environmentally sensitive - areas of old cities, such as the Zona Rosa in Mexico City or, again, Plaka in Athens, which then become so changed under tourist pressure that they lose much of the character that attracted visitors in the first place. It will be

important to ensure that this does not happen, for example in Prague or Pest, overlooking the Danube in Budapest, for reaction can soon develop. (23) Other places, such as St. Petersburg or Liverpool may be both visually and physically tough enough in themselves to withstand greater wear without harm.

The avoidance of physical and social damage by conservation and tourism poses major and subtle challenges. The degradation of buildings by human erosion is more difficult to control than industrial pollution and in the case of gardens and the surroundings of buildings the definition of a what constitutes a reasonable visitor capacity is influenced by the effect of climate if the scuffing of paths and the poaching of grass is to be circumvented. In addition to guarding against physical damage it is necessary to respect the integrity of the heritage, avoiding the situation where the requirements of today's tourism dominate respect for the objects of that tourism. It is, of course, important to provide information centres, bookstalls, restaurants and toilets as well as car and bus parks at all sites but these must be subservient to the unmodified retention of as much as possible of the original site. For example, at the World Heritage Site at Fountains Abbey in England, it has been possible to provide these facilities on a generous scale out of sight of the principal buildings, whereas at Jerash, in Jordan, shops and a restaurant are visually obtrusive.

In the case of churches and temples that are still in use for their original purpose there is a danger that tourism may interfere with religious services with consequential effects on the life of the community. Even more disturbing and more socially harmful is the potential effect of tourism where it becomes the principal source of income and employment in a community, to the detriment of all that went before. Venice is perhaps the extreme example where most employment within the city is concerned in one way or another with tourism and many Venetian residents travel to the mainland to work each day. There are other cities that are approaching the situation where social change has been a consequence of the increased appreciation of the heritage, turning commercial houses into coffee shops and making waiters out of warehousemen. The implications of the development of tourism and the appreciation of the heritage reach far beyond the conservation of buildings.

#### **DEVELOPMENT AND THE SPIRIT OF PLACE**

We have observed the increasing interest of people of all nations in their environment and their growing respect for the conservation of the heritage of their

towns, villages and landscapes. The world today is characterised by an ever increasing rate of change with apparently unending demands on resources in which our heritage represents an investment that we cannot afford to ignore and where the old and familiar provides both a sense of security and a reminder of those enduring values that have contributed to the evolution of urban civilisation. We are now faced with the question of what we should, or can, do to make the best use of what we have and to be in a position to make the most of opportunities for the future.

To be realistic and to have any chance of succeeding in these objectives development policies, including provision for conservation and tourism, must take account of anticipated future conditions in which there are likely to be more people and more of them living in towns. Experience has shown that plans that are drawn too precisely represent wasted effort and disappointed aspirations for the detailed course of urban evolution is unpredictable and, as we have noted, subject to an almost infinite number of influences, many of them outside our control. In our future development our heritage of buildings from ages past should play an important part. But how important? Looking too ardently to the past and foregoing development opportunities now may deprive a city, a generation or a nation of the opportunity to create a society with cities and buildings that are representative of our day; which future generations might strive to conserve as important. However, if conservation of the old is delayed it may not survive much longer to be conserved. Judgements are difficult: compromise is always necessary and risks must be taken.

We have seen that, with some notable exceptions, mainly in city centres and capital cities, urban character is determined by the form and relationship one to another of the more modest buildings and of the spaces between them. In a small area of Peking, Professor Wu Liangyong has pointed to a way forward in his recently completed housing at Ju'er Hutong, which adapts the courtyard tradition to contemporary needs and allows for privacy and flexibility at higher densities than hitherto, with the assurance of lower costs in use. (24) Perhaps this is the truest form of conservation, where the relationship between the requirements of the past and the building and layout forms to which they gave rise are examined and these principles adapted as the basis of new development meeting today's needs in a manner that sits comfortably, in both social and aesthetic terms, with the past and the evolutionary future. This conservation is related as much to the principles of the past as

with its material presentation which is important in respecting and enhancing the spirit of place.

On a wider scale, in the historic heart of big cities, Rome and St. Petersburg are examples, the basis for the retention of that spirit has been maintained, at least in part, by the banning for many years, of all tall buildings. By contrast the "tragedy of London" (25) is that neither the fragility of the design structure nor the importance of silhouette (and therefore of shape and scale) seems to have been well enough understood to be acted upon, with the result that tall buildings are indiscriminately scattered around like baggage on a railway platform, (26) dominating not only historic buildings but also whole districts that gave London its particular character.

In Paris most tall buildings have been banished to La Defense, distantly on the axis of the Louvre but perhaps by its consolidated silhouette emphasising that axis. This example, separating yet formally linking areas of different size and scale, massing and silhouette, may provide a pointer to acceptable practice for cities where rapid development and the pressures of tourism emphasise the necessity for sound conservation policies. The new can go ahead architecturally only minimally inhibited by the old: in the old districts evolutionary development can assimilate new forms into established environments.

### SUMMARY AND CONCLUSIONS

In the big cities of the world there is an immense stock of buildings of varying architectural merit but all reasonably sound structurally, which by virtue of social, economic and technological change has become outdated, unsuitable for the continuation of its present, or designed use. Neither towns nor buildings should be discarded or destroyed simply because they are old or out of fashion, but neither should age or fashion alone be considered sufficient to justify the retention of a building or group of buildings. (27) When buildings are in a good state of repair and can be kept in that condition without excessive expenditure a case can be made for their retention and adaption for future use. Quality, which lies outside fashion, should be the first criterion to which all else is subservient, but too often it yields primacy to nostalgia as conservation enthusiasts forget that the more we retain or adapt the more do we inhibit the development of an urban design appropriate to our age.

In reaching decisions about what it would be appropriate to strive to retain, either unaltered or adapted, we must always bear in mind that almost all the towns that we now admire have evolved rather than being planned, incorporating buildings of different styles, ages and purposes; changes in their scale, character or use being reflected in their associated spaces. The spaces which buildings define or in which they stand have an importance that is often under-rated, in providing a setting for buildings and a reference point to their architectural scale as

well as joining together in the urban structure major elements of different ages or function. It would be in keeping with tradition to accept that buildings and spaces of quality and proportion can sit happily together whatever their style or age, using discretion in the selection from the wide range of new materials now available. It would certainly be more honest architecturally than adopting pastiche as a means of disguising new as old. (28)

Conversion of buildings and the construction of new in association with old is likely to be increasingly important in the accommodation of tourism into heritage sites in town and country. It is important that buildings of architectural or historic interest should be properly maintained and this is especially the case where they are subject to the wear and tear of tourism and the necessity to accommodate facilities needed by tourists. It will often be necessary both to adapt buildings and landscapes to satisfy this new use and in some way to divert visitors whilst at the same time generating income that can be used for conservation of the heritage.

Some buildings and monuments of the greatest importance, ranging for example from mediaeval and renaissance cathedrals to pyramids like those at Gizeh and Teotihuacan, and stone circles like Stonehenge, will inevitably be a charge on the national heritage budget, to which tourism may contribute, but the numbers of structures that it is financially possible to maintain in this way is limited. There are thousands of temples and palaces, mainly in the poorer countries of the world, for which a good case for conservation can be made but where any attempt to maintain them all will surely result in inadequate support for each and the rapid decay of them all. To avoid this situation decisions must be taken about which to retain, the number depending on factors such as condition, materials, climate, tourist pressures and how many can earn their own keep. These decisions will be difficult to make but failure to make them will be disastrous. There will be examples of buildings of all ages and types that cannot be adapted for modern use and for which there are no support funds: perhaps they should be demolished. (29)

Our concern, as architects and planners, developers and conservationists, must be with the future of towns, cities, and the countryside. It may involve selecting from a range of possible actions those that will most benefit the greatest number and contribute to the improvement of the environment in practical and aesthetic terms. There is no denying the inevitability of social and economic change consequential upon the proliferation of new technologies. It would be mistaken, perhaps fatal, to assume that the places and spaces, buildings and landscape with which we are concerned and which very largely we inherited, will or could remain as we first knew and admired them.

Accommodation of change in town and city requires a revival of skills in management and design. It will assuredly benefit greatly from a better understanding of the past and increasing concentration on organising the process for shaping the future rather than futilely discussing what we would like that future to be. (30) The world is not ideal and planning as if it were is pointless. Over-ambitious attempts at preservation and conservation without adequate resources for continuing maintenance necessarily cause the waste of the initial effort. Happily there are also examples of the sound conservation and adaption of buildings of many ages and uses as widely varied as Chesterfield Market and the Martello Tower at Aldeburgh in England, the Marriot



Hotel in Cairo, Rambagh Palace in India or the Emperor's former Guest House in Chengde, that may serve as models worthy of emulation, in much the same way as Ju'er Hutong housing adapts the forms of the past to the needs of today. The past holds the key to the future of architecture and of urban and landscape design in which the lessons of experience may be harnessed in development meeting new needs through constructive conservation.

NOTES AND REFERENCES

- 1 On this and associated issues see Dix, Gerald, "A Sure and Proper Foundation, conservation and the future of urban design", **Planning and Conservation**, report of the Third International Congress on Architectural Conservation and Town Planning, London, The Heritage Trust, 1987, pp 105-126.
- 2 The five elements and five forces can be (mathematically) combined in over 36 million ways. See Verney, S., **People and Cities**, London, Fontana, 1969, pp 48-49.
- 3 **Human Settlements**, May 1976, "The Role of the United Nations and the Specialised Agencies in Human Settlements", Center for Housing, Building and Planning, UN, New York, p iii.
- 4 Cragside, Northumberland, now a National Trust property.
- 5 Rutland Water, Leicestershire, provides drinking water and is also used for yachting and fishing.
- 6 Examples are to be found, *inter alia*, in USA, Ghana, Egypt and the Netherlands.
- 7 It may be argued that the greatest contribution of the British Raj in India was the development of the railway system, making possible the political and economic unification of the country.
- 8 Richards, J.M., "Old and New Elements in the Core", in Tyrwhitt, J., Sert, J.L. and Rogers, E.N., (eds.) **The Heart of the City**, London, Lund Humphries, 1952, p 60. See also Dix, Gerald. "Conservation and Change in the City", **Third World Planning Review**, Vol.12., No.4, November 1990, pp 385-406.
- 9 On Singapore street culture see Savage, Victor R., "Street Culture in Singapore", in Chua, B.H., and Edwards, N., (eds.) **Public Space, design, use and management**, Singapore, Singapore University Press, 1992, pp 11-13.
- 10 For example, the Royal Crescent, Bath. Bath is now a World Heritage Site. The bomb damaged sections of Park Crescent in London were also restored in this manner, as part of an architectural composition, but in Portland Place and Regent Street, nearby, where the architecture was considered less important than the general massing and definition of space, the replacement buildings were individually designed.
- 11 On this see Fitch, J.M., **Historic Preservation: Curatorial Management of the Built World**, Charlottesville, Va., USA, University Press of Virginia, 1990, p 189.
- 12 The rebuilt Stoa in the ancient Agora in Athens serves as a museum and demonstrates how traditional design was suited to the climate, but its scholarly merit, like the partial restoration at Knossos in Crete, is arguable.
- 13 Bacon, E.N., **Design of Cities**, London, Thames & Hudson, revised edition 1978, p 108.
- 14 Pyramid to the Louvre Museum, Pei leoh Ming, architect; Museum at Nimes, Sir Norman Foster, architect.
- 15 Arnold, D., "Taking Stock of Pevsner's City". **Architects' Journal**, 11 January 1996.
- 16 See "Listed Buildings", a review of Ross, M., (ed.) **Planning and Heritage: Policy and Procedures**, 2nd edition, London, Spon, 1995, in **Architects' Journal**, 18 January 1996.
- 17 Heap, D., Foreword to Suddards, R.W., **Listed Buildings**, (2nd edition), London, Sweet and
- 18 On early opposition to this project see Vergo, P., **Art in Vienna 1898-1918**, pp 171-173.
- 19 It is the practice of the (United Kingdom) National Trust only to accept responsibility for the custody of property when adequate maintenance funding is assured. The ultimate limitation on what can be done in any country is financial. A tourist tax, based on the number of visitor arrivals can provide some income for conservation purposes but is only likely to be really effective if it is considered as a contribution to general government funding from which amounts are set aside for a conservation and maintenance programme. Hypothecation, the designation of the proceeds of a particular tax for a particular purpose, such as a tax on tourism for heritage maintenance, is unsuitable in cases like this where long term planning is necessary, for there is no assurance that the income will be forthcoming in the times predicated over the short term or related to the facilities used by the tourists, and the long term planning that is necessary for a proper conservation programme becomes impractical. These issues are quite different from using income from entrance fees towards daily running costs and routine maintenance, because they are related to a particular site and are (usually) current budget matters with less effect on long term plans.
- 20 The author suggested this thirty years ago, but was not thanked for what was then regarded as a heretical proposition.
- 21 For example, Rambagh Palace, Jaipur.
- 22 Whilst this paper was in draft the Kenya Wildlife Service announced significant price increases designed to limit tourism to environmentally sensitive areas. See **The Times**, London, 22 February 1996.
- 23 Pest, facing Buda across the Danube is quite different with a tougher townscape akin to e.g. Vienna.
- 24 Housing at Ju'er Hutong Peking, directed by Wu Liangyong, awarded the ASEAN Gold Medal 1992 and a World Habitat Award 1993.
- 25 Edmund Bacon's phrase. See Bacon, **Design of Cities**, op.cit., p 214.
- 26 Lutyens so described the layout of buildings in Bombay.
- 27 Age can only be considered in conjunction with scarcity in the case of very old buildings of types that are exceedingly rare.
- 28 On this aspect of inherent quality see [Cantacuzino, S.] **What makes a good building?**, London, The Royal Fine Art Commission, 1994
- 29 See, for example, Newton, N., "Economists say half our old mills should go", **Building Design**, 13 July 1984.
- 30 This point is discussed in Bacon, op. cit., p 258

**Acknowledgements**

*I am grateful to Sir Bernard Feilden, Mr Sherban Cantacuzino and to my wife for their assistance with and most helpful comments on earlier drafts of this paper. However, it must be emphasised that the author alone is solely responsible for the views expressed.*

# Eternal youth or mummification; European towns in their midlife crisis

## Case studies on integrated conservation policies

Rob Docter, Peter Van Dun

Nederland

### Chapter 1. General introduction on integrated conservation

Rob Docter

#### PREFACE

During the last decades many small and medium-sized historic towns have been subject to substantial social and economic change. In many cases economic growth and an increasing population have caused radical spatial and infrastructural interventions. But also economic stagnation has caused considerable harm to the historic urban environment.

Whether the historic character of the city survived was generally more a matter of the economic situation than of cultural integrity. Especially in Western Europe many historic innercities have been sacrificed to economic growth. The affluent western society could afford to falsify the urban heritage for economic purposes and create a pseudo-historical image just for pleasure. Many historic centres are splendid and polished up regularly to maintain their historical illusion. They are kept alive by artificial respiration, but in fact they are brain-dead. Strangely enough the same pastiche can be found in countries where the economic development did not leave much room for this form of urban mummification.

On the threshold of the third millenium we must ask ourselves what future we have in mind for our (remaining) historic cities: the city as a layered and eternally changing and adapting biotope for urban culture, or the well-preserved historic shell, agreeable for the eye but without life. In this paper we try to get across the point that accomodating economic growth does not have to rule out a careful handling of the historic urban matter.

#### OUTLINES OF INTEGRATED CONSERVATION

In general, urban development policies by priority are

aimed at improving the economic and social structures. The historic urban heritage is often no more than a coincidental environmental factor and an agreeable background for contemporary urban life. However, the urban heritage can also be regarded as an economic, social and cultural asset of considerable importance. The urban fabric and historic buildings of a town should be taken into account as indispensable cultural resources for local development.

Attention for the cultural identity of the urban environment and for the quality of new architectural and urban design must therefore become a self-evident factor in political decisionmaking on planning issues. The municipality has the responsibility to establish and maintain a daily living environment of high quality standards. A basic condition in that respect is having a living environment that people can culturally identify with. Historic urban structures and historic buildings -hereafter referred to as the historic urban heritage- form an important support for this common identity.

Taking the urban heritage into account when it comes to accomodating present day economic and social development requires specific organisational and political strategies. The most significant characteristic of such a policy is a coherent approach of conservation and urban development, also referred to as *integrated conservation*<sup>1</sup>.

The conservation policies that have been developed over the years differ from freezing the historic image on the one hand and to integrating historic structures into the dynamics of modern urban development on the other. Many cities have to a large extent become a sampling of various urban conservation conceptions. Sometimes historic townparts have been restored in a careful and well-considered way and are still a vital part of today's living environment. Many times however the urban heritage has been used and abused for economic profit, especially by the tourist industry. Many historic city centres look more histori-

<sup>1</sup> Integrated conservation is referred to in the meeting report of the group of specialists "Prospects for conservation - what strategies?" of the Cultural Heritage Committee of the Council of Europe (May 1993).

cal today than they ever did before.

At the same time, the more recent urban history has met relatively few attention upto now. In many cities the historic core is pampered to death, while the no less interesting 19th and 20th century townparts are left to fend for themselves.

Sometimes the historic environment bears the seed of its own decline. This can be illustrated with the paradox of self-destructing tourist development possibilities: an attractive town or region gains attention, the roads are improved, hotels are built, more and more provisions are made for a steadily growing number of tourists and visitors, until as a result of these interventions the attractiveness of the place has vanished and the tourists go to another unspoilt location, leaving a havoc of ruined tourist infrastructure and a spoilt environment. The urban heritage has proved to be an economic asset of great importance. Unfortunately, as with many natural resources, exploitation and waste often go hand in hand.

The historic urban environment should be protected from being the victim of its own succes. The historic towns and regions should be fostered, but without unnecessarily frustrating the normal economic growth. It will be necessary to find a balance between the conservation of the existing urban environment and the development of new urban structures. Exactly in this lies the reason for an integrated development and conservation policy. Such a policy demands a well-directed development that seems to be unattractive for a quick and easy profit, but will turn out to be the most profitable on the long run. Therefore it will certainly not scare off bona fide investors. On the contrary, they will be attracted if the local authorities show to be serious on the subject of keeping and safeguarding environmental qualities. A local policy with regard to the future value of the historic city will prove to be of social and economic profit.

Integrated conservation is aimed at improving the general living conditions, by stimulating local economy, employment, social housing and private investments, using existing historic values in the built environment and adding new economic, social and cultural values. Integrated conservation is not a luxury. Investing in ad hoc projects without systematic planning can be a waste.

To take the cultural and economical potentions of the existing building-stock into account is neither a cheaper, nor a more expensive solution for the urban

development, if compared with a 'tabula rasa' situation. However, it does permit the retention and strengthening of the existing social, economic and cultural structures. Capital will allways be a scarce good, but an active planning-policy, together with a durable commitment of the authorities can create investor's confidence in a healthy financial return in the long run.

Integrated conservation of the historic environment means to stimulate, influence and stear future developments, according to democratically accepted strategic goals and by making optimal use of the amenities and the cultural identity of the place. A stable and continuous policy is essential for a succesful planning.

Integrated conservation is aimed at a rational and well-balanced mixture of interventions, including urban renewal and (re)development, in order to continue the pluriformity of the urban image in space and time. The municipality can play an active role, both in planning and in providing in an active and consequent urban management policy.

In many cases it will not be possible to preserve (parts of the) the historic urban environment. Either the technical, economic or social circumstances may be an impediment, or the needs of functional growth exceed the capacity of the present urban fabric. Evenso, there is no sense in preserving the historic inner city, if the surrounding areas are left to fend for themselves. The decline of areas in the urban periphery can cause harm to the inner city. Therefore an integrated approach (a multi-track policy) is imperative.

#### **OPERATIONAL ANALYSIS OF THE HISTORIC DEVELOPMENT**

With an analysis of the social, economic and urban history, an attempt can be made to comprehend the opportunities and risks of future developments within the framework of the historic socio-economic and cultural patterns. For this purpose the method of a so-called SWOT-analysis is applicable. This is a concise analysis of the Strengh and the Weakness of a place and the Opportunities and Threats of future development, all related to the historic urban, social and economic structure.

#### **SURVEY OF DEVELOPMENT POSSIBILITIES AND RISKS**

On the basis of a SWOT-analysis it is possible to give a brief but quick insight in the relevant development factors, in order to obtain initial political and economic commitment. A brief survey of the historic develop-

ment and the opportunities and risks for future development are indicated on maps.

*Opportunities* are development possibilities that either support or strengthen the essence of the historic identity. Careful planning in the concerning areas is obvious.

*Risks* are usually concentrated in areas where historic values are highly present. Development is possible, but one has to keep in mind that the existing historic identity can be seriously affected by radical changes.

Some areas have been indicated as both *opportunities* and *risks*. This concerns areas with substantial historic values, that -with care- can be integrated into new developments.

#### ARCHITECTURAL POLICY

Not only the cultural values of the existing built environment should be considered, also the cultural value of new development should be the subject of public care. It is important that the new architectural developments are related to the cultural-historic characteristics and of high quality standards. The authorities can improve the architectural climate in different ways. First of all by setting an example. The (local) government can influence a substantial segment of the building production, in its role as a client, as the provider of capital or grants, in a supervisory capacity and as the authority that makes rules and regulations. Schools, housing projects, administrative buildings, roads, viaducts, bridges, hospitals and public utilities could all be an expression of the quality awareness of the city council. Only if the authorities live up to a certain standard in that respect, they can demand the same from the private sector.

It is advisable to appoint a supervisor (chief architect) that can play the role of "architectural conscience". He or she can provide advise on projects commissioned by the municipality, the choice of the architect and to the architectural and urban aspects of the building plans.

Even on a minimal budget, it is often possible to obtain more value for money. Many architects show that it is possible to achieve high standard architecture on a low budget. Besides, as a rule good architecture means a cut-down on the maintenance bud-

get. Practice shows that good buildings, which are appreciated by the users and the public, are less damaged than other buildings. Many cities have shown that an inhospitable environment can cause feelings of discomfort. That the opposite holds good as well, is slowly getting across.

Private clients and developers need to be convinced of the importance of good and quality conscious behaviour in the building market. Therefore they need reliable information before they start building, on such topics as preliminary research, the building programme and -last but not least- the choice of architect. The authorities could supply the necessary information and documentation for clients in the private sector. The chief architect can play an important role in that respect.

The municipality could support the exhibition of plans, lectures by planners and architects and public discussions on planning issues, to stimulate the involvement of the public and the local professional community in a positive way. The municipality is also the first responsible party for creating and maintaining a well tempered public open space. A careful design of public open space is important to enhance civic solidarity and pride.

Another important targetgroup is the general public. The general public is confronted with the architectural environment every day. Therefore it is advisable to stimulate public involvement, for example by using exhibitions, radio and TV programmes, school projects and educational courses to inform the public about the urban and architectural history and about the latest developments in architecture and town planning.

#### AN EXAMPLE: NIJMEGEN

A good example of an attitude as described above is the revitalization of the Lower City of Nijmegen in the Netherlands.

Due to war damage, followed by large scale demolitions, not much more rested of the Lower City in the 1970's than a neighbourhood in the western part that had been spared and for the rest the original streetpattern and some scattered historic buildings. Under pressure of the local population the city council decided in 1976 to rehabilitate the social residential function of this townpart, rejecting private

<sup>2</sup> By listing it as a protected townscape on the basis of the Historic Buildings Act. This legal protection obliges the municipality to prepare a protective land-use plan.

investor's plans to develop expensive high rise condominiums.

The ministries of Housing and Physical Planning and of Cultural Affairs were willing to financially support this policy under the condition that 500 low-rent apartments were to be built and all the remaining historic structures were to be preserved. To this purpose the Lower City as a whole was declared a conservation area<sup>2</sup> and a protective land-use plan was drawn up, fixing the original streetpattern, the building lines, parcelling and building scale.

Existing buildings that could be renovated and given a new residential function were dealt with on the basis of a five-year rehabilitation scheme, while a team of townplanners and architects were working on plans to fill in the demolished parts. It was a challenging assignment to design new building structures within the framework of the original historic urban fabric, but using contemporary architectural forms.

In an attempt to attract tourists coming in over the river by cruiseboat, a casino was situated on the riverside, giving a strong economic impulse and creating a new connection between what was to be considered as the low end of the city and the actual town-centre.

The architects tried to grasp the essence of the historic image and translated that into a contemporary architectural design, taking the possibility of future small-scale commercial use of the ground floor level into consideration.

Many inner areas within the blocks were cleared and given access to the street, in order to supply semi-public gardens, safe playing grounds and parking space for the surrounding residents.

A combined conservation and development scheme was executed and finished in a period of about eight years. The result is a remarkable amalgam of architectural styles within the historic urban pattern of Nijmegen.

Although the result inevitably had to become a rather monofunctional townpart compared with the historic situation, after a few years new functions have begun to settle, giving new life and character to this part of the city.

The whole scheme resulted in a new and lively townpart in which the essence of the historic urban structure and image had been preserved, but at the same

time unmistakable being of our time.

#### INTEGRATED CONSERVATION POLICIES IN PRACTISE

During the past decades many cities in Western Europe have served as an experimental garden for the whole range of interventions in the historic environment, from surgical preservation to flat redevelopment. It is most interesting to confront these experiences with the situation where historic towns still have to accommodate economic growth. In the light of a case-study in Paramaribo (Surinam, South America) we aim to show how these experiences from different social and economic contexts can be inspiring for the development of a mutual vision on integrated conservation in a developing economy (see chapter 2: Paramaribo conservation project, by Peter van Dun).

#### SUMMARY

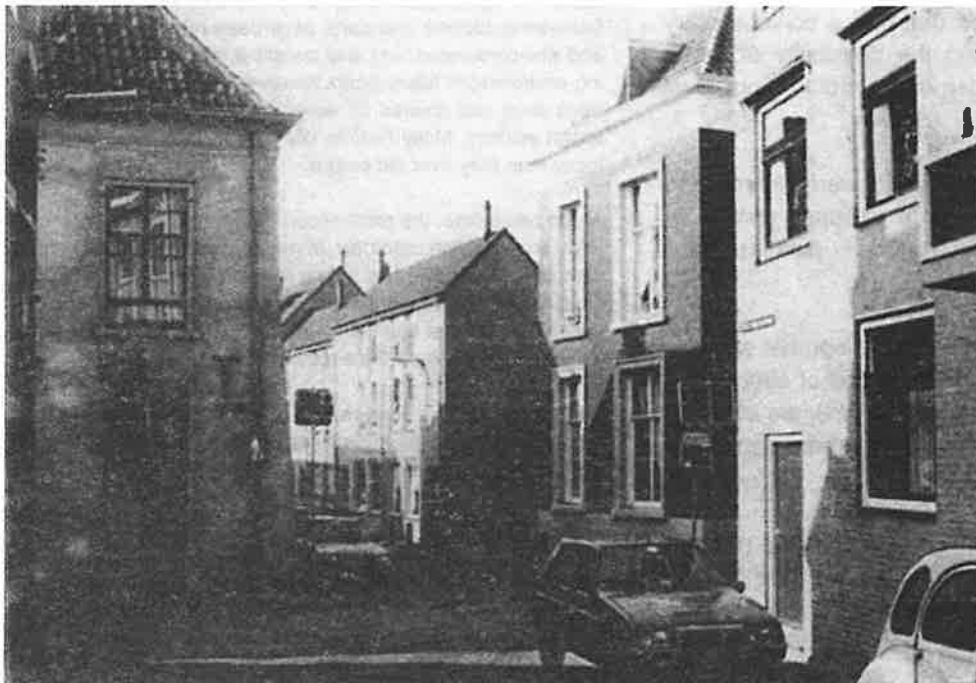
During the last decades many small and medium-sized historic towns have been subject to substantial social and economic change. In many cases economic growth and an increasing population have caused radical spatial and infrastructural interventions. But also economic stagnation has caused considerable harm to the historic urban environment.

The conservation policies that have been developed over the years differ from freezing the historic image to integrating historic structures into the dynamics of modern urban development. Particularly Western Europe has to a large extent become a sampling of various urban conservation conceptions. Sometimes historic townparts have been restored in a careful and well-considered way and are still a vital part of today's living environment. Many times however the urban heritage has been used and abused for economic profit, especially by the tourist industry. Many historic city centres look more historical today than they ever did before.

At the same time, the more recent urban history has met relatively few attention up to now. In many cities the historic core is pampered to death, while the no less interesting 19th and 20th century townparts are outlawed. In general the paradoxical situation has occurred that the historic value of the urban heritage in many cases bears the seed of its own decline.

The urban heritage has proved to be an economic asset of great importance. Unfortunately, as with many natural resources, exploitation and waste often go hand in hand.

Western Europe has served as an experimental garden for the whole range of interventions in the historic environment, from surgical preservation to flat redevelopment. It is most interesting to confront these experiences with the situation where historic towns still have to accommodate economic growth. In the light of some case-studies from the Netherlands and Hungary we aim to show how these experiences from different social and economic contexts can be inspiring for the development of a mutual vision on integrated conservation in a developing economy.



Nijmegen (the Netherlands), the Lower City before and after rehabilitation.



## Chapter 2. Paramaribo conservation project

Peter van Dun

*Netherlands Department for Conservation,  
Netherlands.*

### PREFACE

In the preface of her historic novel "Vaarwel Merodia" [Farewell, Merodia], the Surinam writer Cynthia McLeod writes, "The demand for my first historic novel "Hoe duur was de suiker?" [How much was sugar?], of which 4 editions were printed within 4 years, clearly indicated that today's Surinamese shows much interest in his own past". This comment was adopted as a stimulus for the development of a restoration programme of the Surinamese "monuments of history and art". In April 1994 a Dutch mission, knowledgeable in the field of conservation of historic sites and buildings, visited Paramaribo. Joined by a Surinam counterpart, a vision with recommendations for a structural approach was published and incorporated in a draft report on "urban conservation".

The final 'Paramaribo conservation project' is presented to the Surinam government in October 1995. Instituting an "N.V. Stadsbeheer Paramaribo" [Paramaribo City Administration Ltd.], for which the terms and conditions will be investigated in the near future (and any forerunner such as an interim conservation agency), will be able to ensure professional execution of the project in the short term. In order to indicate that international and other investors and developers will not be overlooked with respect to the historic core of Paramaribo and keeping in mind the importance of the monuments, the actual programme is preceded by what is termed a cultural-historic analyses.

### A CULTURAL-HISTORIC ANALISES OF PARAMARIBO

For the sake of restructuring and putting back to use historic sites and buildings in Paramaribo, it is important to acquire an insight into the development of the city through the centuries. This sketch helps to bring "development opportunities and risks" to the attention of both political and other decision makers and investors. In The Netherlands, this way of drawing the attention to the development potential of a historic city has been assigned the term of "cultural-historic analyses".

Cultural-historic analyses comprises two compo-

nents; a cultural-historic analysis which produces a historic view and explanation on the city as it looks today and a vision for development which ensues from this analysis. Both aspects are represented in a map with a brief explanation.

The term "opportunities" used in the previous section refers to opportunities for developments which can bring out more distinctly the essence of the cultural-historic values. Areas that are considered "risky" include those parts of an area where the existing identity may be harmed as a result of a development without being critical. Finally, hybrid areas may also be distinguished. They are areas where the existing values can be integrated well into new developments by reconstructing or refurbishing.

The purpose of this analyses to give a 'quick scan' of the main cultural values of the town, the combination with 'development opportunities and risks' gives politicians and decisionmakers insight in the potentials of the town. It is also a method to get investors interested on a moment that the definite planning has still to start. Planning in this way can proceed as a public-private-partnership, with political commitment. And under control of the authorities.

### HISTORIC DEVELOPMENT OF PARAMARIBO

The Paramaribo we know today originated in a small fortified trade settlement on the Suriname River. In 1613, two Dutch merchants founded a factory. In order to protect themselves and their goods from hostile attacks, they fortified their storehouses in such a way that they themselves could also retreat to it. Only after the West Indische Compagnie [the Dutch West India Company] arrived, did Paramaribo start playing a bigger part. The city was able to develop almost undisturbed because it was safely concealed behind the newly strengthened fort, called "Zeelandia" from then on.

Paramaribo was built on the left bank of the lower reaches of the Suriname River on a number of shingles protruding from the marshland. This far-stretching sequence of shingles, made up of sand and shells, were well suited as a construction site. The street pattern of the oldest part of Paramaribo, most of which dates back to the Eighteenth Century, is closely related to the course of this sequence of shingles.

In order to keep the water management somewhat up to standard - which was necessary in such a humid



and swampy area - drainage canals were dug. Many of these can still be recognised as creeks and canals.

The layout of the city as it is now, dates back to the Eighteenth Century. Extensions were added in the Nineteenth Century and the beginning of the Twentieth Century which structurally fitted in with the old city structure. After 1950 a start was made with enlarging the city on former plantation grounds and outside of the city limits.

Building with wood is one of the most distinct features of Surinamese architecture. This is not surprising for a country which had a rain forest "next door". The way in which the Surinamese builders worked and applied the wood according to their own insights is typical. They gave Surinamese architecture a unique and individual character.

Of course there are also outside influences. The Eighteenth Century was influenced by the Moravians. This materialised in the rather large roof houses. The Dutch influence can be recognised in the use of symmetrical shapes and a preference for strict and sober ornamentation. The Nineteenth Century is mainly responsible for the porticos with columns, which are so typical and a reminder of the classic architectural styles. This motif is also known in the south-eastern states of North America. In Paramaribo, these porticos developed into wooden arcades.

Fort Zeelandia, the Presidential Palace, the Ministry of Finance, the Roman Catholic church, the Dutch Reformed church, the synagogue and the Ston Hosó have been designated landmarks of the historic character of Paramaribo. Furthermore, the views from the Suriname River over the city are indicated as well as the free viewing areas onto Onafhankelijkheidsplein [Independence Square].

#### **DEVELOPMENT OPPORTUNITIES AND RISKS**

The opportunities for development based on the historic analysis are shown on the map. From a historic perspective it seems obvious that particularly in the city centre there is potential for the development of administrative and business endeavours. The cultural and economic functions may be reinforced by using the existing valuable cultural-historic buildings and infrastructure in an innovative manner. Therefore this part of the city has been designated as an area with "opportunities".

The city has always had an important residential

function. In its current positioning of the inner city within the area of greater Paramaribo, this function could suffer, particularly for the lower income groups, because of increasing economic or commercial pressure. The parts of the city that are referred to here are called "risk" areas.

In between there is an area which can be developed, with the proper care, into a valuable and commercially attractive section of the city. This involves the existing shopping area around Kerkplein and Domineestraat, in particular. It would also be beneficial to the liveliness - particularly at night - to encourage the residential function.

#### **THE FOLLOWING COMMENTS CAN BE MADE:**

##### **1. Fort Zeelandia and annexes**

By transforming the fort into a museum (Surinamese museum), but assigning a function of hotel to the other buildings, a strong economic function may be created. The actual hotel, and any extensions, may be realised in the existing area of newly constructed houses (which is now still the Officers' Club); the former officers' housing may be refurbished into apartments. A touristic organization has already expressed the wish to go ahead with such an approach and the Zeelandia complex is indeed a unique location for this purpose. The "1790 Building", a former barrack, can be used as an (international) conference centre and cultural centre, with catering from the hotel. The wooden guard house can serve as a travel agency or as a Tourist Information Office. A brick building north of the Zeelandia complex may be used for the national archives.

##### **2. The buildings along the Waterfront of the Suriname river.**

Originally built as houses for the well-to-do, in today's society they can fulfill a function of representative offices. Many companies will consider it an improvement of their image to occupy an office here. This will also create an economically strong position for the city. There is room for recreation and water sports along the river banks. An additional prospect for the Waterfront is afforded by creating a hiking area and developing a marina function, for which the Waaggebouw [weigh house] is the centre.

##### **3. Public buildings**

From a historic perspective, it is clear that public functions belong in the city centre. The Presidential Palace is already being renovated, though all the

ministries and government departments will also need to be accommodated in the immediate vicinity, or will have to have their existing premises renovated. Something similar also goes for the burnt down former District Court.

#### **4. Gravenstraat and Herenstraat**

The area between both these streets is a particularly suitable place for office development for smaller businesses, legal offices, etc.

#### **5. Vaillantplein and vicinity**

In this area, a complete centre for public transport may be created. This can be encouraged by reconstructing the former narrow gauge (1000 mm) railway line between the airport (Zanderij) and the city. At present, experimental train trips are already being organised to the interior. By putting back to use in a professional manner the connection with Paramaribo-centre, a convenient connection will be created, for tourists as well, between the airport and the city. This and the adjacent construction of new buildings will restore the profile of the annexing public space.

#### **6. Residential areas**

Creating space for economically strong functions in the historic city centre may promote the restoration and renovation of the historically important residential areas for the lower income groups, especially if this is realised in an organised manner.

#### **7. The Palmentuin [Palm Garden]**

This is an interesting and cultural historically valuable greenery area in the old part of the city. A management plan will have to be drawn up and implemented to this end.

#### **8. Shopping area**

The most important shopping area of Paramaribo could be improved by refurbishing the public space, planting new trees and redeveloping the residential facilities above the shops.

### **B. IMPLEMENTATION**

A structural restoration programme of historic sites and building can be drawn up, spread out over a number of years, based on the "opportunities and risks" map of the cultural historic exploration. Historic buildings are buildings too, and buildings are economic property which may and should fulfill a function in the social order. That is why, in addition to the

restoration programme, it is just as vital to assign a usable function to the buildings to be restored. The cultural historic exploration comments on this that "economically strong functions" are available, and any financial profit could be spent inter alia on commercially less attractive parts of the city, including residential areas for the lower income groups.

The Paramaribo Inner City Plan expresses all these recommendations and considerations in specific implementation models. It offers insight into a long-term restoration programme of the historically valuable buildings (so, not only the listed buildings) of the inner city and it is supplemented with what is termed a Historic Heritage Building Development Outline. The method used is simple and is based on that used in The Netherlands since the mid 1970s for 'the rehabilitation of houses valued as listed buildings'. Itemisations and cartographic representations are made regarding:

1. the architectural quality of the building in the categories good, moderate and poor. The underlying principle here is the constructive state which the premises which is located within the itemised part of the city is in (in general, the user quality is not measured here);
2. the historic quality of the building in the categories: typical for the historic townscape, supportive of or indifferent to the historic townscape and architecturally or otherwise disturbing to the townscape. In addition this itemisation also includes the term "structure disturbing", which is not as much a judgement on the architecture as it is about the degree to which the building fits in the allotment structure of the historic city. The underlying principle for this kind of itemisation is the historic character.
3. a combination of both itemisations results in a programme of buildings of historic importance, which are in a poor or moderate architectural condition.
4. The same may be done with the public space, streets, squares and lots. In the very first instance, the historic values still present are itemised into typical for or supportive of the historic townscape. Furthermore, the "technical condition" of the current public space can be given. In the this case, the perception of that public space with respect to design, the way in which it is organised, recognition and identity are the important factors here. Both types of itemisation offer a view of necessary work for restoration of the perceived factors.
5. As mentioned above the buildings represent economic property. Conservation in the future is best

ensured if these buildings fulfill a function, and preferably an economically sound function. On the strength of the cultural historic analyses (opportunities and risks), a historic buildings development vision was drawn up, which shows the opportunities for functional assignment or reassignment of the buildings in the city. This outline shows a number of opportunities for the development of the historic inner city, which is important in connection with attracting private investors for the purpose of the improvement programme.

6. Finally, the technical facilities which need to be made for the benefit of the improvement programme can be given, in order to profit from the restoration efforts. The sewerage system, water management, constructing sidewalks and creating greenery areas and traffic routing are considered.

In order to design a conservation scheme the following maps are drawn:

- Basic map with main infrastructure,
- Map of existings functions,
- Map of architectural quality,
- Map of historic quality,
- Combination map,
- Map of the development of historic sites and buildings.

### C ORGANISATION AND FINANCING

#### ORGANISATION

Paramaribo's "commercial appeal" as regards business and tourist user opportunities is increasingly arousing the interest of international developers. From the conservation point of view, emphasis is placed on the need to formulate a policy, steering the development process and coordinating or supporting private initiatives which are or will be aimed at the historic city. For the realisation of these activities, the institution of an "N.V. Stadsbeheer Paramaribo" [Paramaribo City Conservation Ltd.] was proposed in the draft report on urban conservation, and was supported by shareholders from the various Conservation Foundations and owners and the Surinamese business community. The design of the public limited company was contracted out to a Surinam consultancy.

The institution of this public limited company requires some time and so does getting familiar with the conservation material. That is why instituting an independent or semi-independent, professional interim conservation agency, for a period of one year, is pro-

posed. The interim conservation agency operates under the Ministry of Education and Development of the Populace and its advice and proposals are aimed at this ministry. The interim agency's work includes the following:

- Assessment of and advice on plans, or coordination and support of existing initiatives for the restoration of historic buildings and sites.
- Making records for approximately 320 historic sites and buildings..
- Together with the consultancy, preparing the organisation of the "N.V. Stadsbeheer Paramaribo" with shareholders, Board of Directors and office.
- Encouraging school facilities on higher, intermediate and execution levels, with the concerted action of the University of Suriname and international educational institutions.
- Making contacts with foreign and other financing institutions for the sake of a future trust fund for conservation.

After a period of one year, the "N.V. Stadsbeheer Paramaribo" will take on the current state of affairs and, in addition to the activities already started, the following issues will be brought up for discussion with emphasis.

- acquiring historic sites and building or parts of the city that are in poor condition in order to restore and renovate them;
- rent out or sell renovated historic buildings, the management of which will remain in the hands of the N.V. Stadsbeheer;
- manage sold or "mediated" historic sites and buildings on a contractual basis relating to regular maintenance and updating the practical value.
- In addition, the conservation of sites and buildings outside of Paramaribo will also need to be given shape.

#### FINANCING

NLG 1,000,000 (about US\$ 650,000) has been reserved from money from the agreement between the Dutch and Surinam Government for the conservation in Paramaribo. NLG 300,000 of this has been reserved for the creation of the above mentioned "N.V. Stadsbeheer Paramaribo". The remaining NLG 700,000 can indeed be spent effectively on:

- a) the "monumentenregister Paramaribo" [Record of historic buildings and monuments] project (formal protection by law),
- b) emergency facilities to monuments at 'great risk',
- c) feasibility studies for the restoration of other pilot projects.

A trust fund will then have to be "filled" effectively. Opportunities include:

- the Dutch Ministry of Development
- the Getty Trust fund in the United States. It is only useful to approach this organisation after the Surinamese Government has sanctioned the conservation plan and the institution of the administrative body.
- the European Commission.
- monies ensuing from additional levies on profitable and commercially attractive projects in the city.

The fund will have to focus primarily on granting financing facilities, low-interest loans or mortgages, for instance, for those who want to carry out the restorations or renovations in the historic city.

However, a trust fund is not the only option for financing the "inner city" project. If it is decided to create the "N.V. Stadsbeheer Paramaribo" from a limited number of international and other project developers, the financing as well as the method of execution may be given shape in a public-private partnership agreement.

The government contribution in this case would be:

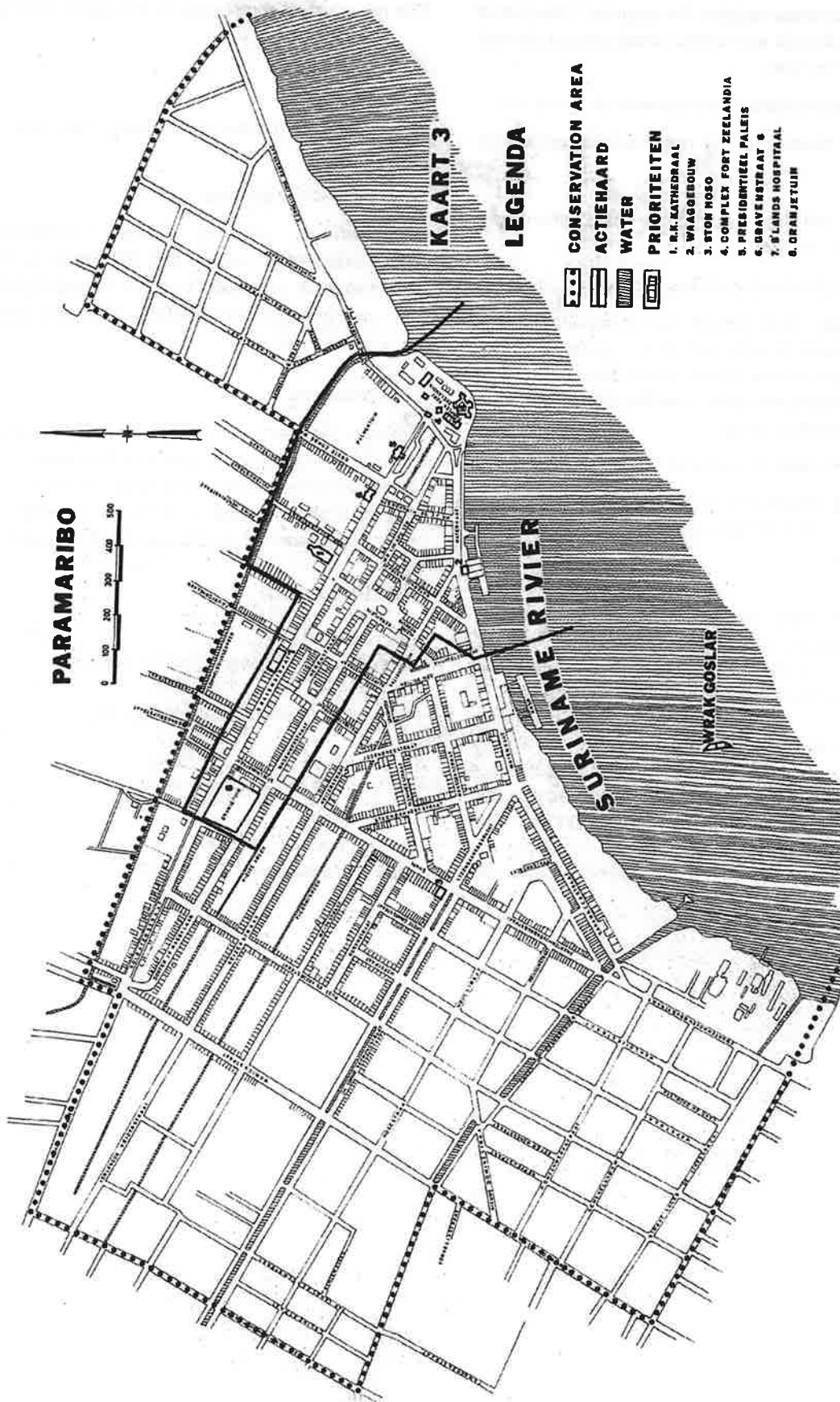
- land,
- message,
- planning (conservation plan, "relevant area" project),
- technical expertise,
- monies ensuing from Development Cooperation, private and EU funds for further research on project basis of feasibility studies and less profitable historic sites and buildings in the inner city.

#### 4 PROGRAMMING

The term for execution of the "inner city" is set at ten years, keeping in mind a slow start because of a lack of educated personnel and because of the usual start-up problems. After a while, a snowball effect may happen and building projects will go faster.

#### 5 INVESTMENT NEED

- Total pilot projects	10,000,000
- Restoration of qualitatively poor premises (NLG 200,000 each) - 119 objects	23,800,000
- Restoration of premises in moderate condition (NLG 50,000 each) - 135 objects	6,750,000
- New construction on open location (NLG 55,000 each) - 92 objects	5,060,000
- Public space	2,500,000
- Training and documentation	3,500,000
- <b>Total investment need</b>	<b>51,610,000</b>



## A la recherche du développement durable La Ville et son patrimoine face au tourisme

Jean-Louis Frot

France

Au cours des siècles qui jalonnent son existence, une ville est appelée à se transformer pour répondre à l'évolution des usages et besoins des habitants. La Ville de Rochefort n'échappe pas à la règle, et semble être aujourd'hui en passe de subir une des ces évolutions significatives en se confrontant au phénomène des temps modernes qu'est le tourisme. Rochefort devient incontestablement un lieu touristique à part entière lié à l'histoire et au patrimoine maritime. En l'espace de quelques années, cette île terrestre abritant une cité Arsenal entre mer et marais s'est, en effet, grâce au patrimoine, maritime essentiellement, fait un nom.

Si Rochefort a acquis une reconnaissance patrimoniale qu'elle a recherché à travers l'ensemble des politiques conduites pour recouvrer son identité maritime ensevelie depuis la fermeture de l' Arsenal en 1926, cette ville n'a jusqu'à présent jamais véritablement pensé son développement en terme de politique touristique.

C'est déjà ce que j'évoquais avec vous, en 1994 lors de la rencontre de Rochefort consacrée à la problématique du patrimoine comme facteur de développement. Je prétendais alors que toute action de développement au titre du patrimoine doit s'adresser aux locaux qu'il y ait ou non des conséquences en matière touristique et que la finalité de la rénovation est d'avoir des incidences locales directes, la création d'activités permanentes en premier lieu.

J'ajoutais que la politique patrimoniale que nous avons menée et que nous poursuivons, induisait naturellement une politique touristique mais qu'il ne fallait pas que les conséquences en matière de tourisme aillent trop loin.

Aujourd'hui, sans remettre en cause ces propos, le phénomène touristique ne peut plus être ignoré, il est la conséquence du renouveau de cette ville, il est aussi une des réponses les plus évidentes à son devenir.

En cela l'heure est à la maîtrise de ce phénomène et à son développement contrôlé qui impérativement ne doit et ne peut pas laisser en chemin les rochefortais.

Malgré l'originalité de son existence et tout l'intérêt de son histoire, Rochefort ne peut devenir Ville Musée. Cette ville doit rester ce qu'elle est devenue, à savoir une véritable cité, une ville où l'on habite, où l'on travaille, où l'on circule et où l'on s'y recrée.

Et donc, Rochefort se situe au coeur de la problématique qui nous réunit: nous devons dans cette ville préserver la continuité, le contexte et l'authenticité face aux changements sociaux et géopolitiques que nous traversons.

A nous également, et aujourd'hui, d'identifier les risques et les espoirs que peut susciter un développement du tourisme pour le patrimoine, et de définir en regard une politique claire et cohérente.

Tout d'abord parlons des risques que fait peser le tourisme sur la ville : le spectre de la "ville musée" fait référence aux multiples effets pervers qu'elle générerait : outre l'importance des risques financiers encourus pour accueillir des touristes de plus en plus nombreux en totale disproportion par rapport aux capacités physiques et financières propres à la cité, le développement exponentiel du tourisme et de la ville musée entraînerait assurément un rejet du coeur de la ville par ses habitants donc une désertification du centre, la disparition du commerce de proximité au profit du développement des commerces de souvenirs et gadgets.

Par ailleurs la volonté délibérée de s'offrir au tourisme exigerait assurément un accroissement notable des contraintes architecturales et dans le cas de Rochefort accentuerait le problème de la non adaptabilité de l'habitat face aux usages du temps. Ainsi faute de trouver sa place pour ses propres besoins le rochefortais s'en irait.

Enfin le développement non maîtrisé des objets spectaculaires propres à assouvir l'appétit du tourisme de masse pourrait bien générer l'émergence d'un parc touristique voué à sa seule intention. Un parc où l'on parque les touristes, bref un espace en dehors de la vie des habitants de la ville, la rupture du lien identitaire.

Le dessein de l'enfer étant esquissé, quels sont les espoirs de la ville et de son patrimoine face au tourisme ?

La première réflexion est de constater que l'apparition du phénomène touristique à Rochefort est dû à l'existence d'une cité remarquablement construite par nos aïeux et à une réhabilitation globalement bien menée. Ce qui fait dire que le tourisme vient à Rochefort pour découvrir une belle ville, un patrimoine maritime remarquable, un cadre de vie harmonieux et assez exceptionnel, bref que le touriste rochefortais est un initié à la recherche d'une ambiance urbaine et d'une poésie particulière. Face à un tourisme d'une certaine qualité, relativement cultivé, l'habitant ne peut que se sentir valorisé et être fier d'appartenir à cette ville, de "posséder" cette ville. Pour cela les actions visant à la réappropriation du patrimoine par les habitants doivent être très vivement encouragées.

A la fierté des Rochefortais doit s'adjoindre inmanquablement le plaisir de vivre dans un cadre de vie remarquable, harmonieux et protégé, étant observé que ce cadre de vie exceptionnel n'a d'avenir que par à la fois des actions cumulées de sauvegarde et de valorisation du patrimoine bâti comme naturel, mais aussi par des actions de réutilisation - réaffectation modernistes des bâtiments comme des espaces (urbains ou non), conformes aux nouveaux besoins des habitants.

L'ensemble de ces actions venant lui-même s'inscrire dans une démarche globale et cohérente alliant servitudes (intégration des règles architecturales) et communication (appropriation de ces règles et reconnaissance de leur absolue nécessité par les habitants).

En somme les espoirs de la Ville sur le sujet résident dans la même volonté que celle qui a généré son renouveau : favoriser l'émergence d'une identité commune, d'une solidarité, et d'un plaisir d'habiter un beau lieu.

Face aux risques et aux espoirs encourus, il convient de définir une politique claire et cohérente. Tout d'abord il s'agit d'accepter le secteur économique touristique qui devient vecteur à part entière de développement de l'activité économique et sociale de la Ville. En cela le discours politique ne doit plus être marqué d'ambiguïté, l'activité touristique devient et sera pour la ville comme pour son pays une ressource locale forte devant être considérée comme potentiellement capable d'occuper une place aussi déterminante que l'activité industrielle.

La Ville doit donc favoriser le développement d'un tourisme qu'elle se doit par stratégie politique d'encadrer.

Ainsi Rochefort peu ou prou est amenée à poursuivre et développer une politique d'équipement touristique. L'actuelle programmation de l'aménagement de l'artère principale du centre-ville, l'avenue Charles De Gaulle reliant le vaste parking gratuit du Cours Roy Bry à l'Arsenal de Colbert, est une des illustrations les plus significatives de cette nouvelle démarche tout comme le repositionnement sur cette même voie et dans l'actuel Musée d'Art et d'Histoire de trois outils déterminants pour la Ville que sont l'Office de Tourisme, le service Art et Histoire (tourné essentiellement vers les habitants) et le musée (dernièrement axé sur la découverte de la ville).

De même la mise en valeur des derniers remparts et la réalisation d'un itinéraire de découverte et de promenade passant par les bassins de plaisance, le Bastion de l'Hôpital, le Quai Bellot, le jardin des retours et la Corderie, les formes de radoub puis le chemin de la Charente, témoignent de la volonté locale de fédérer les équipements et paysages significatifs dans une seule et même démarche promotionnelle capable de drainer les flux touristiques.

Dans les années à venir un des grands objectifs consistera à faire en sorte que le touriste soit naturellement amené à irriguer le centre-ville et ses commerces lors de son passage obligé de l'avenue de Gaulle. Une signalétique cohérente et appropriée à l'esprit de l'urbanisme particulier de Rochefort devra en conséquence être mise en place.

Ainsi et après la phase de reconquête urbaine des années 70, préalable au développement économique et notamment industriel de la cite, reconquête urbaine basée à la fois sur des actions de réhabilitation - réaffectation - sensibilisation, et sur une logique identitaire et de fierté régionale, il apparaît indéniable que la ville s'apprête à rentrer en pleine mutation.

L'ère du tourisme est sans conteste aux portes de Rochefort, même si toutefois le tourisme n'est pas sur ce site une fin en soi mais plutôt un des moyens aujourd'hui devenu incontournable.

Face à ce postulat, comment la Ville peut-elle et doit-elle appréhender l'avenir en préservant son identité et son authenticité ?

Il nous semble que la politique touristique devra impérativement rester une déclinaison de la politique patrimoniale; en ce sens, il est primordial que les recherches de développement touristiques continuent à prendre naissance sur des facteurs endogènes, autour de projets pluridisciplinaires.



Le grand projet emblématique que constitue la reconstruction de la frégate Hermione qui emmena jadis de Rochefort, le marquis de La Fayette au secours des insurgés d'Amérique et au service de la liberté, projet touristique et spectaculaire à part entière devant drainer les foules, n'a de sens à Rochefort que par son inscription dans le patrimoine local ; de la même manière, la mise sur le marché du bégonia de Rochefort et tout le travail de labélisation qui ont des conséquences importantes sur la reconnaissance entre autre touristique, n'ont de sens que par leur ancrage local issu de l'histoire botanique du port de Rochefort.

Autre et dernier exemple significatif qui a le mérite de mettre l'accent sur le patrimoine naturel, élément essentiel du cadre de vie local et qui pour Rochefort constitue un écrin indispensable : la mise en valeur des paysages de marais qui entourent la ville peut également avoir pour conséquence directe l'attrait des touristes. Et sur ce sujet comme sur les autres, ce que l'on s'efforcera de faire ici à Rochefort, sera comme ce fut déjà le cas, de mener des actions ciblées, potentiellement capables de générer naturellement d'autres actions ou conséquences favorables dans des domaines divers.

La station de lagunage, créée pour des besoins fonctionnels du traitement des eaux usées de la cité sur des terrains marécageux (jugés à l'époque sans grand intérêt) est devenue le site naturel et écologique des "Etangs de la Charente". Des milliers d'oiseaux migrateurs viennent s'y reposer tout au long de l'année grâce au soutien technique des membres de la Ligue de Protection des Oiseaux (cette dernière étant installée depuis de nombreuses années au sein de la Corderie Royale); la combinaison d'un système écologique d'assainissement des eaux, d'un parc paysager et de la présence de nombreuses espèces d'oiseaux a bien-sûr elle-même généré un attrait éducatif environnemental et ...touristique.

Reconquête d'édifices prestigieux, reconstruction d'une frégate rochefortaise, développement de l'horticulture, station de lagunage, tout un ensemble significatif d'actions entraînant certes la venue de plus en plus de touristes mais également et essentiellement un développement de la cité, développement durable par excellence puisque basé d'une part sur la diversification de notre économie et de notre société locale et d'autre part sur la protection et la mise en valeur du patrimoine naturel et urbain.

## RÉSUMÉ

Au sens originel du terme, le patrimoine représente avant tout un cadre de vie commun accumulé sur plusieurs générations et composé de paysages naturels et urbains présents dans la

mémoire collective des habitants.

Le tourisme au sens de voyage repose quant à lui sur un désir de connaissance et de compréhension des modes de vie différents et sur un besoin de voir des édifices ou sites remarquables.

Toutefois, patrimoine et tourisme peuvent également être réduits à des valeurs marchandes dès lors que le patrimoine cesse d'être représentation d'héritages commun pour devenir objet spectaculaire dont il faut organiser la vente de l'image et le folklore qui l'accompagne. Ce tourisme devient alors consommateur avide de plaisirs immédiats et individuels.

Au cours des années 1970, alors que Rochefort était ignorée, évitée voire repoussée, la démarche patrimoniale adoptée a clairement consisté à promouvoir la valorisation du cadre de vie des habitants autour de la raison d'existence de la Ville, l'Arsenal Maritime, et ce en veillant à l'adhésion et au respect de règles d'évolution spécifiques élaborées au sein d'une charte architecturale.

L'objectif Tourisme était alors totalement absent, les rochefortais redécouvraient leur ville à travers les siècles. Cette démarche qualifiée de politique urbaine n'avait pour fin explicite que la volonté de supprimer l'image de la ville de garnison qui empêchait tout lien identitaire entre les habitants et leur cité.

La remarquable réhabilitation du patrimoine collectif bâti essentiellement (avec notamment la Corderie Royale) entraînant, plus marginalement, la restauration immobilière de maisons ou d'hôtels particuliers en centre-ville, se voyait récompensée par l'obtention en 1993 du Grand Prix National du Patrimoine.

Rochefort qui forgeait sa politique de développement local sur deux vecteurs, le patrimoine et l'industrie devait amorcer un virage dès le début des années 90. En effet les aides financières chutant, le budget communal se trouvant face à des choix de plus en plus difficiles et l'importance du poids financier du soutien nécessaire aux activités économiques, appelaient à rechercher de nouvelles voies de salut.

Le tourisme grandissant signe d'intérêt et de reconnaissance de la Ville, répondait à ce souci de diversification de l'économie. Pour autant aucune volonté délibérée de l'intégrer dans une démarche intellectuelle n'était présente, pire les discours politiques laissaient place à la contradiction et à des situations ambiguës : en effet tout en déclarant une certaine hostilité à l'égard du tourisme "nous ne voulons pas devenir Ville Musée, perdre notre âme", le Centre International de la Mer s'installait avec pour contraintes la recherche de toujours plus de visiteurs, le jardin des retours était aménagé comme l'écrin du joyau de la Ville et renforçait le caractère spectaculaire de la Corderie, le label Ville d'Art et d'histoire était décerné à Rochefort, l'Office du Tourisme s'engageait dans la fourniture de prestations de service après n'avoir oeuvré que dans le domaine traditionnel de l'accueil.

Dernièrement des décisions publiques étaient adoptées pour

- créer une Maison des Marais équipement de nature scientifique nécessitant toutefois implicitement une fréquentation intensive pour son amortissement,
- réhabiliter le corps de garde de la Corderie en restaurant et en confier la gestion au Centre International de la Mer,
- lancer la reconstruction à l'identique de la frégate l'Hermione imaginée comme objet capable de dépoussiérer les veilles pierres en offrant à Rochefort une image, un folklore et d'importants

flux touristiques.

Ainsi dans les faits, le discours des années 70 est donc aujourd'hui battu en brèche. Aussi, et alors que Rochefort connaît un sérieux problème de chômage, un préoccupante sous qualification et une dévitalisation de son centre-ville se pose le dilemme suivant : doit-on rester dans un tourisme de reconnaissance générant essentiellement un tourisme culturel, conséquence indirecte de la politique urbaine locale ? ou doit-on mener localement une politique touristique directe et volontaire, structurante pour l'économie locale ?

Malgré les risques encourus par Rochefort : les problèmes de gestion des flux touristiques entraînant des dépenses lourdes, et le cercle vicieux de la notoriété faisant passer au second plan les besoins des habitants, le tourisme même si l'on ne peut pas encore véritablement parler de secteur de développement local, doit être accepté, la politique touristique maîtrisée et orientée.

Ce qui suppose de s'interroger sur les orientations, la cohérence des actions, les ressources et les modes de fonctionnement des outils en privilégiant impérativement les facteurs de développement touristiques endogènes autour de projets pluridisciplinaires dont certaines retombées peuvent s'avérer également touristiques. L'essor économique de l'horticulture locale née du bégonia, plante elle-même issue du patrimoine historique rochefortais, ainsi que la grande réussite fonctionnelle, éducatrice, environnementale et touristique de la station de lagunage issue quant à elle du patrimoine naturel, sont des illustrations pertinentes à reproduire pour ouvrir la voie rochefortaise du tourisme.

### IN SEARCH OF LASTING DEVELOPMENT TOWN, HERITAGE, AND TOURISM

Jean-Louis Frot  
France

#### SUMMARY

In the original acceptation of the term, heritage is first and foremost a common habitat accumulated over several generations and comprising natural and urban landscapes which are present in the collective memory of the inhabitants.

Tourism, on the other hand, in the context of travel, is based upon a desire for knowledge and understanding of different ways of life and upon the need to see outstanding buildings or sites. Heritage and tourism can, nonetheless, also be reduced to the role of consumer goods when instead of representing a common inheritance from the past, heritage becomes a spectacular object whose accompanying image and folklore become the focus of marketing efforts. Such tourism is an insatiable consumer of immediate and individual pleasure.

In the 1970's the city of Rochefort was unknown, ignored and even avoided. However, the approach to heritage was resolutely one of promoting the improvement the inhabitants' environment by focusing upon the city's reason for being, the Naval Dockyard while adhering to the rules of specific changes and modifications embodied within an architectural charter.

At that time, tourism was not among the objectives, the citizens of Rochefort were rediscovering the history of their city. This achievement was qualified as urban policy and its purpose was to erase the unpleasant image of a garrison town which made it impossible for the inhabitants to identify with their city. The

outstanding rehabilitation of the collective built heritage involving among other buildings the "Corderie Royale" brought about, albeit on a smaller scale, the restoration of houses and private mansions in the town centre. These efforts were given their just reward, the 1993 National Heritage Grand Prize.

The development policy of Rochefort had hinged in the past upon heritage and industry but its course had to be changed in the early 1990's. With financial aid plummeting, increasingly difficult choices to be made and the need for large financial resources to support economic activities, new and different solutions had to be found.

The rise in tourism, a sign of recognition and interest in the city, provided the answer. But there was no clear desire to include tourism within an intellectual approach. What's more, political positions revealed contradictions and ambiguous situations. After having spoken of tourism in hostile terms, "We do not want to become a Museum City and lose our soul", the "Centre International de la Mer" was set up with the purpose of attracting an ever-increasing number of visitors, the "Jardin des Retours" was laid out as the city's jewellery box enhancing the spectacular "Corderie." The label "City of Art and History" was conferred upon Rochefort and the Tourism Office geared up to provide diverse new services after having worked exclusively as a welcome point.

Recently a number of further initiatives were adopted:

- to set up a Maison des Marais (Marshlands House); a scientific facility which will require many visitors in order to obtain a payback,
- to convert the guardhouse of the "Corderie" into a restaurant to be run by the "Centre International de la Mer."
- to initiate the reconstruction of an identical replica of the Frigate "Hermione" designed to remove the dust from the old stones in order to provide Rochefort with an image, folklore and a large influx of tourists.

In actual fact the discourse of the 1970's is now a thing of the past. At a time when Rochefort is facing serious problems of unemployment, under-qualification and lethargy in its town centre, it must solve the following dilemma: should it retain its recognition tourism which mainly generates cultural tourism which is an indirect consequence of local urban policy, or should it rather locally implement a direct and strong-willed tourism which could structure the local economy?

Notwithstanding the risks faced by Rochefort, the fact that management of heavy tourist influx certainly gives rise to high expenditure and that the vicious circle of fame will push the inhabitants' needs into the background, tourism, though not a full-fledged local development sector yet, must be accepted but its policy must be controlled and oriented.

This will mean that all policy elements, the coherence of actions, resources and the operating modes of the various tools must be examined very carefully while giving absolute preference to endogenous factors of tourism development geared to multidisciplinary projects which will spin-off more tourism. The sound health of local horticulture based upon the begonia, which itself belongs to the Historical heritage of Rochefort as well as the major functional, educational, environmental and tourism success of the ponding station made possible by our natural heritage are both meaningful illustrations which should be replicated in order to open up Rochefort to tourism.

## Cultural Heritage and International Development

**D. Fowler**

*United Kingdom*

Since ICOMOS was formed in 1965 one year after the preparation of the Charter of Venice we have seen extensive changes in the way that the World recognises, preserves and uses the Cultural Heritage. In particular we have seen a major change in the definition of what we mean by Monuments and Sites.

The Generation before us, who founded ICOMOS, will, I am sure, be pleased with the way things have altered and changed and the new directions that have been taken. In the past ICOMOS's activities have focused on issues of Charters and Principles setting forth doctrinal standards against which we should measure our professional activity. I believe we are now in the early days of what is gradually becoming an international professional institution with our professional principles set out for us.

However, the World around us is changing, and changing fast. In particular the role of the International Development Organisations who are moving much closer to the area in which we work. The change in the public perception of Heritage and the role it can play has resulted in the development of what are probably best called Integrated Development Programmes where Development, Cultural Heritage and Cultural Management all have a key role to play. This is particularly true in developing countries where economies are being boosted by external programmes and infrastructure is being rapidly improved to increase the development potential. Tourism is recognised as the World's largest and fastest growing industry and cultural heritage has a key role to play in that development of that industry.

The move of the international agencies is slow because there had to be a fairly fundamental change of approach particularly in the mind of the busy economist and engineer. The whole attitude that the Heritage is there and "if you wish to go and look at it we are not going to stop you" is now moving towards one of taking a much more proactive role and saying "here is are resource, what can we do to manage it, cultivate it and develop it in a sustainable manner".

Beyond this the problems are very much now one of control and management of the development process. These processes are occurring Worldwide

and they are being encouraged and fostered by these major international programmes. As a result it is essential that we understand them and harness their potential.

It is very important for us, as professionals concerned for the heritage, to be clear in the aims of these programmes and the effects they are going to have on the Cultural Resource for which we are all, in part, responsible. Most countries in the World, but not all, now have increasingly developed legislative programmes that regulate affairs both in the natural and cultural environments. The local sophistication of these programmes vary enormously country by country. However, for the Cultural Heritage the majority of the legislation programmes Worldwide is reactive and preventative. They are in place to stop development, and to control. It is very rare to find legislation that is proactive, to encourage, to manage and seeking to capitalise on the cultural resource. Perhaps the emerging discipline of producing management plans for World Heritage Sites is a step in this direction. Certainly the idea of regular maintenance surveys of historic buildings is an important proactive move that has now begun in many countries. But there is also an need to go out and sell the potential of the heritage. It is very important how to express this, to seek international development funds to mend the ruin on the hill, it is probably nearly always going to be doomed failure.

What we must do is consider the potential of the heritage. You must be prepared to express projects in terms of income generation. Will it help to develop small and medium enterprises? These are now seen as the key engines of economic growth for the majority of countries. Will it encourage urban regeneration in previously depressed areas? Particularly will it have a role to play toward greater public participation in the democratic process.

We have to realise that culture is a valuable weapon. We have seen in recent conflicts how culture has been used on one side or the other manipulated to achieve political ends for various reasons. We must remember that history is not a subject of objective study. However, the physical evidence, the primary documentation, that the buildings represent is there for future generations to reinterpret, according to their

view of history. I believe part of our role is to ensure they survive. So it is important that we understand these programmes and it is important that we are clear how we can use them.

How do we get involved? Some of us are already closely involved in programmes, others look on in puzzlement. Almost all of the Agencies have an essential registration process, is your Organisation registered?. It is important to understand the sources of funds and the terms of reference for their use. Then it is possible to take the professional initiative and describe our projects within the terms of reference of the funding programmes.

Perhaps we should start by examining the structure of a project. They usually have seven phases.

- 1) It must be identified, a pre-investment feasibility study prepared and then this has to be marketed to the funding source.
- 2) Design the brief and prepare the detailed terms of reference. The project must be clearly set up. It is perfectly possible to set out detailed requirements on even the most complex of projects.
- 3) Normally most Agencies insist that the project must be put out for bids or some sort of tendering process must be organised.
- 4) For many projects, professional partnerships are the best way forward and indeed for the European money they are essential. These partnerships often have to include a minimum of 3 countries working together.
- 5) The bids are then assessed and financially marked using the two envelope process.
- 6) The winning team is appointed to carry out the work. It issues a quality assurance document and it becomes vitally important to ensure that the project is monitored and controlled so that the end product is something that everybody is pleased with and within the contract budget.
- 7) On completion the maintenance programme is put in place to ensure that the works that are carried out are truly sustainable.

I would suggest that this international funding represents an important aspect of the future of our heritage. We only have to look at the rapidly increasing role of the European Union and its funds, for example, the European Investment Bank now lends as much outside the European Union as does the World Bank. The newly developed EU programme in the Mediterranean Region is going to generate unrepresented development activity. Here is the area which is effectively the cradle all the western civilisations. There is no part in the World that has not been touched by the process of civilisation that began within the Mediterranean region.

And yet for many the heritage is a relatively low priority. There are many ways that we can influence this and there are many ways that the programmes can be adjusted and dealt with to ensure that the cultural resource of this vitally important region of mankind's development is properly respected, understood and developed.

But ladies and gentleman the responsibilities for this must lie with all of us, we must all play our part as one large team to ensure that ICOMOS is seen to be there at a time when it is urgently needed.

## Preservation of achitectural heritage - a shared responsibility

**Architect Hristo Gantchev**

*Bulgaria*

With the development of the philosophy and practices of preservation the criteria basis for recognition and appreciation of historic and aesthetic values has also expanded. The notion of cultural heritage has distended to cover now a much wider scope which reached its notional and spatial utmost in the International Charter on the Preservation of Historic Cities and Urbanized Areas (ICOMOS, Washington, 1986). As regards temporal parameters, the time distance needed nowadays for the appreciation of heritage values is becoming less and yet less. Thus within the last two decades the architectural heritage of the 19th century as well as of the 20th century up to World War II has also become an object of evaluation and protection (UNESCO's Art Nouveau Architecture Conservation Project, the DOCOMOMO Project for Documentation and Conservation of Modernism Architecture, etc.) In recent years, with the incipience of social and political changes in Eastern Europe, there is an obviously growing interest in and attempts at the study and appreciation of totalitarian art.

This whole process has been concomitantly concurring with another objective phenomenon which relates to the territorial aspect of cultural heritage preservation. Objects of recognition have become such historic events, persons, facts of culture and phenomena, the significance whereof by far exceeds the boundaries of separate nations, while their influences spread through a much larger territory usually identified with specific cultural and geographic regions. This aspect has been addressed in a number of important documents concerning the European region, such as the European Culture Convention (Paris, 1954), the Convention on the Protection of European Architectural Heritage (Grenada, 1985) and the Resolution adopted by the Fourth European Conference of Ministers in Charge of Cultural Heritage (Helsinki, 1996).

Such documents provide the legislatures of all nations with the opportunity and basis for ensuring the conduct of a "common policy that would guarantee the preservation and outline the significance of architectural heritage"<sup>1</sup>. Such an approach is of particular present interest for the region of the Balkans the countries whereof, most of which have been undergoing a complex political and economic transition, are trying nowadays to find avenues for integration into their natural environment of the common European legal, econom-

ic and cultural space. The very fact that some of them have ratified the said documents is indicative of their real political will to perform such a step. The ongoing social changes and the democratization of governments have been offering yet better and better opportunities for joint endeavors and cooperation aimed at the preservation of architectural heritage as an integral part of the common European heritage "regardless of today's political context of the territory"<sup>2</sup>.

Formed in consequence of various social, political, economic, military, administrative and many other efficient causes which have occasioned the past developments in the area concomitantly with historic processes, such heritage in its multilayer structure is a representation of the deep penetration and mutual interactive influences typical of the cultures of the various Balkan nations. Today, in result of particular social and professional interest, architectural heritage enjoys different status under the national and international law. This allows a differentiated flexible approach both as regards the specialized activities relating to its preservation and the potential resources for the funding thereof. In accordance with the universally assumed and established scale of values some of the Balkan sites have been included in UNESCO's List of World Cultural Heritage. A typical example thereof are the famous monasteries in the Holy Mountain (Mount Athos) in Greece. Despite the vicissitudinous past of the holy community, manifold monuments of culture of mainly Orthodox Christianity and of the Balkan nations in particular have been raised and amassed in this unique monastic settlement in the course of 10 centuries. There are some other sites which are subject to preservation under the national law of the relevant countries and at the same time closely relate to the history and culture of other nations. One can easily list a number of such sites and monuments having reference for instance to modern Bulgarian history of the more recent past without even a need to cut too deep in history:

– The Church of *St. Stephen* in the city of Istanbul, Republic of Turkey. It was built late in the 19th century by the Bulgarian community residing in the city. As a piece of architectural art it belongs to the Austrian building construction school (a work of Ph. Wagner) and as a touristic attraction the *St. Stephan Church* is inarguably one of Istanbul's most worth seeing sights;

- The burial chamber of the brothers Evlogy and Hristo Georgiev in the capital city of Bucharest, Republic of Romania, containing the ashes of two of the most prominent figures of the Bulgarian National Revival. As an artistic work it is a creation of an eminent Romanian architect of the late 19th century (arch. Ion Mincu) and one of the masterpieces of plastic arts in the gorgeous collection of the Bellu Cemetery in Bucharest;
- The churches of *St. Nikolay* and of *Sveto Preobrazhenie Gospodne* (the Holy Transfiguration of God) in the town of Bolgrad, the Ukraine, were erected by the compact community belonging to the Bulgarian diaspora which settled there in the early 19th century. They reflect the artistic tradition of Russian architecture of the last century, and their symbolic value has turned them into the most significant accents of artistic design in the social and cultural context of the town.

The preservation of such sites requires the involvement of respectable intellectual potential and material resources. Such a task appears to be rather monumental and too onerous to be fulfilled by any Balkan country alone. Therefore the evidently common interest and shared responsibilities of two or more nations could by way of specific initiatives and endeavours lead up to the realization of conjoint projects. Thus the potentials of the particular economic junctures in all individual countries will be employed in the best possible way.

There is yet another group of sites which have not been granted the status of monuments of culture due to the lack of interest and appreciation in the respective country of location and because such sites are certainly wanting in high artistic and architectural value. But at the same time said sites are of essential significance to the history and culture of other nations. Thuswise material vestiges of the past of one nation or another are actually threatened with extinction. Examples of such buildings with clear reference to Bulgarian history are:

- The Nunnery in the city of Istanbul, Republic of Turkey — an erection dating from the middle of the 19th century and a center of spiritual and literary activities during the Bulgarian National Revival;
- The offices of the brothers Evlogy and Hristo Georgiev in the Romanian capital city of Bucharest. From that edifice the two brothers conducted their business and charity activities wherethrough considerable funds were allocated for education and social endeavours both in Bulgaria and Romania.

It is a truism that each and every such case should be considered with adequate political will in the context of the national legislation, the set of criteria applicable in each relevant country and the current city-planning potentials.

The examples provided hereinabove do not aim at making an inventory of said architectural heritage and describing its status. But such examples can rather illustrate some principal cases having to do with architectural heritage preservation. In view of the fact that specialized activities relating to the restoration and conservation of such sites require the involvement of considerable professional and financial resources, while the relatively homogenous period-wise heritage structure allows of the application of similar methods, one conclusion is positively becoming imperative — there is a pressing need and a potential for effective cooperation of Balkan countries in the field of:

- monitoring and exchange of information on the state of monuments;
- documentation and study;
- elaboration of sites appreciation criteria;
- methods and methodology;
- technology and techniques;
- coordination of conservation intentions and funding and realisation of measures in respect of preservation of such monuments of culture which are of mutual interest.

Naturally such cooperation is dependant on the delicate issue of political decisions, that is on the willingness of governments to implement a coordinated regional policy in respect of preservation, which could find its manifestation in:

- bilateral agreements on the preservation of monuments of common interest — a practice which is currently in existence anyway;
- the cooperation of specialised preservation institutes and institutions;
- the set up of a regional data base on immovable monuments of culture as a part of a European information bank;
- the cooperation and initiatives within non-governmental organizations, such as ICOMOS, ICCOM, etc.;
- a conjoint cultural tourism strategy.

In our opinion though, despite the complicated political juncture in the Balkan peninsula, it is possible to make a start by setting up a regional coordination committee

or council manned by experts to tackle issues of heritage preservation as a part of a common future strategy of shared responsibility aimed at saving the accrual of harmonious medleys on the common palette of cultural processes in Europe the united.

**NOTES:**

- 1 Convention on the Protection of European Architectural Heritage (Grenada, 1985)
- 2 Resolution of the Fourth European Conference of Ministers in Charge of Cultural Heritage (Helsinki, 1996)



Fig. 1. The Slavic-Bulgarian Monastery of St. Martyr George Zograph (icon-painter) – the Holy Mountain, Mount Athos, Hellenic Republic



Fig. 2. The Bulgarian Church of St. Stephen – Istanbul, Republic of Turkey



Fig. 3. The burial chamber of the brothers Evlogy and Hristo Georgiev — Bucharest, Republic of Romania





Fig. 4. The Church of St. Nikolay – Bolgrad, the Ukraine



Fig. 5. The Church of Sveto Preobrazenie Gospodne (the Holy Transfiguration of God) – Bolgrad, the Ukraine



Fig. 6. The Nunnery – Istanbul, Republic of Turkey



Fig. 7. The offices of the brothers Evlogy and Hristo Georgiev — Bucharest, Republic of Romania

## Increased Public Interest or Private Property only?

**Jovo Grobovšek**

*Slovenia*

### A BRIEF DESCRIPTION OF SLOVENIA

Slovenia has been an independent republic since 1991. It covers an area of 24,000 sq. km. Ljubljana, the capital of Slovenia, has a population of 280,000, while a total of some 2,000,000 inhabitants live in Slovenia as a whole (93 % Slovenes; 7,000 Italians and 4,500 Hungarians, as well as a number of Serbs, Croats and Gypsies). The country possesses two universities, and a third one is in the process of being established. The official language is Slovene, but in the bilingual regions, Italian and Hungarian are spoken besides Slovene. There are five daily newspapers, three main national television channels and three big private TV stations, plus cable and satellite channels. Slovenia is in the process of connecting to the global GSM telephone system.

The gross national income in 1994 reached nearly US \$7,600 per capita. Until 1991, the territory which is today the Republic of Slovenia was the northernmost republic of the Socialist Federal Republic of Yugoslavia. It shares borders with Italy, Austria, Hungary and Croatia. In geographical terms, it covers the area which lies between the Adriatic Sea, the Julian Alps, the Pannonian Plains (which stretch into Hungary), and the Dinaric Alps which extend to the central regions of the Balkan Peninsula.

### SOCIAL CHANGES IN THE LAST FIVE YEARS AND THEIR INFLUENCE ON HERITAGE

People who live within the stable social systems of the West and who achieve satisfaction in their work via the perfection of traditional, long-lasting state forms and social arrangements, will probably have difficulty in appreciating the significance of this observation.

The basic facts which influence the thoughts, goals and executions of new solutions in our country, or in countries in transition, are connected with changes to the social system. I believe that self-management socialism in the former Yugoslavia had never reached the state of communism, and it gave way to capitalism and a free market economy. If we measure these first few years with a yardstick of the effects on cultural and natural heritage and on their preservation, the conservators cannot claim to have achieved a great deal. The most disturbing elements include the

unstable new legislation which is in a constant state of change, the lack of adherence to the old laws in the domains where they have not yet been modernised, a general legal disorder, the ineffectuality of judicial bodies, and the incompetence of monument preservation experts in anticipating the new provisions of the changing legal order. The biggest influence on heritage is imposed by the processes of denationalisation and privatisation. They have not only influenced the structure of property ownership, but also the heritage and its basic historical foundations. The state was not able to secure, by a critical analysis of the former system and a clear definition of positive solutions, the continuity required to undertake successful protective measures. The protection of cultural and natural heritage is not yet included in the "great nation-constituting themes".

### THE USE OF CULTURAL HERITAGE IN NATIONALISTIC POLICIES

It is an intrinsic quality of politics to provide the means by which a group of people can seize and maintain a hold on political power. Culture, art, and the protection of values created in the developed democracies are somewhat autonomous, apolitical fields which are largely subject to professional treatment. With many exceptions of course.

In the developing "new democracies" we deal with waves, or rather, amplitudes of political oscillations, in which politics cling to numerous national and even nationalistic slogans, phrases and quotations. Many forms of cultural heritage have thus been interpreted and reinterpreted by politics, which has succeeded in forcing its own view on these issues, and has misused them for its political games. The consequences for monuments or buildings, or for parts of them, were of course mostly negative. Reality thus exacts additional intellectual efforts from the conservators to defend the universal qualities of cultural heritage and to emphasise its generally civilising significance.

### THE PRIVATE AND THE PUBLIC AFTER THE FALL OF THE BERLIN WALL

The key question which should be posed after the fall of the Berlin wall and a few years of gradual transition from socialist self-management to a market economy, comes very near to the critical evaluation of the ben-

efits for natural and cultural heritage which result from these changes

The issue can largely be explained by the statement that the management of heritage moved from the domain of public interest, which in the former system was based on established principles and oriented towards concrete issues, to the domain of private property, and thus more or less exclusively to the private or individual interest.

But what about the public interest? Is it still topical? Has its role become blurred only in the transitional period, or will its future significance diminish? Who creates it, substantiates it, records it and develops it?

The answers to these questions can only be found when, instead of excessive consumer egocentrism, we consciously decide upon a culturally rich and socially oriented collective existence. The search for the historical fundamentals of an individual and of a community, the meanings of their lives and coexistence, and the understanding of differences, all require material evidence which has been accumulated as a part of the cultural heritage. Although this heritage was created largely on private initiative, it has always sought the universality and the representation of common values.

Conservators believe that the current political and economic views on cultural heritage are excessively functional; many people see it merely as an object of market transactions. We think that cultural heritage nevertheless calls for and retains a public function, that it stimulates common goals, and that therefore it needs a particularly detailed elaboration.

There can be no doubt that conservators are the co-creators of public interest. We have to be able to present the role and the significance of cultural heritage, and to extend the bases of successful protection through a wide range of action.

#### **DENATIONALISATION - AN OBSTACLE, OR A NEW FIELD OF POTENTIAL?**

The process of denationalisation which is taking its course in several countries causes numerous problems. New owners, former landlords or their heirs have no experience of property management; they lack the necessary capital and knowledge, and their efforts focus purely on making the biggest financial profit in the shortest time possible. They frequently impose very high rent or they sometimes sell the newly acquired property. They rent out parts of houses or individual premises. They will then carry out fre-

quent renovations, and general changes to the appearance of buildings soon become a daily occurrence. This process is especially evident in the residential buildings in towns, in castles, mansions, as well as in one area of the vernacular architecture. The changes do not only occur inside the houses, but they also influence the essential image of urban areas as a whole, and thus diminish the value of public space.

The people who were given back their property have no respect for the state regulations which try to secure a balanced relationship between the private and the public interest. The standpoints of the professional services for protection are manifest, but the experts are not authorised to enforce them. Control mechanisms cannot function because of the political peace and electoral calculations.

Adequate solutions which will benefit public interest could be carried out simply with a consensus between owners, administrative services and the services for the protection of cultural heritage. State incentives could represent the necessary stimulations which are currently still lacking. The legislation, which is in the process of being formulated, includes such incentives as the new and until now missing part of complex and effective protection measures.

#### **DOES A CHANGE IN PROPERTY OWNERSHIP HINDER SUCCESSFUL MEASURES OF PROTECTION?**

The process of privatising formerly socially owned public property proves very clearly that successful protection of cultural heritage demands an understanding of economic laws and familiarity with legal regulations. Regrettably, traditional conservators frequently neglect these areas of knowledge, and many of them seem to believe that they can remain locked in their professional ivory towers.

The preparation of new legal acts demands prudent consideration which cannot be substituted by any accidental feeling for the anticipation of political events. The strategy of long-term planning and the tactics of short-term quality changes are both required.

Many objects of cultural heritage which were legally protected as monuments or buildings, have now fallen under the financial calculations of new enterprises which are undergoing privatisation by individuals and larger groups of citizens. The question arises as to whether it would be sensible and wise for the important objects of heritage to become state property. Can

state property be given the same consideration as the concern for the protection of cultural identity? The important objects of heritage which are entering private ownership are castles, bourgeois palaces or parts thereof, geographical areas with archaeological sites or the ruins of important historical objects and others. Former experiences of conservation show that a professionally indisputable treatment of any important object of cultural heritage can only be attained in the case of one single owner, and with his full approval. This approval can only be attained with very high indemnities, or with the investment of the necessary financial means by the state without the assurance of financial input.

Conservators have been reproached for the fact that the particular form of ownership can never modify the obligations of its owners to maintain and preserve heritage. Regrettably, the premise on which this claim is based is faulty. Slovenia is still not a rule-of-law state, and the breach of legal provisions is without doubt a national sport for its citizens. The necessary differentiation between daily politics and professional work with heritage cannot yet be carried out.

Currently it seems that perhaps the best solution would be to nationalise the most important sector of monuments. A national fund for monuments could provide for expert research, an adequate or even complete documentation, and a quality presentation and interpretation of monuments. It could set the conditions and directions for their management. The care for monuments on the basis of solidarity would enable the fund to provide an economically balanced management of directly profitable locations and potentially unprofitable ones. And it is the latter which require special protection by the fund because of their special historic, scientific or aesthetic importance.

#### **THE PRINCIPLES OF LEGAL REGULATIONS AND THEIR OBSERVANCE; THE NECESSITY OF RULE-OF-LAW**

Every specific analysis of cultural environments, national particularities or the intertwining of cultural patterns, proves that we are dealing with a very complex problem, so that relevant comparisons and valid generalisations become scarcely admissible. We believe that the introduction of a general national approach in these analyses would yield better results. This is especially true in the case of a small country like Slovenia.

Why is it that some cultures inherently understand the necessity of the rule-of-law for their existence and

development, while some other countries see the rule-of-law almost as an excess? It is hard to change the way of thinking which sees obedience to legal norms as an encroachment upon personal freedom, as an opposition to democracy. Of course, this can only be the case in the state of the emergence and primary formation of a new state order. How much personal deprivation can thus be attained in the benefit of common interests? The answers to these questions seem to be of the utmost relevance. I will not discuss here just how much they are connected with political options. The claim that the main objective in the protection of the natural and cultural heritage is to preserve selected qualities for the benefit of the community, humanity, humanism, and the variety of cultures existing all over the world, seems to be almost self-evident, although it is still not really inaugurated in the public view. This is why the state should and must create its own cultural policy, related to economic considerations, as a general value, a contribution to the world humanistic thought. The apparent smallness of an individual and of his or her own limitations actually represents his or her great contribution in the protection of cultural and natural heritage. It signifies the enriching of the national cultural treasury, a contribution to the variety and diversity of the world cultural pulsation, and also a part of the efforts made to comprehend these differences. The legal order and adherence to its rules, however, are the most important conditions.

#### **THE PROFITS OF MARKET ECONOMY - AT THE COST OF HISTORIC VALUES?**

A community which wants to survive tries to ascertain, evaluate and preserve its developmental potentials so that they serve as a solid basis for and strengthen the identity of as many generations as possible. The potential for development certainly secures advances in the life of the individual and the community. It happens quite often that the notions and the comprehension of various needs mix together, and the arguments of power prevails over the power of argument. The task of all those who are professionally engaged in activities of conservation, as well as of the public in general, is to watch attentively and analyse all the phenomena within a society, and to uphold them if they represent a new quality in the meaning and the culture of life. However, it is hard to determine which forms of use, management and preservation of cultural heritage are effective today, and which predictions can be considered as a future necessity.

In the range of evidence for the development of civilisation we now face a much greater task than we did

a decade ago. First of all, massive shifts are occurring in the domain of technology. Whole economical branches are changing, the technology of the excessive energy-consuming period are disappearing, and entire industrial production complexes are being closed down. There is an increase in the awareness of the necessity of protecting evidence regarding our development, and therefore our progress - whatever form it may take, and conservation activities tend to include new objects and domains. Can new branches and technologies, together with a conscious cultural approach which bypasses the idea of naked profit, contribute to the preservation of the main evidence of technological change and development? The positive answer requires an extraordinary propelling force in the lines of ICOMOS members and in the public prone to the protection of heritage. Inevitable changes in the world are the reality we live. The objectives of preservation are therefore not only in the distant past. The preservation of various pieces of evidence and the development of documentary methods with new media enable us to mentally overcome all kinds of traditionalisms, and to protect both the material substance as well as the contents and the spirit of heritage.

It should be possible to evaluate the protection of heritage in national economies from two points of view: as a direct consumer of budgetary means on the one hand, and as a suitable developmental potential on the other. Our most immediate task therefore also covers this domain. If we want to achieve it, we need new collaborators and a wider understanding of the terms of integral conservation activities.

#### **HAVE WE OVERCOME THE DILEMMA OF CONSERVATION BEING CONSERVATIVE?**

This dilemma is of course absent in professional circles. But in reality it exists, particularly when it is being proved that the preservation of past values does not mean closing the way for progress. In actual fact it is quite the opposite. The preservation of the past directly substantiates the present and the future. It gives strength to understanding, it preserves adequate orientation, and it facilitates orientation. If we did not preserve old city centres, how could we possibly claim with any credibility which parts of modern cities represent a quality achievement of human endeavour. This is but an example, perhaps not the best one. The 'Xconservativeness' of conservation tends to be judged on local levels. A single-minded understanding of progress which adopts new ideas without any critical distance, poses a serious threat to

the efforts of the preservation of past qualities. The substantiation of universal principles, which conservators take for granted, in the wider public, is the immediate task of hundreds and thousands of dedicated professionals. The fate of the heritage, of monuments, depends on the strength of arguments, on the personal abilities or deficiencies of the conservators, on their ability to convince and the modernity of their performance.

How should we equip the conservators with the knowledge and instruments which would allow them to efficiently carry out their work? This is the vital question in the development of all services for protection, preservation, presentation, interpretation and management of our cultural heritage. If we wish to escape the label of conservatism, we need to modernise. The use of modern methods in the preservation, observation and examination of documents using electronic media has almost become an everyday procedure. A wide range of traditional knowledge, skills, technologies and materials on the one hand, and modern approaches on the other, combine to open up a broad field of activity. Is it too large for the conservators who are already active? Let us surpass the borders and limitations of our own fields. Let us seek allies and direct public opinion towards an inclination for protection and preservation.

The introduction of contemporary methods of recording, surveying, researching, documenting and non-destructive surveys will enable a more profound preservation of documentary evidence. The use of modern technologies in laboratory tests and analyses offers new possibilities for learning about materials and the methods by which they may be preserved, and it directly stimulates scientific and technological development.

Does this not speak in favour of modernity, and so represent an effective counter-balance to the label of conservatism?

Despite its romantic charge, conservation is certainly a vital and ramified activity, and it is only us who fail to give it adequate value. Modesty in this case acts to the detriment of cultural heritage.

#### **WHAT ARE OUR HORIZONS?**

The cultural diversity of environments and the personal happiness of all individuals who are aware of their particularities and uniqueness are the greatest values of our civilisation. I do not intend to preach, but I do want to stimulate decisions which are taken in

favour of variety, and to promote the desire for mutual understanding and the exchange of experiences. The communication of recipes is not a great help, but the widening of the mental world certainly is. An individual seeks stability and peace, and likewise a conservator should seek new possibilities for the development of creative thinking. That is where he/she always finds new solutions for the preservation of old and ancient evidence of the inexhaustible strength of civilisations.

When he or she is alone, which often happens, he/she should find someone who understands and wishes to share his/her concern for heritage, to cooperate and to help. Heritage does not only belong to the individual, a monument is not only his or hers, not in the slightest. Since heritage belongs to us all, let us all facilitate our progress by cooperating wisely with one another.

Individualism against team work, the domination of basic scientific branches against interdisciplinarity and transdisciplinarity. These are two of the challenges presented by the present time, and the imperative of the collaboration of conservators lies in our organisation called ICOMOS.

## SUMMARY

In his paper, the author briefly introduces the young independent state of Slovenia, stating basic data in order to elucidate the current economical and political situation in the new country. The conservation branch have been protecting and preserving monuments on Slovenian land, but because of the necessary comparisons and the comprehensiveness of this issue, it also studies heritage on the entire Slovene ethnic territory which extends to the neighbouring countries of Italy, Austria and Hungary.

With the independence of Slovenia and the transition of the social and economic system from self-management socialism to a free market economy, cultural heritage has faced new challenges. The existing patterns of protection and regulation of the fund for monuments are undergoing a rapid change. The processes of denationalisation and privatisation in particular gave rise to a number of dilemmas. The author sets out these problems and presents the basic objectives towards which the monument protection service aims to direct the appropriate legislation. He also wishes to point to the main lines of reflection about the open questions concerning the significance of property ownership for an accurate protection and professional representation of cultural heritage.

The universal value of cultural heritage, and its role in local political and economic daily life, pose new professional tasks for the conservators.

The meaning of integral conservation, and the spread of the activities of protection and preservation of heritage to a wider professional circle of participants; this is the significance of the flow of professional knowledge within ICOMOS.

## An attempt at socialization of a cultural-historical monument

Todorka Kamenova, PhD, Associate Professor

*Bulgaria*

The St. Nicholas Church is in the village of Maritsa, close to the town of Samokov. Samokov is an old cultural and historical centre, currently with a population of 60,000 and moreover very close to the tourist resort Borovets.

The church in the Maritsa village is a very valuable monument created in the 17th century, its painted decoration was made when the church was first built and later, when a narthex was added in the 19th century, it was additionally decorated by the famous artist from the Bulgarian National Revival period, Yovan the Icon-Painter (1795-1854).

The architecture and the painted decoration on the walls of the single-nave, single-apsis church were restored in the 1964-1969 period. The official opening of the restored monument took place in 1970. This memorable event was celebrated jointly with the National Institute for the Monuments of Culture, with its Director Prof. Peyo Berbenliev, the team of restorers and the local population, who all took part in the modest ceremony of the opening of the Church. The Church institution had organized a small feast to mark the opening of the church.

What was the life of that monument in the subsequent 25 years?

No divine service is conducted in that church, there is a janitor who opens the church building on individual requests by visitors. There is a visitors' book which is kept in the church. Occasional tourist groups, individual mountain hikers and students have signed this memorable book. The village has a new church and a priest who ministers to the needs of the local population, a culture club with library and - naturally - an elementary school (1st-8th grade).

- What do children and students know about the old church in the village of Maritsa?
- How does this cultural-historical monument fit the life of the settlement?
- How does it stand in the mind of the cultural institution in the nearby towns of Samokov and Kostenets, to which Maritsa is naturally linked?

The most important issue connected with the church

in Maritsa consists in raising the awareness of as many people as possible in the nearby settlements about the significance of that monument. For this purpose, a TALK aimed at presenting and explaining the monument has been organized for children, students and the adult population of the area.

**A commemorative gathering and celebration** of the old church has been planned, with two organizational purposes: religious and cultural-educational.

Due to the particular development of Bulgarian society in the past 40-45 years, religion and science were opposed, while the Church and the state were separated. The old church building was saved from destruction, it was preserved as a historical and cultural monument, but at the same time it was isolated from the concrete everyday life of the settlement. Deprived of its function as a temple, and with a very weak impact as a monument of culture, it was perhaps even more dead than before the rescue intervention.

The following events have been planned:

**- with a religious and Church orientation:**

1. A special type of religious service was conducted, taking into account the current condition of the church building, notably the lack of an iconostasis and the objects needed for the religious rites;
2. Organizing of special religious services (e.g., connected with the patron-saint of the church or with other festive occasions of the Church), with the intention of attracting the congregation to the old church at least once or twice a year. In this way, it can act as a special type of chapel.

**- with a cultural and educational orientation:**

1. A brief scientific meeting devoted to the history, the mural paintings, restoration works and the contemporary maintenance of the restoration; brief communications prepared by the population of the village of Maritsa, as well as by undergraduate and postgraduate students and lecturers from the Departments of Art History and Conservation and Restoration of the National Academy of Fine Arts and the Institute of Art History of the Bulgarian



Academy of Sciences.

2. The organizing of an *exhibition* about the old church in the Museum of History in Samokov, with materials from the museum collections (pictures, engravings, old photographs; articles by Vassil Zahariev; a book by A.Chilingiron and a book by E.Manova; various publications; the Archives Department of the National Institute for the Monuments of Culture in Sofia about the restoration of the church and the relevant documentation.
3. Demonstration of a *video-film* about that antiquity. Filming of the memorable event and afterwards making the video-cassette available to the culture clubs and local schools for educational needs. It can also be shown on demand to passing tourists from Samokov, Kostenets, Borovets, Sofia, etc.
4. Publishing of the *results of school competitions* for an essay, drawing or model (different types of documentation of the temple centuries ago or at the present moment).

Actions aimed at **expanding the impact of the monument** over broader masses of people:

1. *Invitations* for the gathering-celebration, extended to people living in bigger or smaller nearby settlements: Kostenets, Samokov, Relyovo and Radouil.
2. Invitations to *managers and proprietors of hotels from Borovets* and suggestions to include that monument in the cultural programme of Bulgarian and foreign holiday-makers there.
3. Planning and organization of *trips from Borovets to Samokov and Maritsa* to demonstrate the magnificent nature, the grandeur of the mountain ranges and forest massifs (in the Samokov-Maritsa stretch of the road), tourist-guide lectures in the church building itself (prepared by a guide actually living in the Maritsa village), organizing possibilities of taking a meal in Maritsa.

The aim of these organizational measures is to guarantee at least minimum revenues for the monument itself, for its local guard in the village and for the settlement itself.

#### **PARTICIPATING INSTITUTIONS:**

1. *Maritsa* - the municipal office (mayor?), priest, teachers, trustees of the school and Culture Club; official representatives of the Culture Department;
2. *Samokov* - Museum of History, the Convent, the local priest in Samokov and representatives of the

town's Culture Department;

3. *National Academy of Fine Arts and the Institute of Art History in Sofia*: heads of departments in these two institutions, as well as the head of the Department of Old Art at the Institute of Art History of the Bulgarian Academy of Sciences;
4. *National Institute for the Monuments of Culture in Sofia*: the departments of archives and history; the photodocumentation and research sections of the Institute; Borovets - hotels, rest homes, private hotels
5. *National Television* - Channel Two, programme "Messages"; a preliminary broadcast has been planned for 13 July 1996 about the Convent in Samokov and the old church in Maritsa; the Lessedra Art Gallery (gallerist G.Kolev).

The commemorative gathering and celebrations are planned to take place 13-20 September 1996, preparations have started on 1 June 1996.

The proposed itemized approach to a valuable **cultural and historical monument** represents an attempt to revive the monument itself and to provide an opportunity for more people to have a spiritual and cultural experience in their current permanent state of economic crisis, almost constant tension and social alienation.

#### **The St. Nicholas Church in Maritsa is not an isolated phenomenon for Bulgaria.**

**Monuments and Museums** have no means to support themselves, their staff is not prepared for efficient fund-raising.

**The Church institution** is similarly not ready for the numerous possible nuances of relations of cooperation with the cultural institutions, outside its direct cultural-organizational activities. For many settlements in Bulgaria the major question today is how precisely to combine the statute of a monument with the cult function of a temple, as well as with the many aspects of its life today.

The proposed contribution to the General Assembly of ICOMOS (6-9 October 1996), entitled *An Attempt at Socialization of a Cultural-Historical Monument*, concerns the church with the valuable painted decoration from the 16th-17th century in the village of Maritsa, near Samokov. The proposed brief text is intended for the showing of a video-material of 10-12 min. It is also possible to show a series of slides and

the present text can serve as explanation to them.

In the course of the initial presentation of that project to the administrative authorities of the village of Maritsa, I was pleasantly surprised by the activities of the local priest Konstantin Stoyanov Stoyanov, who told us that the old church was sacralized, a public gathering attended by many people was organized and an iconostasis was installed in the church, in addition to the many icons offered as a gift, so that for the past year the church has begun to function as a place of worship, albeit rarely. The village mayor, Mrs Stoyka Ivanova, adopted a very benevolent attitude to the project, promising support, and the possible date for a commemorative gathering was discussed.

A copy of the present proposal was made available to the mayor and to the priest of the village, who likewise did not refuse to support the organizing of an exhibition. This spontaneous manifestation of positive moods, of culture and shared spiritual interests on the part of the local priest, the local intellectuals and - most important - of the local population, were indeed a magnificent act of cultural communion. A security system was installed in the old church building, the courtyard and the place around the church are specially watched.

The population of Maritsa numbers about 1,000 people and the settlement is located on the main road leading to Macedonia.



Fig. 1. St. Nicholas Church, 16th-19th century, in the village of Maritsa.



Fig. 2. Interior of the St. Nicholas Church, 16th-19th century, in the village of Maritsa.

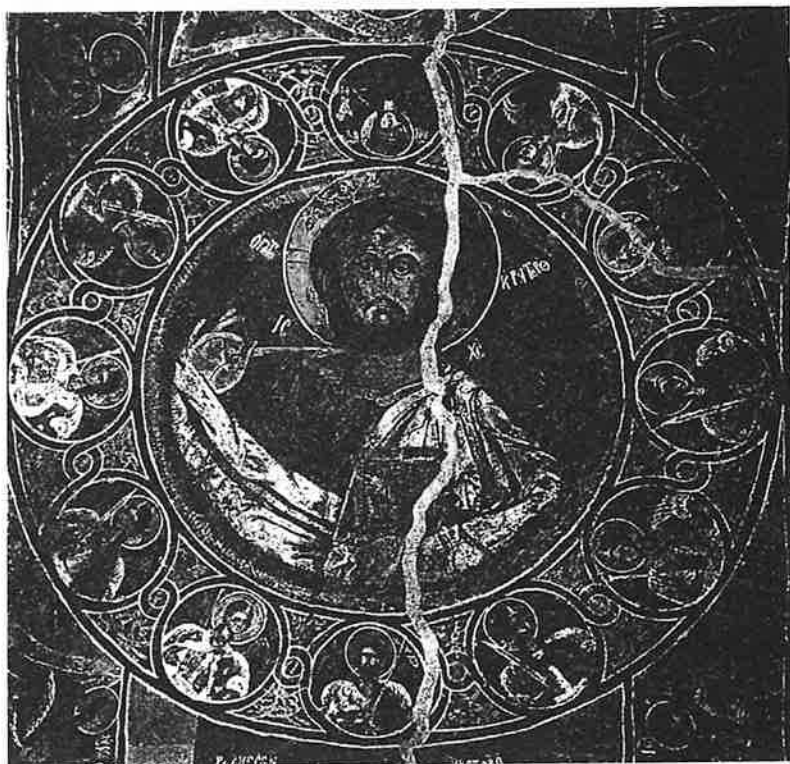


Fig. 3. Christ Pantocrator with the celestial forces and the Evangelists. Zenith of the vault.

## La restitution des monuments historiques immeubles en Bulgarie: risques et opportunités de leur sauvegarde

**Yordanka Kandoukova, Architecte**

*Bulgarie*

Un des premiers pas importants vers la démocratisation de la Bulgarie a été fait par la mise en place d'une réglementation sur la restitution des biens immobiliers nationalisés dans le passé. La restitution a été la première manifestation importante d'une nouvelle attitude respectant le droit à la propriété privée. Le processus a touché presque tous les biens fonciers non bâtis et bâtis que, il y a une cinquantaine d'années, l'Etat avait expropriés aux particuliers et à l'Eglise et qui ont été restitués à leurs anciens propriétaires. Une partie de ces biens immobiliers sont classés monuments historiques. Pour donner une idée de l'ampleur du phénomène dans le domaine du patrimoine historique, il convient de dire qu'il s'agit, d'après des chiffres non définitifs, d'un millier de monuments historiques restitués ou en cours de restitution. Un nombre important de ces biens sont des monuments d'une grande valeur architecturale et historique.

Malheureusement, le texte de la Loi sur la restitution des biens immobiliers n'a pas été très affiné vis-à-vis des éléments du patrimoine national. De prime abord, il n'y a pas de problème, car la législation bulgare admet toutes les formes de propriété sur les monuments immobiliers de la culture. L'article 2 de la Loi sur les monuments historiques et les musées précise: "Les monuments historiques appartiennent au patrimoine national et se trouvent sous la protection de l'Etat. Ils peuvent être propriété de l'Etat, des communes, de personnes morales et physiques." Dans le même temps, les lois sur la restitution, adoptées en 1991-1992 (JO, N°N° 105/1991 et 15/1992) ne font pas la distinction entre les divers biens susceptibles de restitution selon leur valeur historique et culturelle. On peut donc conclure que la restitution des monuments historiques est possible et légale.

Les résultats de l'application de cette loi montrent, toutefois, que la restitution de la propriété privée sur certaines des valeurs culturelles comporte des risques non négligeables quant à leur sauvegarde. Il s'agit notamment de monuments et de sites d'importance "mondiale" et "nationale" qui doivent être sauvegardés dans leur intégrité et authenticité, sans qu'aucun changement ou perfectionnement des conditions de vie y soit apporté. Dans ce groupe entre également une grande partie des bâtiments qui

accueillent des expositions muséologiques de grande valeur. La restitution de ces monuments a provoqué plusieurs problèmes d'importance:

1. Une fois terminée la procédure de la restitution, les propriétaires cadenassent les portes de leur propriété, et des monuments de grande valeur restent inaccessibles au public et à la communauté internationale. C'est le cas notamment de la maison des Kordopoulo à Melnik, de l'aubergé de Hadji Nikoli à Veliko-Tarnovo, ce sera bientôt le cas des maisons des Oslekov, des Lutov et des Doganov à Koprivchtitsa, de la maison des Daskalov à Triavna, et de bien d'autres.
2. Malgré les dispositions de la Loi qui prévoient une concertation avec les autorités compétentes sur toute modification éventuelle apportée au monument, l'accès fermé à ces bâtiments a permis la réalisation de réaménagements incontrôlés portant atteinte à la valeur historique et culturelle du monument.
3. Les actuels ayant droit à la propriété sont en fait les nombreux descendants des propriétaires d'il y a une cinquantaine d'années. Cela explique les nombreuses procédures officielles ou irrégulières de partage des biens qui ont un effet néfaste sur l'intégrité et l'authenticité des monuments.
4. Les collections de musée d'une grande valeur qui étaient exposées à l'intérieur des monuments, après la restitution se sont trouvées "sans abri" et sans public; elles ont regagné les dépôts des musées ou ont été rendues aux donateurs.
5. Les nouveaux propriétaires du monument cherchent à lui conférer une fonction différente, beaucoup plus lucrative. C'est ainsi que certains monuments accueillent des activités incompatibles avec leur nature et leur valeur. Un exemple flagrant est apporté par les jardins de la maison des Chichkov à Kazanlak, monument de grande valeur de l'époque du Réveil national, qui ont été aménagés en salon automobile. Dans d'autres cas, les propriétaires optent pour des fonctions représentatives (par exemple maison de réception d'un groupe financier important) ce qui rend le monument inaccessible au large public. Le résultat le plus fréquent est la désaffectation du bâtiment: celui-ci reste inhabité, vide et ver-

rouillé et se détériore rapidement.

6. Il faut également rappeler les cas de la restitution des terrains situés le territoire des sites archéologiques protégés, terrains expropriés afin de permettre l'étude et l'exposition au public des vestiges mis au jour. La restitution de ces biens et les dispositions législatives sur le lotissement et la construction sur ces terrains annulent en fait la possibilité d'effectuer des recherches et d'exposer au public les sites archéologiques. Le problème est illustré par les cas des villes protégées de Hissar, de Nessebar, de Sozopol, etc.

Force nous est de constater que la propriété de l'Etat sur des monuments et des sites de grande valeur constituait une garantie pour leur sauvegarde et assurait l'accès au large public.

Il est naturel de s'interroger sur les raisons des risques qui existent quant à la sauvegarde de ces monuments et à leur désocialisation. Pourquoi les particuliers, (re)devenus propriétaires d'un monument historique ne manifestent-ils pas le même souci de préserver le monument et les collections qui s'y trouvent, pourquoi condamnent-ils les portes du bâtiment et y défendent-ils l'accès au public? Une telle attitude est tout à fait possible si elle est suffisamment motivée. Il ne faut pas oublier qu'une société libérale - vers laquelle nous affirmons nous diriger - est mue surtout par l'intérêt personnel. Malheureusement, la législation en vigueur ne suscite pas l'intérêt personnel pour les valeurs historiques et culturelles. Pour l'instant, être propriétaire d'un monument historique en Bulgarie, loin d'être un privilège ou une question de prestige, n'est qu'une lourde charge. En décembre 1995, la Loi sur les monuments historiques et les musées a été amendée et une de ses nouvelles dispositions précise que "les moyens affectés ou accordés à titre de don par des particuliers aux fins de recherches, d'opérations de conservation, de préservation ou de protection de monuments historiques sont déduits des revenus imposables". Mais la pratique rattache ce texte à celui de l'article 13, alinéa 6, point 1 de la Loi sur les revenus, qui limite cette somme déductible à 20% des revenus imposables. Nous pensons que cette incitation est insuffisante dans la situation actuelle, très pénible pour les monuments historiques. Il nous reste à espérer que les résultats de l'application du texte cité plus haut de la Loi sur les monuments historiques et les musées démentira notre pessimisme. Essayons de traiter maintenant le problème de la restitution des monuments immobiliers d'un autre

point de vue. Nous laisserons un peu de côté les monuments connus et de grande valeur, pour nous consacrer aux autres bâtiments de moindre importance qui composent le patrimoine architectural national. Une partie non négligeable de ces monuments était aussi la propriété de l'Etat et il faut reconnaître que ce dernier ne s'est pas toujours conduit en bon propriétaire à leur endroit, loin de là. Ces bâtiments ont subi au cours des années de multiples réaménagements incontrôlés: nouvelles cloisons, vitrines, menuiseries, entretien inexistant, etc. Les exemples foisonnent dans toute ville bulgare. Par ailleurs, l'Etat n'exerçait pas de contrôle efficace sur la sauvegarde des monuments dont il était propriétaire. Pour grand nombre d'entre eux, la restitution s'est avérée une véritable chance de survie. La propriété privée a suscité un intérêt durable pour la préservation et la valorisation du bien, phénomène générateur d'investissements dans la réanimation de ces ouvrages. Dans les cas où les investissements ont été bien maîtrisés et soumis aux contraintes de la conservation et de la restauration des valeurs historiques et culturelles, on constate une véritable renaissance des monuments. Malheureusement, cela n'a pas toujours été le cas et pour certains monuments, c'est le processus inverse qui est observé, le bâtiment souffrant beaucoup plus de dégradation que de rénovation intelligente. Pourquoi? La réponse est simple:

1. L'absence de mécanismes d'encouragement, suscitant l'attitude différenciée du propriétaire.
2. L'absence d'investissements publics, permettant une participation de l'Etat à la gestion du problème.
3. Un appareil administratif impuissant et peu nombreux, incapable d'assumer ses fonctions de gestion et de contrôle.

La restitution des monuments immobiliers a aussi une troisième dimension, celle des moyens déjà investis par l'Etat pour la sauvegarde des bâtiments restitués. Malheureusement, il n'existe pas de données statistiques globales sur le montant de ces investissements, aussi nous contenterons-nous de citer quelques exemples pour éclairer le problème.

1. Avant 1989, c'est-à-dire avant le grand bond de l'inflation, l'Etat a investi plus de 2 millions de leva dans les travaux de restauration de la maison des Kardopoulo à Melnik. Si nous appliquons un coefficient d'inflation de 70, ces investissements équivalent à 140 millions de leva actuels.
2. Pour la restauration de l'auberge de Hadji Nikoli à Veliko Tarnovo, l'Etat a affecté la somme de 374.000 leva qui représenteraient aujourd'hui 24.290.000 leva.



3. La restauration de la première pharmacie bulgare a coûté à l'Etat 180.000 leva, soit 12.600.000 de leva actuels.

Ces trois exemples suffisent à donner une idée des moyens importants accordés par l'Etat pour la restauration des monuments historiques aujourd'hui restitués. Tenant compte de ce fait et de l'enveloppe budgétaire extrêmement modeste de la sauvegarde du patrimoine architectural, l'Institut national des monuments historiques a soumis en 1992 aux autorités compétentes un projet de mécanisme de restitution des monuments prévoyant le remboursement d'une partie des frais engagés par les nouveaux propriétaires. Ces sommes remboursées pourraient alimenter un fonds spécial Patrimoine historique et culturel dont les moyens seraient investis dans la sauvegarde de patrimoine architectural. En période de crise, ce mécanisme doterait l'Etat des moyens financiers nécessaires pour participer aux activités de sauvegarde des monuments et assumer ses engagements constitutionnels de "prendre soin de la sauvegarde du patrimoine historique et culturel" (article 23 de la Constitution de la République de Bulgarie).

Malheureusement, le mécanisme proposé n'a pas été adopté, le fonds Patrimoine historique et culturel n'a pas été constitué et la restitution des monuments immeubles de la Bulgarie s'est avérée l'occasion manquée de préserver les monuments déjà restaurés et de sauver de la destruction les monuments non restaurés.

## RÉSUMÉ

La restitution des biens immobiliers nationalisés a été le premier pas réel des cinq dernières années vers la démocratisation de la Bulgarie.

Malheureusement, le texte de la Loi sur la restitution des biens immobiliers n'est pas adapté aux éléments du patrimoine national. De prime abord, il n'y a pas de problème, car la législation bulgare admet toutes les formes de propriété sur les monuments immeubles de la culture. Les résultats de l'application de cette loi ont montré toutefois que la restitution de la propriété privée sur certaines des valeurs culturelles comporte des risques non négligeables quant à la sauvegarde des monuments. Il s'agit notamment de monuments et de sites d'importance "mondiale" et "nationale" qui doivent être sauvegardés dans leur intégrité et authenticité, sans qu'aucun changement y soit apporté. Cela est aussi valable pour les expositions muséologiques de grande valeur pour lesquelles la propriété publique constitue une garantie de préservation.

Il convient de signaler par ailleurs que la propriété privée suscite un intérêt durable pour la préservation du bien, ce qui rend la restitution dans certains cas une opération non seulement possible, mais aussi opportune pour la sauvegarde des monuments, leur apportant une chance de survie.

Cet intérêt des particuliers peut-il apparaître et durer dans les conditions économiques actuelles de la Bulgarie sans incitations financières et fiscales suffisamment efficaces?

L'Etat a-t-il réussi à doter ce processus d'un mécanisme de remboursement et de réinvestissement des moyens déjà engagés dans la restauration des monuments restitués?

La restitution des monuments immobiliers en Bulgarie est-elle une chance ou un fléau pour ces derniers?

L'exposé donne des réponses à ces questions.

## The National Heritage Conservation System in the Context of Transition: Main Aspects of Improvement

Dimitur Kostov, Dip Arch

*Bulgaria*

What has become known as 'the transition period' has already taken too long in my country — much longer than expected by most. The reason, probably, is that, in the course of the changes affecting virtually all spheres of life, new, rather complex, often unforeseen and controversial relations have emerged — sometimes, spontaneous and short-lived. These reflect the natural relatedness and interdependence of public activities and interests — hence, the need for co-ordination and subordination of the overall political and technical lines of implementation. That, by the way, is a need often ignored.

The general political, economic and social transition in Bulgaria during the last few years has taken the form, in most specialist professional areas, of consistent and, more often than not, drastic modification of the existing legal and institutional framework, with the resulting structural adjustment and reorganisation of activities. In quite a few cases, it has also led to a change of some strictly professional views. The process has been accompanied, inevitably, with recurrent crises stemming from the inadequacy of the existing legal environment, structures and practices in any particular area vis-à-vis the overall changes or the faster modernisation of other, parallel or dominant, specialist areas. Other besetting problems include severe financial constraints and public attitudes of total rejection of established laws and institutions — a manifestation of the general crisis of values.

This analysis is entirely valid of the current state and tendencies in the development of the national system for the conservation of immovable cultural and historic heritage and could be used as a basis for broader conclusions.

The limits of this paper would not allow any detailed presentation of all the aspects of the system's development and improvement that we believe are necessary and urgent. It would not be possible, either, to go in-depth into the nature and variations of the expected outcome. I shall therefore focus on six major action-lines that should be given priority in rallying the efforts to reform the national conservation system (NCS): two each for the three elements of the system according to the structure proposed by Professor Kresetev. The

underlying principles of these priorities have been identified from among the general tendencies and criteria of the transition to a modern state based on the rule of law and civil society in the context of a market economy. In addition, those principles stem from a number of international instruments concerning heritage and the establishment, conservation and sustainable development of the living environment, including several conventions signed by Bulgaria. Last but not least, the principles draw upon international experience, as well as Bulgaria's substantial national experience, with all the achievements, mistakes and irrationalities, which, if studied well, could furnish important lessons for the current historical, social and cultural context.

Talking about our national experience in heritage conservation, we cannot but bear in mind its history of almost 110 years marked by a number of recognised professional achievements. Evidence of that is the wealth of monuments tracing the millennial history of civilisation that survive in my country thanks to conservation efforts raging over multiple heritage characteristics and complex technical problems. A more exhaustive analysis would decidedly pay special attention to the post-War development of NCS, the results of which are practically valid to date. Some of the recurrent aspects of that stage of development, the State's monopoly in particular, will be dealt with at greater length below.

From the current complex set of problems surrounding the first main NCS element, i.e., **conservation objects**, the following two aspects could be singled out:

1. **The need to update the National Register** of monuments of culture. The legal status of declared or listed monuments covers more than 4,000 sites. This spectacular figure includes items that were granted special protection for ideological reasons or to accommodate short-lived partialities (this is especially true of the so called 'historic' monuments of culture); while, for similar reasons, such protection was denied to other monuments of undoubted historical merit. Thus, such artificially large lists spread conservation efforts too thin to the detriment of genuinely valuable monu-



ments. Moreover, this wide protection coverage is regarded by lay persons as indicative of the absence of clear, impartial and durable criteria. These, together with the complicated administrative procedure and, indeed, administrative barriers to intervention in monuments of uncertain value, are but a few of the causes that explain the absence of public consensus and personal commitment regarding the issues of heritage.

2. Specific conservation regimes should be defined, as well, for **parts of inhabited places that do not have the status of cultural monuments** and do not hold many individual monuments as such but stand out by virtue of **certain town-planning features or a particular semantic component** that have made them emblematic of the entire community and a focus of local identity and historical continuity. Highlighting and preserving the non-utilitarian value of the living environment is entirely in the spirit of modern urban development thought. Such an approach should be regarded as tool for raising public awareness of national values while counteracting the present attitude of wholesale denigration.

These two broadly formulated tasks could be assured of a better effect by the hard work of recognised professionals within the civil service (who are also responsible, as they are, for completing the gaps in what is a rather tattered record base), yet not until the following necessary conditions are in place:

- a set of rules and procedures for the active participation of local self-government and administrative authorities, property owners and the broad public in the process of monument identification and granting of the appropriate legal status
- modernised listing procedure and set of criteria
- universal establishment of the practice of using the research and planning process of urban development for the purposes of identifying and protecting such elements of the environment that may be valuable from a cultural and historical perspective.

These conditions already point to the need for reform in the other NCS elements. Thus, the two main aspects of improvement concerning **conservation subjects** should be:

**3. The deconcentration and decentralisation of conservation management and control** by means of:

- a genuine active involvement of Government Ministries and other agencies in co-operation with the Ministry of Culture within their prescribed terms

of reference

- creating specialised administrative structures vested with definite control and directive powers at the local tier of the Ministry of Culture and in keeping with the existing administrative division. These should be placed under the technical guidance of the National Institute for Monuments of Culture (NIMC).

The main rationale here is that, while the Ministry of Territorial Development and Construction and the Ministry of the Environment have such local arms, which function in the framework of the relevant special legislation, they would distance themselves from heritage problems due to the long-established and still practised unfortunate belief that heritage conservation is the exclusive administrative and professional preserve of the Ministry of Culture and its subordinate NIMC.

- creating by law of relatively independent State entities, such as a National Heritage Fund, and delegating to them certain aspects of government policy, the regulation and control of fund-raising and expenditure, and even, a certain discretion relating to initiatives, incentives and conditions for similar activities under the law
- decentralisation, by affording genuine legal rights and duties to local self-government and administrative authorities, and to the various other entities where municipalities are majority stake-holders, with a view to involving them at all stages and in all conservation activities
- removing the State's monopoly over research, survey, design, contracting, information, etc., and allowing the broad involvement of professional circles whose specialist subjects are naturally akin to heritage. This should be done on the basis of strict but sufficiently open licensing and procurement procedures.

**4. The creation of conditions so that the public at large could act as a genuine conservation subject.**

Several groups of potential conservation subjects can be identified on the basis of their public or professional identity, each making a specific kind of contribution of closer or more distant relevance to conservation:

- The popular representation in Parliament and Municipal Councils, and their professional staff teams. Their possible contribution is not limited to modern legislation that would accommodate the specific relatedness of the subject matter at hand to a broad range of other legal areas; nor is it based on

- tolerant policies alone. In addition to these, scrutiny and other parliamentary powers should be employed as an expression of public concern and commitment to the solution of particular problems.
- The central and local offices of the Executive with their available and improving capabilities of guidance, promotion, enforcement and prevention. High professional levels and a good knowledge of the legal framework would ensure the necessary flexibility, creativity even, in the performance of administrative functions.
  - The judicial and law-enforcement authorities — by their adequate and timely implementation of the statutory measures to curb offences.
  - The professional communities. No less than three subgroups can be identified here:
    - Professionals who are directly involved in the various forms and phases of conservation
    - Professionals who are close to the conservation process, while not immediately involved in it, e.g.: architects, town-planners, engineers, artists, historians, art historians, museum experts, scientists, anthropologists
    - Professionals who are only loosely concerned in the matter, including: teachers and academics, lawyers, journalists, sociologists, ecologists, tour operators, law-enforcement officers, religious activists.
  - The owner or tenant-occupants of monuments of culture. The process of their involvement as active conservation subjects is a complex one. One element of it is the statutory regulation of the relevant incentives, including those offered in compensation for restrictions of property rights with a view to ensuring monuments' socialisation (e.g., public access). Among the members of this group, corporate owners or users could play a very important role. A key entity among them is the Church, which holds a sizeable proportion (and a most valuable one, too) of the national heritage.
  - The non-governmental public organisations pursuing objects related to the conservation of immovable heritage. Their donors or activists could be people from all walks of life. The last few years have seen more than 20 such organisations emerge, but only a few have survived and continue to function with uneven intensity and success. Their difficulties stem primarily from the inadequate legal environment (in particular, the absence of incentives for the involvement of individual or corporate business in their activities) and the current general economic hardship, which inevitably shrinks their vital public support.
  - The inhabitants of historic settlements and districts. They could and should be involved by the modern participation methods practised by sociology in order to identify general, specific and locally important priorities. In addition, the spirit of active opposition should be fostered against any unlawful act that might destroy or compromise the heritage.
  - University students — by the introduction and continual improvement of compulsory courses at the specialist establishments for higher education; by the involvement of undergraduates in fieldwork, seminars, etc., on the physical conservation of monuments.
  - Children and adolescents — by special school lessons, role-plays, etc. In this connection, there is a great and pressing need at the moment for the development of non-graduate technical staff. For the time being, this could be done by introducing the required disciplines at the existing secondary vocational schools run by the Ministry of Territorial Development and Construction. In the future, alternative forms of training will have to be developed at the research and technical units under the Ministry of Culture or similar entities in the non-governmental and the private sector. Any delay in that process could result in practically insurmountable problems in the very near future.
- For the purposes of this paper, it is of course impossible to exhaust the list of potential manifestations of the public's commitment to heritage and its conservation. It should be emphasised, however, that the main responsibility for providing the right stimuli rests with those directly involved as professionals in the conservation process, bearing in mind the full complexity and sensitivity of the situations and relationships that could emerge upon the removal of government monopoly and in the absence of adequate new regulation, to say nothing of the plethora of conflicting and, as yet, uncontrollable investment initiatives and interests.
- The above priorities in the process of NCS modernisation and improvement, in terms of its objects and subjects, are only realisable as a function of the corresponding modernisation and improvement of the legally established forms and rules of interaction between conservation objects and subjects without which the system itself could not exist, i.e., the norms, mechanisms, procedures and instruments of conservation. In this respect, the priority number one for all parties concerned is, of course, the adoption of a new, modern statute — one that would provide the basis for the implementation of the aspects of the reform suggested

here, among others. The problems related to the drafting of such legislation are a matter for another discussion. For the purposes of this presentation, I shall only dwell on two aspects of the regulatory environment that are extremely important for the reform.

5. I have already noted that the transition in Bulgaria is, of necessity, accompanied with the partial or total modification of virtually all legal areas, and the introduction of new ones. There is the undeniable need for consistency among the legal provisions in the various areas dealing with common or similar subject matter (or such that requires reciprocal exceptions from coverage) in the context of the overall co-ordination and subordination within the national legal framework. In practice, however, it is often the case that front-running legislative amendments or new enactments, whose subject matter bears directly or indirectly on heritage and its conservation, completely ignore the fact (or else, that other fact that the special heritage legislation is still in force) and, thus, fail to provide the necessary special rules or exceptions regarding the objects of heritage. Here, it is possible but to enumerate the most important **legal areas whose development should be closely interrelated and synchronised with heritage legislation** as the first improvement aspect of NCS' regulatory element:

- Property, property reinstatement (restitution) and privatisation.
- Taxation, banking and general finance.
- Administrative division of the national territory, local self-government and local administration.
- Regional and local enactments.
- NGOs and the entire not-for-profit sector.
- Copyright and related rights
- Professional qualifications of consultants and contractors for construction projects and public works; public and corporate procurement; the expected Construction Act.
- Environmental protection and impact assessment.
- Territorial development, including the Uniform Cadastre Act, the Protection of Farmlands Act and many others.

The harmonisation of the main provisions in these and other legal areas with the specific problems of heritage, and with the international instruments relating to it, will be of key importance for the effective functioning and development of conservation both before and after the coming into force of a new special Heritage Act.

6. I have already discussed from various angles the need to overcome the wrong understanding of conservation as a closed set of narrowly specialised and professionally isolated activities. Many theoretical and practical arguments could be invoked to prove the need for regulating and implementing **heritage conservation as an integral part of the overall activities devoted to the conservation and development of the physical human living environment** with all the ensuing commitments, relations, procedures and mechanisms at the levels of governance, management and professional expertise. An important factor, although by far not the only one, in this relationship is the broad acceptance and understanding of the various types of regional and urban development plans as major effective tools for the conservation of any cultural and historic heritage.

Without being in a position to go into any detail, let me mention only that such an understanding is reflected in the draft of a new Territorial Organisation Act that is likely to be passed in the near future. Practically all chapters of the draft bear on the problem area of heritage, and that, in the context of a modern treatment of the entire physical environment to ensure its sustainable development.

The above discussion has identified six priority action-lines for the improvement of the national conservation system in the context of transition. One thought in conclusion is, perhaps, that none of them could be considered or pursued in isolation from the rest. There are, indeed, two overriding general conditions without which no reform could be contemplated:

- **the encouragement of the active commitment of every member of society to heritage and its conservation; and**
- **the creation of such a general and special legal environment that would work consistently and effectively for the conservation of the entire movable and immovable heritage —**

so that we are spared the bitter realisation, at the cherished end of our arduous journey, that we have incurred an irretrievable loss — the loss of an invaluable treasure, the rightful heritage of future Bulgarian generations and all humankind.

## **The development of cultural tourism in Bulgaria with a view to the adequate protection and preservation of the cultural and historical heritage of Bulgaria**

**V. Lefterov, B. Manev**

*SUNSHINE TOURS Ltd., Bulgaria*

### **I. CULTURAL AND EDUCATIONAL TOURISM - A DEMANDED AND PREFERRED FORM OF TRAVEL**

Modern tourism is a dynamic and rapidly changing phenomenon. Psychologists and researchers studying the motivation for tourism have identified a clearly demonstrated tendency: an increased market share of cultural and educational tourism. Still about 61 % of international tourism is concentrated along the famous European coasts, but in addition to them, an increasing number of tourists are showing a growing interest in learning more about new and unknown worlds, establishing contacts with monuments of ancient civilizations, visiting historical sites and cultural landmarks.

The reasons for this rapid growth of the share of "cultural tourism" are understandable, although as a form of travel it can be traced many centuries back, not to mention that for highly developed tourist countries like Austria, Italy, the United Kingdom, France, Germany and others it has featured very prominently in their tourist offers.

It is not by chance, for instance, that a specialized fund entitled **Cultural Contacts** has been established with the Federal Ministry of Education and the Arts of Austria. The programme of the initiatives of that fund comprises a number of international seminars to study the experience and the practical aspects of the utilization of the cultural values as an important motivation for tourist travel, moreover in an atmosphere in which the demand exceeds considerably the supply in the sphere of cultural and educational tourism.

Austria possesses an extremely rich and varied experience in this respect, owing to the fact that this type of offers occupy a dominant position in the general range of that country's available tourist services. What is more, Austria, Germany, the UK, Italy, Spain and France are a typical example of tourist destinations which, developing and encouraging the cultural and educational tourism, allocate a considerable portion of the revenues for the protection of the historical and cultural monuments, their periodic conservation,

the construction of efficient protective buildings around them and the relevant infrastructure. Spain has scored particular successes in the past decades in interpreting its cultural heritage.

This is the most important feature of the correct cultural policy of the developed countries: while exhibiting to the wide tourist public unique examples of the cultural and historical heritage, to eliminate the risk of their wasting and destruction, and to allocate a part of the revenues for their protection.

For the time being, cultural and educational tourism accounts for about 18 % of the total world tourist flow. However, it is very difficult to define precisely these percentages, because many intelligent and inquisitive tourists combine their stationary holidays with the satisfying of their specific interests by participating in trips along special educational and cultural itineraries. Moreover, the opportunities of every country in this respect are many and varied: learning about the history of the land, the life of the people, folklore, art, culture, festive occasions, rituals and customs, etc.

It is also necessary to point out the interest on the part of tourist agencies organizing cultural and educational tourism - although such offers require great efforts and perfect organization, they are expensive and bring high revenues from a relatively small number of clients.

### **II. CONDITIONS FOR THE DEVELOPMENT OF CULTURAL AND EDUCATIONAL TOURISM IN BULGARIA**

Recent decades witnessed a particular boom in the intelligence and specialized knowledge of the people making up the tourist influx into Bulgaria. The fall of the Iron Curtain opened "new gates" for contacts with famous but not sufficiently explored cultures. The constantly improving tourist services - fast transport, convenient communications, the use of credit cards and cheques, minimized passport and visa formalities - have also given a positive impetus to the opportunities for developing cultural and educational tourism. There is also a general rise in the average per capita income in the developed European and

other countries, the purchasing power of that population grows by 3 % annually on the average, and more money is spent on travelling, including on specialized cultural and educational tourism.

In Bulgaria there is a tradition to organize trips according to interests, with cultural and educational tourism occupying the largest share in that tourism. The country is very rich in cultural and historical monuments - from the ancient Thracians to our times.

Bulgaria joined the Convention on the Protection of the World Cultural and Natural Heritage in 1975 and since then it has been making efforts to play an active role in promoting this noble cause. UNESCO identified more than 150 cultural and historical treasures in 73 countries worldwide, nine of which are in Bulgaria: the Thracian tomb in Kazanluk, the Rila Monastery, the Boyana Church near Sofia, the ancient town of Nessebur, the Madara Horseman near Shoumen, the rock-hewn monastery near the village of Ivanovo, the Pirin National Park, the Sreburna Nature Reserve near the Danube river and the Thracian tomb near the village of Svershtari, Razgrad district.

The management of cultural life in Bulgaria and the protection of the nation's cultural and historical heritage are based on the social and historical principle, combining leadership functions of the state and elected decision-making bodies in the sphere of culture. There is a department on the preservation of the monuments of culture, architectural monuments and historical sites at the Ministry of Culture. The Committee on Tourism and especially the Bulgarian Tourist Association are promoting the development of cultural and educational tourism, but their efforts are not sufficient and the material support for them is merely symbolic. **Sunshine Tours** occupies a leading place among tourist activities in that sphere.

### III. BULGARIA - AN ANCIENT LAND AT A CROSSROADS!

The territory of Bulgaria is a bridge between the nations of Europe, Asia and Africa.

The oldest cultural traces of human life were found in the Bacho Kiro cave near the Dryanovo Monastery and in the Devetashka cave near the town of Lovech, dated 100,000 to 40,000 BC.

A rich culture was bequeathed to Bulgaria by the Thracians who attained great progress in their society even at the time of the Trojan War (12th century BC). The Thracian gold treasures are unique and the old-

est in Europe: the Vulchitrun treasure (12.425 kg gold), the Panagyurishte treasure (6.164 kg), the Letnitsa and the Rogozen silver treasures.

The Kazanluk tomb with its remarkable frescoes - masterpieces of ancient painting - is a world famous monument of Thracian art.

In the vicinity of the Thracian tribes there appeared ancient Greek cities-colonies along the Black Sea coast: Apollonia (pres. Sozopol), Mesambria (Nessebur), Odessos (Varna), etc., the ruins of which can be seen to this day. The Greeks exercised a substantial influence on the economic and cultural development of the Thracians.

From the 2nd century BC onward the territory of present-day Bulgaria was conquered by the Roman Empire. The Romans created flourishing cities, buildings and fortresses: Ratiaria (pres. Archar village), Oescus (Gigen village), Dorostorum (Silistra), Marcianopolis (Devnya), Nicopolis ad Istrum (Nikyup), Serdica (Sofia), Pautalia (Kyustendil), etc. The Romans brought with them their highly developed material and non-material culture. Fragments of their massive stone buildings have been preserved, decorated with statues and mosaics, aqueducts, thermal baths, amphitheatres and temples. Marble and bronze statues from that period can be seen in the Archaeological Museum in Sofia today.

After the Roman Empire was divided into two parts - Western with Rome as its capital and Eastern with Constantinople - the Eastern Roman Empire existed as the Byzantine Empire for about another thousand years, bearing the imprint of Christianity: the St. Sophia Church in the centre of Sofia and the old metropolitan church in Nessebur on the Black Sea. It can be accepted on good grounds today that the Bulgarian nation has inherited a part of the brilliant Greek and Roman culture.

Later, the Bulgarian lands were traversed also by Huns, Goths and Avars, the Slavs descended from the north, followed by the warriors of Khan Asparouh ... and the history of the Bulgarian state started.

**The Bulgarian beginning** can be traced back to 681 AD, when the first Bulgarian state with Pliska as its capital was founded. It created a high material culture, which is evidenced today by the excavations of the monumental palaces, temples and fortresses in the capital Pliska and elsewhere. The most impressive and interesting monument of those times is the

only rock relief in Europe - near the village of Madara, known as the Thracian Horseman, a monument of a triumphant Bulgarian ruler.

The adoption of Christianity as the official religion in 865 AD brought the Bulgarians closer to the European culture and contributed to the shaping of the nation, with its way of life, customs and moral values. The creation of the Slav (Cyrillic) alphabet by the brothers Cyril and Methodius in 863 was the basic prerequisite for the evolving of an original culture, later that alphabet was accepted by other Slav peoples as well.

The Golden Age of Bulgarian literature and culture started in 893 AD when the capital was moved to Preslav. That was a period of rapid development not only of Bulgarian and translated Byzantine literature, but also of monumental construction and applied arts. It would be sufficient just to mention the "Golden Church" in Preslav, with its still preserved foundations, parts of friezes, marble slabs and mosaics, decorative ceramics and impressive columns. At that time there was not a bigger church anywhere in Europe. The remains of the monastery in Patleyna are also unique.

In 1185, after Byzantine domination for nearly two centuries, the Second Bulgarian State with Turnovo as its capital city was founded, which was followed again by a major economic and cultural upsurge. The first Bulgarian coins - copper, silver and gold - are also dated to that period. These times also gave the names of remarkable men of letters, notably Patriarch Euthymius of Turnovo and his disciples. In addition to the religious themes, secular literature developed as well, mainly historical writings. Apocryphal literature also appeared, reflecting the interests of broad popular circles. *Manasius' Chronicle* (kept in the Vatican Library) and the world-famous gospel of King Ivan Alexander (a valuable possession of the British Museum) are priceless written monuments, illuminated and decorated with innumerable artistic miniatures in colour.

Architecture and the pictorial arts also flourished. In the fortified capital city of Veliko Turnovo it is possible to see impressive fortress walls, the royal court, the Patriarchal Church and other smaller churches are clearly identifiable. The painted decoration was predominantly of a religious nature, though it betrays certain elements of realism and portrait art as well: the frescoes in the Boyana Church, the mural paintings in the Forty Holy Martyrs Church in Veliko

Turnovo, and elsewhere.

Manifestations of a brilliant flourishing in painting and in some other spheres of art became perceptible in the 13th and 14th centuries, similar to those observed in Europe during the Renaissance.

Hundreds of Bulgarian monuments of art and architecture were destroyed during the period of Ottoman domination (1396-1878): churches, monasteries and fortresses. The monasteries hidden far into the mountains - the Rila, Bachkovo and Cherepish monasteries - were the main centres for the preservation and development of the spiritual culture of the people. Church and secular schools were also set up there.

The Bulgarian National Revival was a turbulent and remarkable epoch of economic changes and important developments in the structure of Bulgarian society. This led to a growing national awareness of the Bulgarians. The monk Paissiy of Hilendar with his *Slav-Bulgarian History* marked the beginning of the spiritual revival of the people. Paissiy's followers stirred the enthusiasm for education that had already encompassed the whole country. The first newspapers and magazines began to be published.

In 1870, nearly five centuries later, the autocephalous Bulgarian Church headed by an Exarch was created, or more correctly it was restored. Cultural activities and the educational development passed entirely into Bulgarian hands. A Bulgarian revolutionary intelligentsia also emerged, creating the revolutionary ideology of the Bulgarian National Revival period. The most prominent figures during that period were the great Rakovski, Karavelov, Levski and Botev.

Years of tumultuous national-revolutionary movement followed, culminating in the April Uprising in 1876. The blood-drenched crushing of that uprising found extensive response worldwide. The result was the Russian-Turkish War of Liberation ...

As can be seen from the section entitled **Bulgaria - an Ancient Land at a Crossroads**, the cultural-historical monuments of that epoch are so rich and varied that it is possible to outline thematic itineraries on that basis, e.g.: Following the oldest cultural traces of human life, the Thracian cultural heritage, the oldest gold treasures in Europe, ancient (Greek and Roman) cultures in the Bulgarian lands, the first Bulgarian capitals and monuments from the Golden Age of Bulgarian culture and Literature, the Second

Bulgarian State and the beginning of the Bulgarian Renaissance, the Bulgarian National Revival, etc.

Unfortunately, little is done to popularize these itineraries of cultural and educational tourism, although all of them are with an extremely rich content.

#### **IV. THE MONASTERIES - ALTARS OF THE BULGARIAN NATIONAL SPIRIT**

The monasteries were the guardians of the Bulgarian spirit and language, and of Christianity. They were also the first Bulgarian "universities".

The Rila Monastery is the oldest and the biggest preserved Bulgarian "temple" - a unique monument dating back to the Bulgarian National Revival. It is impressive with its exceptional architecture, harmonious lines of construction, beautiful colonnades and arcs, magnificent frescoes and mural paintings. It is also one of the biggest national historical and architectural reserves in Bulgaria. It is located at a distance of only 120 km from Sofia, huddled in the Rila Mountain. An invaluable historical monument there is Hrelyo's Tower, as well as the five-domed church and the monastery's refectory. The museum collection of the monastery is extremely rich with its old Church books, manuscripts and collections of icons. The library has more than 16,000 volumes. There is an ethnographic exhibition as well.

The Bachkovo Monastery is also one of the oldest spiritual centres for the Bulgarians. It is a remarkable architectural ensemble and it was often referred to as the "torch of National Revival". It is located only 29 km south of Plovdiv, the second largest city of Bulgaria. It also has a valuable collection of icons, church plates, coins and a rich library with manuscripts. The frescoes in the central church and in the other churches are remarkable. It is possible to see among them the image of King Ivan Alexander, some of its frescoes betraying the first works of the famous icon-painter Zahari Zograph during the National Revival.

The Troyan Monastery is known as the nest of rebellious revivalist figures and educationists. The magnificent painted decoration in the central church is the work of Zahari Zograph. Valuable books, silver-plated gospels and remarkable woodcarving are kept in the museum. The monastery is at a distance of 7 km from the town of Troyan.

The Rozhen Monastery is close to the small town of Melnik, localized amidst unique sandstone pyramids. An anonymous painter is the author of 150 scenes from the Bible and the Gospels in the church of the monastery. The stained-glass windows and the open-work woodcarving of the altar are remarkable.

The Dryanovo Monastery is at a distance of 4 km from the town of Dryanovo and it was also a cradle of educationists during the National Revival. Its church, St. Archangel Michael, and the adjacent building are also famous on account of the circumstance that two great Bulgarian revolutionaries - Bacho Kiro and the priest Hariton - defended themselves there to their last breath from the Turkish hordes. The museum of the monastery is also very interesting.

The Preobrazhene Monastery is 4 km from Veliko Turnovo and on the whole - in terms of its architecture, painted decoration and icons - is a typical example of the artistic skills of the master-builders and icon-painters during the National Revival.

The rock monastery near the village of Ivanovo is a unique religious complex: small church halls, altars and cells for the monks of those days were hewn into the rocks at a height of 32 m from the ground. This unusual architectural solution was prompted by considerations of security and inaccessibility.

The Aladja Monastery, 14 km north of Varna, is also similar - with its small church hewn into the rocks, the cells of the monks, the narrow corridors and stairs. Painted mural decoration from the 13th-14th century are still visible.

Many more monasteries can be visited by tourists who love this kind of architectural ensembles: those in Dragalevtsi, Cherepish, Kupinovo, Killifarevo, Shipka and elsewhere.

Monasteries have always been of interest for cultural and educational tourism. Monastery tours are popular, but still not enough is being done to attract more tourists.

Monasteries are an invaluable wealth, it is sufficient to mention only that they were the guardians of the Bulgarian spirit over the centuries.



## V. TOWNS AND CITIES WITH THEIR UNIQUE HISTORY, ARCHITECTURE, ETC.

**Sofia** is one of the oldest cities of Europe, with a history of 5,000 years and to this day it cherishes memories of past millennia, numerous historical and architectural monuments, but at the same time it also lives and breathes as a modern European city.

Like any other capital, Sofia is above all a large business-centre, but precisely being a large conglomeration of the business elite from all over the world, the city also possessed rich opportunities of satisfying the cultural and educational needs of business people, outside their working programmes. This can be done owing to the large number of museums with their richest collections and the wide range of cultural entertainment: opera, ballet, theatre, concerts, musical theatre, etc. Traditional sightseeing tours of Sofia are also envisaged in several variants, depending on the time which the businessmen can spare.

Naturally, the cultural and historical landmarks of Sofia are also open to all tourists and guests of the city, the most noteworthy among them being the St. Alexander Nevski Cathedral, the St. George Church, the St. Sophia Church (from Byzantine times) which gave the name to the capital city, etc.

**Plovdiv** - the second largest city in Bulgaria - whose ancient part is a unique architectural reserve, represents a marvellous ensemble of houses from the National Revival Period, with its narrow stone-paved streets, terraces, balconies and walls covered by vines, next to well preserved Roman ruins and an almost entirely preserved marble amphitheatre, where plays and other performances are organized now.

**Veliko Turnovo** - an old Bulgarian capital city with magnificent architecture: houses and churches cut into the rocks, looking down into the Yantra river as if in a mirror. The mediaeval fortress with the foundations of the old royal palace, the patriarchal church and other building have been partly reconstructed on Tsarevets hill. In addition to its mediaeval district, Veliko Turnovo - similar to Plovdiv - also has an area with the typical architecture of the National Revival period. The grandiose show of sound and light, an ethereal combination of moving music and light effects in the open air is a big attraction for the city's guests and tourists.

**Tryavna** is a picturesque small mountain town, with a

typical two-storeyed architecture of the National Revival period.

**Bozhentsi** is another small town, similar to Tryavna, characterized by its whitewashed two-storeyed houses, with large covered verandas and small courtyards abounding in lush greenery.

**Kotel** and **Zheravna** are also small mountain towns, huddled in the dense forests and folds of the mountain, a source of real pleasure for all who like typical old Bulgarian houses with verandas.

**Shiroka Luka** is situated in the bosom of the Rhodope Massif, its old houses have a specific architecture which is in harmonious combination with the character of the mountain slopes: the houses are erected in height, and the upper storeys seem to be overhanging the lower ones.

**Melnik** is an interesting architectural reservation, with its unforgettable houses having a tall lower part (for farming and stockbreeding purposes) and overhanging upper floors, with many large-pane windows. All houses were skilfully incorporated amidst the sandstone pyramids which are a unique phenomenon of nature.

**Koprivshitsa** is also a town-museum and an architectural reservation. The beautiful little mountain town was the cradle of the April 1876 Uprising against the Ottoman domination, the birthplace of great educationists and revolutionary-democrats from the time of the Bulgarian National Revival.

**Bansko** (in the foothills of the Pirin Mountain).

**Nessebur** and **Sozopol** (on the Black Sea coast) are other museum towns, each with the characteristic architecture for its region, while Etura (near the town of Gabrovo) is a specific park-museum in which the tourist can stroll past the authentic small workshops of the typical Bulgarian crafts from the time of the Bulgarian National Revival.

The towns-museums in Bulgaria, with their unique history and architecture, are an invaluable asset for cultural and educational tourism. It would be particularly appropriate to develop itineraries which would cover different ensembles in terms of their artistic and architectural merits, in order to become aware of the diversity and richness of the cultural and historical heritage of Bulgaria.

## VI. SOME PROBLEMS OF CULTURAL AND EDUCATIONAL TOURISM IN BULGARIA

As was mentioned already, Bulgaria possesses all the resources it needs for a full-scale development of cultural and educational tourism. There also exist state and public institutions which have the task of encouraging this type of tourism. Nevertheless, results so far are not satisfactory either in terms of implementation of the projects or from an economic perspective.

Here are some of the reasons for this:

1. Some unique monuments of the cultural and historical heritage of Bulgaria are in a grave - not to say critical - state, e.g. the Madara Horseman, which is threatened with total destruction (although it is under the aegis of UNESCO). There are no funds for the maintenance and conservation of invaluable monuments in the open air.

The Ministry of Culture does not allocate sufficient funds and the municipal budgets have been minimized.

2. For several years the Committee of Tourism did not have any budget for publicity to match the national priorities in popularizing the extensive opportunities for developing cultural and educational tourism through the traditional means of advertising. There is no consistence and adequate interpretation of the links between the supply and demand of advertising and information in the sphere of cultural and educational tourism: there is an acute shortage of updated brochures, albums, leaflets, maps, video-films, exhibitions, etc.
3. Colleges and universities in Bulgaria do not provide in their curricula specialized training for future specialists who would become directly involved in the specific problems of culture tourism: practical involvement as lecturers on certain topics, consultants in the major tourist centres in Sofia, in the prestigious national museums, in concrete tourist sites (e.g., the Rila Monastery), as well as local museums, architectural and historical reservations.
4. It is extremely necessary to attain clarity on the

concept concerning the development of cultural and educational tourism: at the level of the state, of specialized associations and public institutions, as well as associated or independent tourist agencies. It would be appropriate for a part of the revenues from the development of this type of tourism to be allocated for the protection of the cultural and historical monuments, with the aim of changing the widespread opinion that "mass tourism" ruins the cultural values; quite on the contrary, mass visits will bring more revenues, but most of them will be used for maintenance and conservation of unique monuments.

## VII. PROSPECTS FOR THE DEVELOPMENT OF CULTURAL AND EDUCATIONAL TOURISM IN BULGARIA

It has been mentioned repeatedly that Bulgaria possesses rich and varied resources for the development of cultural and educational tourism, and what is more - the unique nature of some of the historical and cultural monuments attribute a high value of this type of service supplied. The problem transpires from the rhetorical question: What are the real grounds at present for the development of cultural tourism?

In a state of economic crisis it would not be realistic to expect funds from the state budget: from the Ministry of Culture (for better maintenance of the monuments) and from the Committee of Tourism with the Council of Ministers (for popularizing the possibilities for the development of cultural tourism). Nevertheless, the municipalities could also allocate a part of their tax revenues for protecting the monuments of culture on a regional principle.

Thought could be given to the possibility of establishing a mechanism which would allow a part of the revenues from cultural tourism into specialized tourist agencies (tax deductions), tickets, etc., to be reallocated towards establishing an organization for maintaining the monuments, so that not all the funds would be channelled to the municipal budget).

It would be unpardonable not to master fully the rich cultural and historical potential of Bulgaria - its national wealth.

## Cultural Landscapes in Britain: a Review

**Lesley Macinnes**

*Historic Scotland, United Kingdom*

Europe has a long past and evidence for this survives throughout its landscapes. The present time is one of upheaval and change throughout Europe and this is undoubtedly having an impact on the shape of our modern landscape. Our challenge is to identify the threads that have survived from the past to the present in the landscape and to decide which of these we wish to continue into the future in a recognisable, though not necessarily unmodified, form. Britain has a strong tradition in the conservation of wildlife, landscape and historical features which are increasingly being combined into an integrated approach to management of the cultural landscape. This paper will explore the provision for conservation of the cultural landscape in Britain and review current approaches to it, to try to highlight principles which may be of relevance and value elsewhere.

### DEFINITIONS OF CULTURAL LANDSCAPE

Definitions have been attempted within some academic reviews (eg Coones 1992; Jacques 1995). These help to establish the scope of the subject and identify the range of disciplines with a legitimate interest in this field, which is important if approaches to conservation of the cultural landscape are to be comprehensive and properly integrated. These reviews make it clear that cultural landscapes comprise both natural and artificial elements, and combine physical remains with aesthetic and artistic values, linking concrete reality with intangible cultural perceptions (Jacques 1995, 95-6). The World Heritage criteria for cultural landscapes reflect this range in defining consciously created landscapes; physical remains which may or may not be in current use; and more aesthetic, spiritual or intellectual appreciations of landscape (Cleere 1995).

Britain has also been considering the relevance of cultural landscapes within the context of sustainable development of the modern environment. For instance, in 1990 the White Paper on the environment, *This Common Inheritance*, recognised the importance of understanding the evolution of the countryside and of historic landscapes. More recently there are relevant references within the government's statement on Sustainable Development in the UK, the rural White Papers, and the UK's Biodiversity Action Plan, which sprang from the Rio Summit and

acknowledges the value of cultural landscape in creating and maintaining biodiversity. The concept of cultural landscapes is thus firmly in the arena of environmental management and conservation in Britain.

As with most countries, examples of each of the World Heritage categories can be found throughout the British Isles: there are numerous high quality gardens and designed landscapes such as at Stow; relict landscapes occur in many upland areas from south-west England to northern Scotland; in many places cultural landscapes continue in use to the present day, from West Penwith in Cornwall to the Shetland Isles; and many tracts of landscapes are associated with major cultural figures such as Constable in England or Scott in Scotland.

As a result of this complexity, practical conservation of the cultural landscape should involve a wide range of disciplines, from archaeologists, historians (documentary, architectural and garden), soil scientists and palaeoenvironmentalists, through geographers, ethnographers and social scientists to art historians and philosophers. While each of these disciplines will perceive the cultural landscape from particular and differing points of view, most would acknowledge that each is only one aspect contributing to a more complex whole (eg Coones 1985). However, attempts to relate these disciplines together have so far been limited and this partly results from the legislative and organisational framework for landscape conservation in Britain.

### LANDSCAPE CONSERVATION IN BRITAIN

Our modern appreciation of the intimate relationship between the cultural and the natural heritage is not yet reflected in the legislative base and organisational structure which direct the conservation effort. Though conservation legislation is well established in Britain, it is generally divided between the natural heritage, which includes countryside and amenity, and the cultural or built heritage. Within Britain, national legislation is administered separately within the three home countries (England, Scotland and Wales) and there can be significant differences in legislation, policy and practice.

The legislative framework for the built heritage is itself

essentially divided between ancient monuments and archaeological sites on the one hand, and historic buildings, gardens and designed landscapes on the other. Ancient monument legislation has a long pedigree starting with the first Act of Parliament in 1882. Current protection is afforded under the Ancient Monuments and Archaeological Areas Act 1979 which provides for the scheduling of ancient monuments, their investigation and management (Breeze 1993, 44-50). Although the definition of an ancient monument is quite wide, it is aimed primarily at specific features rather than wider landscape elements, though some scheduled monuments are very extensive. Scheduling is carried out at a national level, but local authorities also have powers under the 1979 Act to excavate and manage monuments, or to take them into their own care (Breeze *op cit*, 50-1).

The 1979 Act does not make specific provision for protection of the setting, or landscape context, of scheduled monuments, though this is now allowed for within the planning system (Baker 1993, 105-9). The planning system similarly allows for the protection from development of sites which are considered to be of local rather than national significance and for the protection of important archaeological or historical landscapes (*op cit*, 106).

Historic buildings are arguably more firmly embedded within the local planning system, as they are protected (listed) through the various Town and Country Planning Acts and, though sites are identified for listing by national bodies, subsequent control is carried out by the local authorities (Suddards 1993, 84). As with scheduling, listing is aimed at specific structures, though it also recognises the concept of curtilage or associated areas (*op cit*, 77-81). The Planning Acts make further provision for Conservation Areas (*op cit*, 71) which provide for the control of change within designated areas of landscape, though these tend to be applied to settlements rather than to the wider countryside. The need to identify important historic parks, gardens and designed landscapes worthy of protection has been recognised recently in planning guidance, though this is not yet formally recognised through legislation. In England, Scotland and Wales registers of historic parks, gardens or designed landscapes are being prepared to draw attention to significant areas of cultural landscapes for particularly careful consideration in advance of landscape change; in England there is an additional register of battlefield sites.

Both national bodies and local planning authorities,

therefore, have a fundamental role to play in the protection of the cultural heritage, but the resource or skills base does not always exist at the local level to develop these responsibilities fully. Although some authorities employ archaeologists, landscape architects who are familiar with historic parks, gardens and designed landscapes, and conservation officers to deal with historic buildings, this is by no means universal and can result in practical problems of ensuring that the cultural aspects of landscape are fully considered in advance of development.

Both the legislation aimed at the built heritage and planning controls are primarily concerned with the physical fabric of the countryside. The notion of aesthetic value, or natural beauty, is currently linked to conservation measures aimed at the natural rather than the cultural heritage.

The principle legislation for the wider countryside and natural heritage is the Wildlife and Countryside Act 1981, which allows for the protection of specific areas (Sites of Special Scientific Interest and National Nature Reserves) analogous to the provision for the cultural heritage described above. There is also provision within the Planning Acts and the National Parks and Access to the Countryside Act 1949 for the recognition of the concept of natural beauty and the designation of specific tracts of land of such value (Areas of Outstanding Natural Beauty and National Parks in England and Wales; and National Scenic Parks in Scotland). Such areas, and particularly National Parks, encompass landscapes which bear the clear imprint of human activity, including the Lake District which was an early nomination for World Heritage status as a cultural landscape. In Scotland natural beauty and amenity is also recognised within the Natural Heritage (Scotland) Act 1991 which makes provision for the designation of Natural Heritage Areas, though no such areas have yet been designated.

Other legislation aimed at aspects of land management, such as agriculture and forestry, make provision for the conservation of both the natural and the cultural heritage (Macinnes 1993, 243-9). To a degree these facilitate an integrated approach to the conservation of landscape, linked to the major countryside activities, though it is generally only the forestry industry which yet addresses the issue of landscape evaluation seriously. There are some specific management schemes which aim to take an integrated approach to landscape conservation, such as the Countryside Stewardship Scheme in England

(Jago 1995). However, these various regulations fall short of recognising the concept of cultural landscapes as described in the previous section and this remains to be enshrined in future legislative measures.

Conservation within Britain is, of course, subject to developments in Europe and the wider international stage. Of particular relevance to cultural landscapes are the World Heritage Criteria drawn up by UNESCO with the advice of ICOMOS, the Council of Europe Recommendation on the Integrated Conservation of Cultural Landscape Areas as part of Landscape Policies (Recommendation R(95) 9) and its proposed European Landscape Convention. In addition, various EU Directives have an impact on conservation in the European countryside, while national plans to preserve biodiversity are being developed following the Rio summit in 1992. All these measures are strengthening landscape conservation in the direction of holistic approaches.

#### THE ORGANISATION OF LANDSCAPE CONSERVATION

Responsibility for national protection of the cultural and natural heritage lies with central government and its agencies: on the cultural heritage side these are English Heritage, Historic Scotland and Cadw; and on the natural side English Nature and the Countryside Commission, Scottish Natural Heritage and the Countryside Council for Wales. These bodies implement the legislative provisions for protecting and managing specific areas and provide general advice and guidance for conservation of the wider heritage outwith the designated areas. In addition, the National Parks authorities play a key role in England and Wales for large parts of the country, while the Agricultural Departments and the Forestry Commission also have a major potential impact on landscape conservation. The local planning authorities have a highly significant role in protecting the wider countryside, particularly beyond legally designated areas, and in integrating cultural and natural aspects of the landscape.

The various agencies noted above have begun to recognise that they have mutual interests in the landscape which closely overlap, even though the legislative base does not fully yet reflect this. This has led to a number of 'Statements of Intent', such as between Historic Scotland and Scottish Natural Heritage, whereby sister agencies formally recognise mutual aims and agree joint objectives. The trend towards greater integration between the cultural and the nat-

ural heritage at national level is being complemented at local level through integrated approaches within the fields of planning, conservation and land management (see, for example, Berry 1992; Smith 1992; Brown 1995; Jago 1995). All these initiatives spring from the recognition that the cultural and natural heritage are virtually indivisible and that there is unity within landscape (Coones 1992). They are acknowledging both the extent of mutual interests and the benefits of combined research and management.

Many of these initiatives have involved the private and voluntary sectors in landscape conservation, though the extent of their input in Britain is variable. Commercial developers are increasingly called upon to meet the costs of mitigating the effects of their proposals on the landscape, but they are seldom involved in active conservation, though private companies do sponsor conservation to some extent. However, voluntary bodies, such as the Council for the Protection of Rural England and its Scottish and Welsh counterparts and local societies (which often combine natural and cultural interests), have long pedigrees and play an important role in advising on specific issues or initiatives and acting as pressure groups on government: some voluntary groups have banded together under umbrella bodies like the Wildlife and Countryside Links which strengthen their voices. Similarly local communities can influence landscape conservation through an involvement with local government or specific conservation initiatives, though in practice their influence is often unclear. In contrast, private landowners are key players in all conservation objectives and many government schemes are targetted towards encouraging them to adopt conservation-oriented management practices. However the recent White Papers on the rural environment in Britain stress the role of local communities, voluntary bodies and individuals and it is to be expected that their influence will gather strength in future.

#### CURRENT APPROACHES TO CULTURAL LANDSCAPE CONSERVATION IN THE UK

Current approaches to the conservation of the cultural landscape vary slightly throughout Britain. However, one important common principle is that the bodies responsible for the cultural and the natural heritage are beginning to address their mutual concerns in a more integrated way.

The 'New Map of England' is a particularly interesting project (Lloyd 1994, 19-20; Fairclough 1995, 25). This

combines three different developments: English Heritage's initiative to characterise historic landscape through developing a methodology for its identification, description and analysis; the Countryside Commission's Countryside Character Programme, which seeks to map the character of the English countryside on a regional scale on the basis of geology, topography and ecology; and English Nature's programme to define Natural Areas using similar criteria (Fairclough 1995, 22-25). The New Map will therefore take into account historical, ecological and scenic factors in characterising the English countryside and will form a useful basis for assessing the impact of landscape change across the country and identifying needs for protection and management. This project marks an important new departure in landscape conservation for a number of reasons: it is taking a fundamentally integrated approach to understanding the landscape; it is applying these principles to the wider countryside beyond designated areas; and it is developing new methodologies of landscape assessment which may prove to be applicable elsewhere.

The same agencies have also combined to provide planning guidance which advocates a more holistic approach to landscape. Similarly, English Heritage and the Countryside Commission have worked closely together on the Countryside Stewardship Scheme which promotes an integrated approach to landscape conservation and includes provision for the management and restoration of historic landscape features (Jago 1995, 51-6).

In addition, English Heritage have been seeking to develop a more general methodology for historic landscape assessment (Fairclough 1994, 35-7). They have commissioned a number of projects to test different ways of identifying, characterising and evaluating the historic landscape, and intend to produce comprehensive methodological guidance which should be capable of application at a variety of scales in a variety of circumstances. The project in Cornwall, south-west England, has been particularly successful in characterising the historical depth of the surviving field and vegetation patterns throughout the county (pers. comm. N. Johnson. Publication expected early in 1997).

A broadly similar approach is being followed in Scotland. Scottish Natural Heritage is undertaking a programme of landscape character assessments across the country, seeking to provide a basis for decision-making about landscape change. Historic

Scotland, Scottish Natural Heritage and the Royal Commission on the Ancient and Historical Monuments of Scotland have been working together to ensure that historic dimension of the landscape is recognised within these assessments, and examples of historic landscape assessment are now developing within this programme, such as for Orkney. As in England, this collaboration is intended to lead to the preparation of guidelines for historic landscape assessment to complement guidance on landscape character assessment.

Further collaboration between Historic Scotland and Scottish Natural Heritage is leading towards an integrated approach to landscape understanding and management within the wider countryside. This is currently addressing such topics as the proposed Natural Heritage Areas; the establishment of a palaeoenvironmental database; and specific studies, such as marine estuaries and coastal erosion.

The approaches being followed in both England and Scotland emphasise the whole landscape and avoid focussing attention on specifically designated areas. In contrast, a register of "landscapes of exceptional and great historic interest" has recently been produced for consultation which identifies the most important cultural landscapes in Wales. This is the result of a collaborative venture between Cadw, the Countryside Council for Wales and ICOMOS UK (1995) and forms part of the register of landscapes, parks and gardens of special historic interest in Wales. Thirty-six culturally important landscapes, ranging widely in date and scale, have been defined by professional consensus on the basis of specific criteria designed to reflect the historical and cultural diversity of the Welsh landscape (op cit, xiii-xiv). It is intended that the register will aid planning in these important and sensitive landscapes, though the establishment of priorities and resources for their management has yet to be addressed. It is also anticipated that the methodology applied in the selection of these landscapes will have application to the rest of the Welsh landscape (Kelly 1994, 16).

Other initiatives are also leading towards greater integration in landscape conservation: a recent review of National Parks indicated that these should recognise their cultural aspects more explicitly (Edwards 1991, 24); the National Trusts for England and Wales and for Scotland are similarly addressing the concept of cultural landscapes (eg Thackray et al 1995); Environmentally Sensitive Areas integrate cultural and natural aspects of the heritage, though do not

generally involve landscape assessment (Macinnes 1993, 252); while forestry also adopts an integrated approach and can lead to both strategic and tactical landscape evaluation (eg Lee 1995).

#### PRINCIPLES AND PRACTICE

Certain points have emerged from these various initiatives which might have relevance for the conservation of cultural landscapes elsewhere in Europe.

Firstly there needs to be a clear identification and understanding of the resource, and an acknowledgement of the range of disciplines which have a legitimate contribution to make towards cultural landscape conservation. Practical problems lie in collecting relevant data and making it widely accessible, and in providing appropriate specialist advice to policy-makers, planners and land managers. It is vital that an integrated and interdisciplinary approach is adopted from the outset, to make identification, protection and management as straightforward as possible for these various decision-makers. This approach clearly has resource implications.

Secondly there needs to be a process of evaluation and an analysis of the implications of landscape change, to identify priorities for protection, management and development. The approaches taken in the UK are working towards the development of a holistic approach to landscape in which landscape assessments are used as required as a tool for evaluating landscape and assessing the impact of change, and the principles of integrated environmental management are adopted (Bishop et al, 304-5).

Furthermore, the different approaches adopted in England and Scotland on the one hand and in Wales on the other have stimulated debate within Britain about the value of designation in the conservation of the cultural landscape. While designation undoubtedly facilitates the protection of defined areas, it could be seen as an elitist approach which detracts attention and resources from the value of the wider landscape (Bishop et al, 292-3). The objectives of these approaches need not be mutually exclusive (Jacques 1995, 100-1), but there can be little doubt that a focus on designation affects the targetting of resources. The development of methodologies for cultural landscape assessment which can be applied in a range of contexts may eventually facilitate a more flexible response to landscape conservation, in which designation is seen as only one option. Such methodologies will, however, have to balance the need to gain

an overview of the landscape with that of identifying key features within it: the former requires assessment at a smaller scale than the latter and it can be difficult to combine these needs in a single exercise, though the project in Cornwall mentioned above is pointing the way forward here.

At present there is pressure on planners and land managers to synthesise specialist data and take an integrated overview of the landscape when they do not generally have the resource base or time to do this. Moreover, both decision-makers and specialist advisors are more used to a compartmentalised approach to landscape than they are to an integrated approach. The development of easily applicable methodologies of cultural landscape assessment may gradually alleviate this problem, though designation will remain important in the short term. To complement this, however, more effort is needed in education, training and awareness raising about the conservation of the wider cultural landscape, together with a shift of emphasis so that resources are targeted at an integrated approach to the management of the whole environment.

#### CONTINUITY AND CHANGE

The landscape is dynamic and its historical depth is a testimony to the changes that have taken place through time. The challenge of landscape conservation is not to halt the processes of natural change or human development, but rather to manage them in a way which identifies and respects what is cherished within the landscape, maintaining an integrity between past, present and future. At a time when the landscape of Europe is facing unprecedented pressures, the tension between preservation and development is very acute and the need to find a sense of balance urgent.

Balance between continuity and change in the landscape can only be achieved by combining the objectives of protection, development control and active management, and by applying the concept of sustainable development to the cultural landscape. This process involves recognition of the complex strands that make up any cultural landscape and necessitates that decisions be made about what to maintain, where change should be subtle and where wholesale change is acceptable. This process needs to become more integrated and inter-disciplinary than is generally the case and the role of local communities in it needs to be developed. Sustainable use of the cultural heritage raises a number of issues, such as: the



use of appropriate materials; the continuation of traditional management practices; the sympathetic incorporation of existing features within a developing landscape; and ensuring that modern design is sensitive to landscape history. Furthermore, the value of recording significant landscape features should not be forgotten when preservation is not the chosen option.

Cultural landscape assessment may become instrumental in achieving these aims, but such an approach has resource implications and in Britain the resources and the skills base do not yet exist to allow this to become a routine tool of planning and land management; this seems likely to be a problem elsewhere as well. Nevertheless it would seem worthwhile to aim towards ensuring that historical integrity and cultural and natural diversity continue to be reflected in our landscapes as we respond to modern pressures and changes. Perhaps this should be adopted as the key objective for the cultural landscape in Europe in the new millennium.

## REFERENCES

- Baker, D with Shepherd, I 1993 Local authority opportunities, in Hunter and Ralston 1993, 100-114.
- Berry, A.Q 1992 Integrating archaeology and the countryside: Clwyd County Council's approach to archaeological site management, in Macinnes and Wickham-Jones 1992, 155-60.
- Berry, A.Q and Brown, I.W (eds) 1995 *Managing Ancient Monuments: An Integrated Approach*. Clwyd.
- Bishop, K, Philips, A and Warren, L 1995 Protected for ever? Factors shaping the future of protected areas policy, *Land Use Policy* Vol 12, No 4, 291-305.
- Breeze, D.J 1993 Ancient monuments legislation, in Hunter and Ralston 1993, 44-55.
- Brown, I. W 1995 Integrated Environmental Resource Management and the Conservation of the Archaeological Heritage, in Berry and Brown 1995, xi-xiv.
- Cadw, Countryside Council for Wales and ICOMOS UK 1994 *Register of Landscapes, Parks and Gardens of Special Historic Interest in Wales. Part 2.1: Landscapes of Exceptional and Great Historic Interest*. Cardiff.
- Cleere, H 1995 Cultural landscapes as World Heritage, *Conservation and Management of Archaeological Sites*, 1, 63-8.
- Coones, P 1985 One landscape or many? A geographical perspective, *Landscape History*, 7, 5-12.
- Coones, P 1992 The unity of landscape, in Macinnes and Wickham-Jones 1992, 22-40.
- Edwards, R 1991 *Fit for the Future: Report of the National Parks Review Panel*. Cheltenham.
- Fairclough, G 1994 Recent Work in England - English Heritage, in ICOMOS UK 1994, 31-8.
- Fairclough, G 1995 The Sum of all its Parts: An Overview of the Politics of Integrated Management in England, in Berry and Brown 1995, 17-28.
- Hunter, J and Ralston, I (eds) 1993 *Archaeological Resource Management in the UK: An Introduction*. Stroud.
- ICOMOS UK 1994 *Report on a Seminar on Cultural Landscapes*. London.
- Jacques, D 1995 The Rise of Cultural Landscapes, *International Journal of Heritage Studies* 1 (2), 91-101.
- Jago, M 1995 The Countryside Stewardship Scheme: Testing the Way Forward for Integrated Countryside Management, in Berry and Brown 1995, 49-60.
- Kelly, R 1994 The Welsh Experience - Compiling a Register of Historic Landscapes, in ICOMOS UK 1994, 6-16.
- Lee, G 1995 Forestry Management and Archaeology, in Berry and Brown 1995, 97-104.
- Lloyd, R 1994 Recent Work in England - Countryside Commission, in ICOMOS UK 1994, 17-23.
- Macinnes, L 1993 Archaeology as land use, in Hunter and Ralston 1993, 243-255.
- Macinnes, L and Wickham-Jones, C.R (eds) 1992 *All Natural Things: Archaeology and the Green Debate*. Oxford.
- Smith, K 1992 Protected landscapes: integrated approaches to conservation management, in Macinnes and Wickham-Jones 1992, 127-133.
- Suddards, R.W 1993 Listed buildings, in Hunter and Ralston 1993, 77-88.
- Thackray, D, Jarman, R and Burgon, J 1995 The National Trust's Approach to Integrated Conservation Management, in Berry and Brown 1995, 37-47.

## SUMMARY

At a time of great social change when many countries in Europe are breaking away from their recent past, it is important to identify what elements of the landscape should be conserved for the future. This paper examines current approaches to cultural landscape conservation in Britain and highlights principles which might have relevance for countries elsewhere in Europe.

The paper briefly reviews definitions of cultural landscapes and explores the developing relationship between the cultural and natural heritage. It explains the legislative base and organisational framework for cultural landscape conservation within Britain. It explores current approaches to such conservation and draws out key principles which may have value elsewhere. The paper ends with a brief consideration of how to maintain cultural diversity in the face of modern pressures to the landscape.

# Conservation and Adaptive Re-use of Traditional Dwellings for Turistic Purposes through a Preservation Planning Process Case Study: Antalya/Inner Citadel

Emre Madran, Nimet Özgönül

METU, Ankara/TURKEY

## 1. INTRODUCTION:

Cultural properties should properly be utilised in order to be conserved efficiently. Therefore, they sometimes should be objected to an "adaptive reuse" process, and should be equipped with contemporary functions and installations. As far as the new functions and the necessary financial sources are concerned tourism, is one of the "source creating" sectors which also has some negative and positive impacts on natural and cultural heritage.

Antalya has been chosen in order to examine and evaluate various interventions. The city itself is also an important settlement on the Mediterranean coast, due to its historic/traditional urban tissue. The "Inner Citadel" which is surrounded by ancient city walls includes more than 500 traditional dwellings and monumental buildings dating from different periods, and also preserves its traditional urban characteristics. During last 15 years, more than 200 traditional dwellings have been restored and adapted to new uses, and more than 50 new buildings have been built according to the planning decisions. Those activities had negative and positive impacts on both spatial characteristics of the site and social, cultural and economical life of the inhabitants. In this paper, this planning and implementation process will be analysed, interrelations between the authenticity and the interventions carried for adaptive reuses will be discussed, and some guidelines will be proposed for further conservation and reutilization programmes.

## 2. INTERRELATIONS BETWEEN TOURISM AND HERITAGE:

When, one begins to search for the relations between tourism and preservation of heritage, the first and the most essential question should be answered is that: *Is the goal here the preservation of a site for the development of tourism, or is tourism being developed for the preservation of a site?* The ICOMOS International Specialized Committee on Cultural Tourism answers this question making a critical and fundamental assumption that "**conservation precedes tourism**". Their main argument is that, "*conservation is a separate and prior activity that prepares the way for tourism development. If conservation*

*planning is successful, then acceptable, dignified and profitable tourism will follow. By setting the right tone, conservation can contribute to the financial and social progress of a country in partnership with tourism"* (ICOMOS, 1993:2)

### 2.1. The Positive and Negative Impacts of Tourism on Heritage:

- Tourism serves as an agent for development. Tourism can provide various investments for long term benefits for preservation and enhancement of traditional settlements. Most of the owners of the building don't have efficient sources to maintain, to protect and to adapt this heritage to modern way of life. At this point, tourism serves as a source-creating factor, providing modern standards for the people.
- Tourism can protect the environment and can raise the environmental quality: Tourism should offer a well-cared environment to tourists. Tourist feeling himself in a different (historically, aesthetically, physically) atmosphere would ask higher standards to live, in order to accompany the "enjoys" and "comfort".
- Tourism should offer a well-cared environment to tourists.
- Tourism has positive cultural impacts on traditional tissue. Since, one of the characteristics of tourism is the motivation of "curiosity" and "tendency" towards learning about other people live, the traditional tissue is an ideal media, because they reflect the traditional way of life styles and physical qualities of that settlement in a best way. Visitors to a historic town may come for a variety of reasons. In some cases, it is the total historic character and setting of the town that provides the appeal.

Tourism has also negative impacts to the cultural and natural properties:

- Hard tourism requires new large size buildings in or near the historic/urban fabric.
- Mass tourism is not particularly sensitive to the originality of structures or to the scientific accuracy of restoration work.

- Some types of tourism may also cause overloading. Since every settlement has a capacity to give efficient service to tourists without destroying the physical characteristics of it and without changing the daily life of the inhabitants. If this capacity is exceeded by mass-tourism and continuous overcrowding, it creates physical damage on the buildings, and prevents the tourists from enjoying the heritage.
- It is very obvious that tourism may increase the land prices due to rapid development. In some cases, tourism sector will intensively use only a limited part of the traditional urban tissue. This will cause an abnormal increase of land and building prices.
- The tourism sector give rise to a series of transformations which affects the entire social and cultural system. Those transformations are described by Garcia-Nart (1992: 6) as the negative changes of age pyramid; variations in migratory movements and possible attraction of an immigrant population; general increase in the level of seasonal and casual employment; appearance of new, progressive social groups having different types of life-style compared with the local people. The results are changes in social scale, social power and the rules of behavior; undesired changes of the system of values and consumption models. Zeren (1993: 10) pulls the attention to the fact that *"This lack of interaction in long term will cause the lack of curiosity of tourists' for learning local life-styles. This may lead the tourists to buy their own houses to use them for a very limited period of the year. As a result of this tourism, contrary to its dynamic character, may bring on unsteady life to town"*.
- As a result, if the main aim is to improve the interrelations between tourism and preservation, it should be based on well-balanced policies. Those policies will develop the positive features, and disregard or at least minimize the negative ones.

## 2.2. Balance Between Tourism and Preservation:

There are positive and negative aspects of interrelations between any two sectors. It is not possible to eliminate the whole negative factors. On the other hand, those interrelations shouldn't develop only to raise the effectiveness of only one of those sectors. At this point an optimisation-aimed policy should be favoured because of the fact that, especially the preservation and rehabilitation of traditional building stock urgently needs new impetus in order to operate efficiently.

How this balance can be achieved? The first thing that comes into mind is the principle of *"spreading the pres-*

*sure"*. Developing new focal points of interests not only makes it possible to offer visitors new choices, but also reduce the disruptive impact on the historical fabric. Another objective of balancing is the quality of services such as accommodation, food and drink, entertainment etc. When this quality required by tourism is maintained at the highest possible level, the physical damage to the environment is minimized. This is also valid for the buildings that should be subjected to high-quality restoration in order to fulfill the requirements of high-quality tourism. The effect of the quality of the tourists and the identification of a "visitor's profile" for this purpose is another important factor in the balance.

Another element of any balanced policy is the realization of a scheme of which main logo is *"Let the natural and cultural properties shape tourism activities"* Cultural tourism should be preferred to those who are interested in it.

## 2.3. A TOOL TO ESTABLISH THE BALANCE: PLANNING:

The following points are the objectives of a preservation aimed planning process:

- to provide the continuity of cultural and natural properties,
- the integration of those properties with the contemporary life
- to establish a balance between preservation and the social, economical, cultural aspects of the modern life,
- to gain functional attractiveness both to the sites and also the single buildings,
- to provide the support and contribution of local people,
- to use the present resources in a most efficient manner,
- to establish new orientations for the sectors which have interrelations with the natural and cultural properties,
- to preserve the historical and traditional identities of the settlements.

As far as the adaptive reuse of traditional buildings are concerned, one of the most important aims of a preservation aimed planning process is to locate new functions which are in harmony with traditional tissue. This naturally brings the necessity of an evaluation of existing old settlements in order to convey them as an input of the master plan of the whole settlement.

### 3. CASE STUDY: ANTALIA-KALEIÇI:

#### 3.1. General Information and Various Planning Activities

Kaleiçi is the first settlement area of Antalya and has been used continuously since the Hellenistic Age. There are monumental buildings in the area which have been built within the Roman, Byzantine, Anatolia Seljukian and Ottoman periods (the Hadrian Gate, the Hidirlik Tower, the Kesik Minare Mosque, the Alaaddin Mosque, the Yivli Minare, the Pasha Mosque, Turkish baths, etc.). However, traditional residences form the majority of buildings in Kaleiçi and are significant due to their high potential for utilization. This urban texture consists of approximately 700 buildings most of which have been built in the second half of the 19. century and in the first 20 years of the 20. century.

The tourism activities which have begun in Antalya and its region in the 1970s, has gained acceleration with the initiation of *"The Project for the Development of Tourism in Southern Antalya"* which is the first organized tourism project in Turkey. With this project, Antalya has become the most widely used service-providing settlement of the region. As interest in the region focused mainly on Antalya at the end of the 1970s, the texture of traditional residences around the Old Harbor have rapidly appreciated. The area, known as "Kaleiçi", has enjoyed a constantly increasing demand for tourism. This new potential necessitated a document which would put forward the principles for the conservation and reutilization of the area. Thus, the Municipality of Antalya signed a protocol with METU in 1979 and appointed this institution to prepare a development plan. The fundamental principles of *"The Conservation and Development Plan of Kaleiçi"*, which came into force in 1980, is as follows:

- Utilization for touristic purposes shall be promoted for the conservation and usage of cultural properties.
- The scale and formation of new buildings shall be in harmony with the present ones.
- The main features of the present urban pattern (roads, blocks of buildings, squares, etc.) shall be preserved and spaces shall be allocated for new modern establishments such as parking lots, public areas, playgrounds, etc.

In 1991, The Municipality of Antalya determined that the plan needed revision and assigned METU once more for the alterations. The reasons for the alter-

ations can be listed as follows:

- Ever since the approval of the first plan (1980-90), the demands and forms of usage in Kaleiçi have changed,
- After the approval of the plan there has been changes in the principles of the High Council of Preservation of Cultural Properties and at least some of these changes may need to be reflected to the program,
- The notion of the 1980 program was based on boarding houses. However, the tendency of the 1990s is toward pensions of larger scales, hotels and gastronomic activities of all scales,
- The issue of traffic should be reconsidered according to the changing conditions of the city,
- Touristic and commercial activities should be concentrated in certain locations, and measures should be taken so as to promote the conservation of the residential function of Kaleiçi,
- The conditions of new constructions should be reconsidered, and concentrations should be moderated

In the revision program, which came into force in 1992 with the approval of related institutions, the following fundamental principles were adopted:

- Kaleiçi is an area in which tourism has developed and diversified especially after 1985. 90% of the buildings which have been either restored or reconstructed are used for purposes related to tourism. This situation gives rise to a decrease in the number of natives of Kaleiçi and to the deterioration of the social structure. Hence, the regulations related to new construction in particular have been arranged with regard to the consideration of providing less opportunities for tourism so as to retard the transformation and to preserve the usage by natives.
- As far as the restoration of registered cultural properties is concerned, tourism is regarded as a keystone and these buildings may be equipped with touristic functions.
- An urban texture bears its significance not only with its buildings but also with the road pattern and the forms of the building blocks. Therefore, the method in the revision of the program proposes minimum change in these elements.
- Especially regulations which shall permit the participation of local administrations have been

developed.

### 3.2. Changes in The Functions of Buildings and Open Areas in The Area:

In the 1960s Kaleiçi was entirely a residential area along with its retail shops. Some of the buildings were not used 80% of them were occupied by their owners and the tenants used the dwellings for residential purposes, as well. In 1979 when the preparations for the first plan for conservation had begun, the buildings in the area bore residential functions, except for a few boarding houses. The fact that the planning decisions concentrated on touristic utilizations and promoted them, facilitated the transformation which gained acceleration with the year 1982. The functions yielded to the present buildings in Kaleiçi throughout various years have developed as such:

1985-87 : Boarding houses:11, Commercial buildings  
+ Boarding houses: 2, Hotels:4

1987-88 : Boarding houses: 5, Hotels: 2, Commercial  
buildings: 1

1988-92 : Boarding houses: 25, Residences: 10,  
Hotels: 5, Commercial buildings: 7

Within the period between the formation of the plan and its revision, the new functions given to the buildings were mainly that of boarding houses and hotels. The second most common usage is touristic commerce. In the first years, almost nobody had attempted to preserve the residential function of the buildings. However, after 1988 a tendency toward the restoration of traditional buildings for residential purposes had arisen. Yet, this tendency had not spread among the natives of the city, but among those who wished to spend part of the year in Antalya. That is, the continuation of residential functions was still linked to tourism and the traditional dwellings were regarded as "*second residences*".

In the year the program was revised (1991), it has been observed that the traditional residences were increasingly used as boarding houses, hotels, souvenir shops, cafes, pubs, etc. The evaluation of these data leads us to the following conclusions:

- Similar functions have not been established at the pre-defined points in Kaleiçi. This has resulted in the undisciplined utilization of the area.
- That every building could be adapted to any kind of new function is a wide-spread thought, therefore minimum research has been done on the potential of the buildings.

- Whether or not the present infrastructure of Kaleiçi could bear these functions, is another issue which has not been taken into consideration.

- Due to the rapid increase in the demands for utilization, the quality of workmanship has worsened and the control of the restorations has become harder. As a result, the projects of the new constructions are in conformity with the regulations, whereas the implementations do not comply with regulations, but reflect the owner's wishes.

- As the traditional buildings changed hand so as to be used for different functions,

the native population has decreased rapidly, leading to significant social change.

### 3.3. Interrelations between Authenticity and Interventions:

For the study of the relation between interventions and authenticity, as one of the main emphasis of this research, 13 buildings have been chosen. The criterion in the selection of these buildings is the degree to which they have differed from their authentic condition. For this purpose, the following subtitles have been developed:

- those which have preserved their authenticity
  - on the basis of the design
  - on the basis of the workmanship
  - on the basis of the material
- those which have lost their authenticity
  - on the basis of the design
  - on the basis of the workmanship
  - on the basis of the material

The following issues are revealed in the study of the negative and positive sides to the intervention carried out for the restoration and reutilization of 13 buildings in Kaleiçi, which have been completely restored and have begun to be used:

#### 3.3.1. The process of Losing Authenticity:

The loss of authenticity in terms of the design occurs not only during the application, but also in the course of project making. These are generally the spatial arrangements and additions which the reutilization requires. In some cases, modern buildings or spaces with an authentic appearance may come into being with their design, material and construction technique. Such buildings deserve attention due to the fact that they imitate the traditional architecture and misleads the whole "preservation society". Thus, there must be a balance between the principles of desing and the

changes the reutilization requires.

### 3.3.2. The forms of Losing Authenticity:

A frequently observed situation is the renewal of the authentic elements which do not exist today, by means of the old design, material and technique. Such samples lead to theoretical mistakes. Another variation of such situations comes into being when elements which are not present in the authentic structure are taken from other buildings and are used in the restoration. Thus, such features seen in cultural properties are regarded as authentic and therefore cause inaccuracy. Another type of application is breaking down buildings and building in that place "new traditional" ones which have nothing to do with the former one and are mere imitations of them. The final type of application which has been observed is the use of authentic materials and features in the restoration of certain elements without conformity to the authentic design.

### 3.4. Improper Attitudes Regarding the Functional Value of Buildings:

The inadequate studies on the potentials of buildings and the satisfaction with the income derived from the utilization of merely one part of them has resulted in buildings being used below their potentials after their restoration. In such situations a paradox comes into being in terms of the following points.

Traditional residences are faced  
with rapid deterioration

↓  
As they are not utilized

↓  
The reason for this is the fact that they can no longer function for traditional residences, as these buildings have been designed for another way of living and no longer meet the modern needs of the present day.

↓  
Therefore, modern functions must be chosen for the conservation of traditional residences and to prevent the creation of a potential which is not put to use.

↓  
Modern functions have been chosen; yet the buildings are still used below their potentials.

### 3.5. Various Other Points:

- The people except for the experts of restoration (such as the owner, the user, or the manager) can affect the utilization of the building. When this matter is settled within a certain balance, it may yield positive results, as the restoration specialist may not

know the issue as much as the manager. However, the changes done for the sake of the management without informing the specialist, may give great harm to the building.

- Certain procedures named as treatment are not only valid in the process of giving a new function, but also in the maintenance of the building. Thus, we cannot say that such treatments result in the loss of authenticity. Yet, this treatment has to be well defined.
- The treatments required by the function has gained ground in many samples and the building has yielded much of its authentic features for the sake of the function. Such applications have led the way to new terms in the literature of conservation such as "*the new authentic*" and "*the new traditional*."
- Another observation apart from those regarding the physical condition of the building, is related to the present owners and users of the buildings which have been given new functions. Only two of the buildings still belong to their first owners. The changing hand of buildings and the formation of a new kind of "owner" and "manager" who do not fit the social structure is becoming a complicated problem. The other 11 buildings have been bought by people who are not the natives of Antalya. As for the study of the managers, it reveals the fact that only one of them is the first owner of the building. Out of the 12 managers, only 6 of them are the owner of the building and the other 6 have come to Antalya from somewhere else.

### 4. SOME GUIDELINES FOR FURTHER CONSERVATION AND REUTILIZATION PROGRAMS

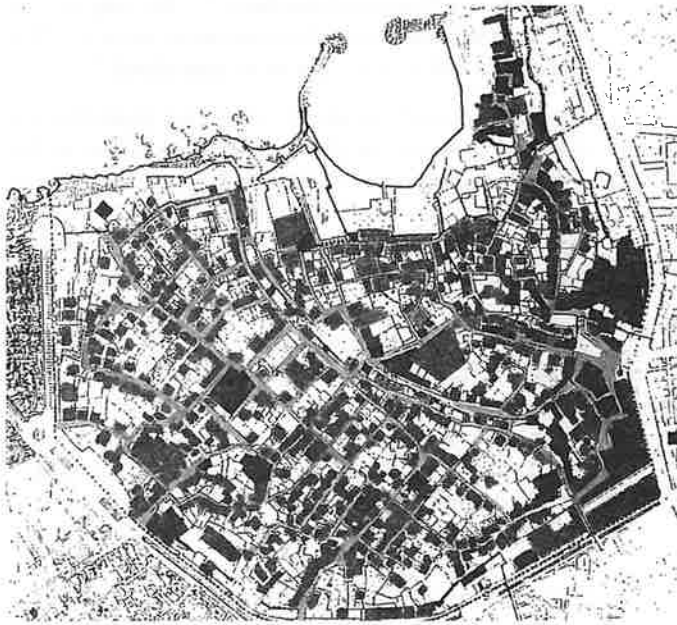
Under the light of the positive and negative data deduced from the implementations in Kaleiçi-Antalya, these points related to the future applications may be put forth:

1. Before giving a function to traditional buildings, a research on the potential of that building and the determination of the functions it can bear are essential. If these are not done, the building will either be loaded too much than it can bear and will inevitably lose some of its value, or it will not be able to carry out the new function well.
2. The fact that most of the buildings which will be adapted to new functions are bought and managed by people who are not natives of that area, gives rise to social problems. Thus, financial and administrative measures must be provided for the actual owners to carry out the restoration and the management of the buildings. A comprehensive restoration-conservation program can only be achieved through the participation of the public.

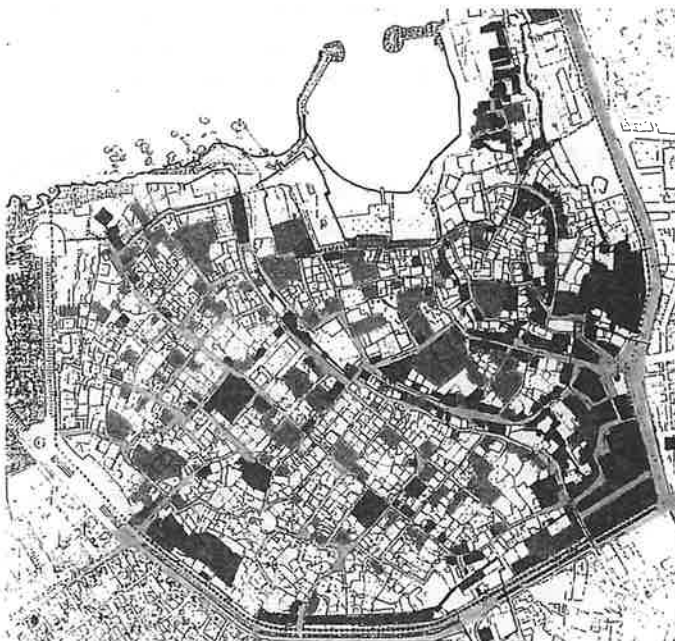
3. Measures for the balance between tourism and conservation must be taken by means of a plan. This plan must consider the physical aspect along with the social and economic aspects of conservation. The plans should allow for changes so as to abate the negative effects of factors such as the changing economic conditions, the new tendencies predominating the region and city, the changes in the way of living, etc. In other words, a *“dynamic”* and *“sustainable”* understanding should be adopted in the formulation of such a plan.

#### BIBLIOGRAPHY:

- Nimet ÖZGÖNÜL; “A Method for Restructuring the Interrelation Between Tourism and Utilisation of Traditional/Historic Settlements”, Unpublished Research Paper.
- The ICOMOS International Specialized Committee on Cultural Tourism; *Tourism at World Heritage Cultural Sites: The Site Manager’s Handbook*, Sri Lanka 1993.
- The Report of the Conservation Plan of Antalya Kaleiçi, Ankara 1979. (Unpublished)
- The Report of the Revised Plan of Antalya Kaleiçi, Ankara 1991. (Unpublished)



- Residence
- Public building and schools
- Touristic accomodation
- Retail



- Touristic accomodation
- Retail and Gastronomy
- Public building
- Culture



## Impact of politics and economic trends of Sri Lanka on historic urban fabric of the city of Colombo<sup>1</sup>

**Dr. Samitha Manawadu, D.Eng (Kyoto), M.Sc. (Arch), B.Sc. (BE), FIA (SL), MCPIJ, MAIJ, RIBA**

*Chartered Architect, Architect Conservator and City Planner,  
Senior Lecturer, University of Moratuwa, Joint Secretary, ICOMOS-Sri Lanka*

The City of Colombo, present commercial capital of Sri Lanka has gradually developed over the years since its inception in approximately a millennium ago, as a roadstead of seafaring Arabians or their Moorish descendants. The development of the city has traversed through several phases of history, including the Regal Administration of Sri Lanka as well as Colonial Occupations such as Portuguese, Dutch and British, before passing on to the administration of an elected government in the middle of the 20th century. The long history of the city had left behind a repository of valuable architectural heritage, to become symbols of a glorious past. However, this Architectural Heritage, the Historic Urban Fabric of the City of Colombo is endangered today as a result of present politics and economic trends of the country. Purpose of this paper is to elucidate the impacts of these trends, and to propose a suitable guidelines and methodology for preservation of them.

### IMPACTS OF POLITICS ON THE FOUNDATION AND DEVELOPMENT OF THE CITY OF COLOMBO:

The analyses of the historic occurrences of the city discloses that the foundation and the development of it has been sustained reasonably by the political visions of the leaders at a particular time in the history.

Unlike other historic cities in the country, Colombo does not hold a very long History. It is not mentioned in any of the historic chronicles of the country. However, Kelaniya, a suburban city in the close proximity, has been referred to in Mahavamsa relating to an incident that took place in Second Century BC. The first reference to the City in a record form goes back to a Chinese record belongs to Fourteenth century.

At the inception, the city had been developing as a roadstead for the Chinese, Moorish, and Arabian sailing boats, and, first settlers seemed to be Moors. The Moorish population had been predominant until the beginning of the 16th century. Though there were not much infrastructure available for development of Colombo as a city, it has given impetus for subsequent generation to do so. Their Maritime activities

might have had influence on Portuguese to occupy and made the city the center of their administration in Sri Lanka.

Portuguese, who were landed in Galle in 1505, sailed to Colombo and were able to meet the King of Sri Lanka at the time who was ruling from the city of Kotte, which was located in the close proximity of Colombo. They were able to convince the king and to get permission to construct a trade post in a higher ground south of the estuary of Kelani River, to facilitate their trade in Indian Ocean. They in turn assured the king, the security and protection against his kingdom from the sea.

Their activities were not in harmony with that of Moors, and disputes and hostile activities were surfaced in a shorter time. Portuguese, with their tactical political visions, were able to convince the King, and were able to get permission to construct a fortification around their trade post for better security and protection from the Moorish settlers. Further, they added few new buildings such as residences of the higher strata of their society and store houses along with necessary infrastructure within the fortification. This fortified city survived for nearly a century, alternately receiving friendly and hostile missions from Sri Lankan rulers.

Next phase of the city's history commenced with the arrival of the Dutch in 1756. The Dutch were able to convince the king against the Portuguese, and gradually captured the maritime provinces. They had fought a war with Portuguese in this endeavour, which brought destruction to the built environment, the historic urban fabric. Consequently, no heritage belonged to Pre-Dutch period could be seen in Sri Lanka, except for few isolated chapels.

The main intention of the Dutch were to expand their trade, thus paid attention to construct buildings and infrastructure facilities which sustained the trade. They were not much interested to spread their religion, thus a variety of non-religious buildings were

1. With special reference to the endangered architectural heritage of the Colonial Period

constructed within cities. They strengthened the fortification of Colombo, replacing the old Portuguese wall of laterite with a much stronger granite stones. They too were convinced by the close proximity of the Regal capital of Sri Lanka, when they were selecting Colombo as their center of administration of the maritime provinces.

Despite the fact that the regal capital of Sri Lanka was shifted back to Kandy, with the commencement of their administration in the maritime provinces, Dutch did not make any attempt to change their center of administration. Most probably, Dutch Rulers might have been convinced by the already developed infrastructure, and other advantages of the City of Colombo.

Colombo was not an exception from the impacts from international politics in the past. Both the French and the British naval forces wanted to establish their bases in Sri Lanka during the latter part of the 18th century, because of the strategic location of the country. Despite both parties had tried to win the favour of the king of Sri Lanka, the consent was extended towards the French. However, subsequently they had shown no interest leaving the invitation to rescue the country from Dutch, to passed on to British. British, with the consent of the king, had captured part of the maritime provinces of Sri Lanka at the end of the 18th century after a brief war in the Northeast. However, with the surrendering of Netherlands to Britain, forced Dutch administrators in Sri Lanka to surrender the rest of the area without any hostile activities. Consequently the administration of the city of Colombo was transferred to British with no hostile activities. This transfer enabled to continue the infrastructure built by Dutch, through the British Period.

Impacts of the political trends on the expansion of the city was visible almost right throughout the British administration. They too, like two previous colonial administrators, selected Colombo as their center of administration.

The importance of the city of Colombo had reached an unprecedented level, after the annexation of Kandyan kingdom by the British rulers in 1815. For the first time in the history of Sri Lanka, Colombo became the National capital as well as the commercial center of the country. This status continued until the beginning of 1980s, until it was decided to segregate administrative functions.

Expansion of Colombo was further encouraged by

another political decision in 1860s. When the British have realized that the threat from the interior of the country was diminished, they have decided to demolish the fortification and allowed expansion of the city. Administration of the city was handed over to an elected body, the first Municipal Council in Sri Lanka, in 1865.

#### **IMPACTS OF ECONOMICS ON EMERGENCE AND DEVELOPMENT OF THE CITY OF COLOMBO:**

The location of the city of Colombo near the estuary of the Kelani River, which flows through the region producing best cinnamon in the country, would have been the primary reason to emerge it as a roadstead for sailing boats, and as a settlement of the Moorish traders. Though the harbour was not a natural or a protected one, it had been using by the Chinese, Arabian and Moorish traders for a long period of time.

The economic advantages and available infrastructure might have encouraged Portuguese to establish Colombo as the center of their Administration for Maritime provinces which were under their occupation. Same reasons might have encouraged their successors, Dutch and British rulers, to select Colombo as their centers of Administrations.

Economic trends have caused major impacts on expansion of Colombo throughout the British administration. In 1871, it was decided to develop the Port of Colombo as the primary port in Sri Lanka, a role which was shared until then by Galle and Colombo. To this effect, a breakwater was constructed in 1885, and consequently naval traffic to the city reached an unprecedented level. With these new developments, needs for trade houses and insurance companies were in rapid increase, and consequently many buildings with fine architectural characteristics appeared in vital nodes of the city.

The rapid economic development, accompanied by success of the British Plantation Industry in Sri Lanka, highly demanded the need of spaces in close proximity, and with easy access to the harbour. It was not possible to confined those facilities within the city itself, and thus allowed some of the city functions to spilt over to neighboring regions.

Mainly developments were sprawled in a southerly direction, because of the easy linkages and transportation from those suburbs. The northerly developments were hindered by the flooding as well as the scale of the Kelani river.

Though the demand for spaces outside the city was met by expanding the boundaries of the city, the provision of them within it was an impossible task. Finally, the spaces were made available by demolition of the fortification, and reclamation of the water body.

Subsequently, as a result of the stable economics and political condition of the country during the British Period, many architectural heritage were constructed within the city.

#### **IMPACTS OF POLITICS ON THE DESTRUCTION OF ARCHITECTURAL HERITAGE OF THE CITY OF COLOMBO:**

The present Political trends have become one of the primary causes in destruction of Architectural Heritage of the city of Colombo. This trend was began almost concurrently with the nominal independence from British administration in 1948.

The administration of the country was transferred to the Government of Sri Lanka with the independence, and those who have served under the British Administration were entrusted to lead the country at the inception. However, a wave of nationalism too began almost concurrently during this period, and reached the climax during the latter part of 1950s. As part of their movement, nationalization of foreign held institutions were took place, transferring rights of former British owners to the organizations and agencies under government control. This trend continued up to the middle of the 1960s, with a slow phase during the latter part of the 1960s, and resurfaced during the early part of the 1970s, in an unprecedented status.

These political decisions, though brought many advantages for the country, unintentionally brought some detrimental effects to the architectural heritage of the city. The privately owned buildings became property of the government organizations, thus reducing the interests of maintaining them in good conditions. Since the government regulations, and other bureaucratic procedures became effective, the maintenance and other necessary improvements were frequently neglected. The organizations were not interested in maintaining buildings as architectural heritage, but wanted to retain them merely to house their offices for the sake of shelter.

The political trends which began during the latter part of 1970s and continuing to date, has brought new form of threat to the architectural heritage of the city. These threats are in two forms. One of them is the new vision of the society, to develop Colombo as a

metropolis of the 21st century, with conveniences as far with Singapore or any other Southeast Asian City. The other is the vandalism brought by the groups, whom have dissociated with main political stream.

The latter has caused irreparable damages to the valuable architectural heritage of the city, several times during the last two decades. The riots in 1983, destroyed several fine historic buildings which could be treated as architectural heritage, which were housing government and private institutions. Situation was aggravated by the occurrences in 1989, eliminating most of the buildings which had enormous history. Colombo was left with several urban blights consequential to these riots.

The other was the detrimental actions of groups who are promoting separatism and its consequential terrorism. The terrorists bombs have destroyed several buildings of immense architectural and historical values during the last decade.

#### **IMPACTS OF ECONOMICS ON THE DESTRUCTION OF THE COLONIAL LAYER OF THE CITY OF COLOMBO:**

Liberalization of economy in the later part of 1970s has been one of the primary cause for destruction of the fine architectural heritage of the city. The large amount of foreign exchange, new materials and alien architectural concepts, along with the increases of assets and wealth have encouraged local and multi-national companies to find venues for their corporate office buildings within the city. They have begun hunt for larger areas, either lands or buildings for commercial activities, accommodations as well as for recreational activities.

As a result of the aforesaid economic growth, two adverse effects can be seen on the historic fabric of the city. One of them is the gradual distinction of residential areas within the city. The other is the appearances of high-rise buildings blocks dwarfing the historical buildings, disregarding the context of the urban fabric. Most of the residential facilities were moved out of Colombo in order to provide spaces for commercial activities within the city. Further, the palatial bungalows located in the residential areas were demolished paving way for flats and other high-rise accommodation facilities. Fine low-rise buildings within the city had to be demolished paving way to construct high-rise commercial complexes. The important residential buildings within the city, which were enjoying large open spaces around them, had to set off part of their lands allowing for new develop-

ment. Even the parliament had to be moved out of the city paving way to develop the old capital towards a moon- functioning commercial capital of the Country.

Willful damages to the building earmarked for conservation has been one of the very prominent feature after the rapid economic growth during last two decades. Few fine colonial buildings of the city were demolished ignoring the cries for their preservation by conservation groups headed by the university students and academics. Some of those buildings were gutted by fires enabling responsible persons to conclude the reason of destruction as an electrical fault. In whichever the way, the consequences are the destruction of fine architectural heritage by means of vandalism.

Demolition of historic buildings in most cases were sponsored by the state organizations. Ignoring the cry for preservation of heritage, several buildings of the colonial layer of the city of Colombo have been demolished paving way for high rise buildings within the historic quarter. In some occasions, certain clauses of buildings regulations were suspended in order to allow construction of inappropriate buildings being built on the site of a historic edifice. The problems of state sponsored vandalism such as above have been aggravated by the non-availability of regulations or building codes which could discourage or prevent such action being taken either by authorities or by the owners.

#### **CONCLUSION:**

The foregone explanation elucidate the impacts of the economics and politics on Historic Urban Fabric of the city of Colombo, both in their constructive and destructive forms. Though the impacts of early days were instrumental in moulding and nourishing a fine architectural heritage, the present trends are mostly detrimental to them. At present, the country is lack of any regulations or rules which could monitor the existence of historic buildings, prevent from their destruction or conserve them for the future generations. The other major constrain is the financial commitments which are needed to take any intervention to protect the heritage.

However, it appears that the awareness of the people for conservation of architectural heritage in general, and preservation of historic urban fabric of Colombo particular are gradually but slowly surfacing up. It has become the responsibility of the scholars, academics and other interested groups to work for this ends, and attempt to create and enhance the enthusiasm of the ordinary people for the conservation of heritage. Despite the fact that the present economics and political trends are far superior to the conservation and preservation movements, the efforts should not be loosened until a new trend is formulated.

## **Community participation in the revitalization of historic districts: The case of the colonial city of Santo Domingo**

**Diana Martínez, Arquitecto, M. Arch., MCP**

*Santo Domingo, República Dominicana*

### **1. HISTORIC BACKGROUND**

Santo Domingo is the first permanent settlement of Europeans in the New World. It is located in the southeast coast of La Española Island, at the corner formed by the Caribbean Sea and the Ozama River. It was founded by Bartolomeus Columbus, Christopher's brother in 1498. The city has played an important role in history since it was the gate to the New World, it was the point of departure to all Spanish conquests and the link between Spain and other colonies.

The city was laid down as a gridiron, a common pattern in Spanish colonial cities, used in Santo Domingo for the very first time in the New World. The framework was filled in by late gothic style buildings providing the ideal setting for the medieval spirit of the colonial city life.

Santo Domingo was the site of the first Cathedral, the first Hospital, the first Viceroyal Court and Viceroyal Palace, the first University, the first Monastery, the first Trading Hall, the first Royal Houses, the first Court of Appeals and the first and unique Tower of Homage in the American Continent.

### **2. PRESERVATION MOVEMENT**

Although the first official document related to preservation in the Dominican Republic dates from 1870, the first physical interventions were made in the 1950's in isolated actions. The milestone of the preservation movement appeared in 1967, when a study of the historic district included an inventory pointing out to all important buildings and their surroundings. A visitors walk was created along the oldest area of the Colonial City linking the Cathedral and the Viceroyal Palace through Las Damas (Ladies') Street. An area that benefited from the restoration and rehabilitation of several important buildings.

Parallel actions were undertaken along some other important streets and buildings surrounding some squares. It was called "fachadismo" (façadism). Some described it as a cleaning up of the façades, others understood it as a partial restoration since it

included a scientific, architectural and archaeological study of the exterior walls.

A new phase started in 1986 when the Oficina de Patrimonio Cultural (Cultural Heritage Office) initiated a program called "Restoration of Colonial Houses". It turned attention to buildings which are not as pretentious as the greater monuments, although they are old, valuable and some of them unique. Their upgrading is generating a more coherent environment and it is stimulating private investment in preservation. As opposed to the 1960's and 1970's most of the buildings are given non-institutional uses. New restaurants, retail stores, guest houses and entertaining facilities diversify the urban environment and help in keeping it attractive.

In addition a group of planning and regulatory instruments were elaborated: the master plan, several ordinances and the "Plan Cuna de América".

### **3. REVITALIZATION**

The sole restoration of buildings, the correct replacement of stones, bricks and mortar does not make an historic district a livable place nor an attractive destination for visitors. It is the "Plan Cuna de América" (America's Cradle-designed by the Organization of the American States - OAS), the first document which introduced in 1989 the concept of "Revitalization" as a definite term which means bringing life back. Despite of all investments made in restoration the Colonial City was unable to be reborn to life.

It is doubtless that what adds life to the urban environment is the human being. Therefore since 1990 the efforts are being oriented towards the different groups which reside (11,000 inhabitants, 2,500 families), utilize and visit the Colonial City (15,000 daily workers and a floating population of 56,000). Therefore an administrative unit was created to perform that task, that is the Oficina de Educación, Turismo y Relaciones con la Comunidad, as an appendix of the Patronato de la Ciudad Colonial (Foundation for the Colonial City of Santo Domingo).

The approach of the 1990's includes complementary programs that are focused on the community resi-

dents, users, employees and individuals that spend most of the day in the historic district. People who benefit from the use of the area but who also have the great responsibility to help in the preservation of a district that was designated as World Cultural Heritage Site by UNESCO in 1990.

A first stage stimulated people to visit and participate in activities through ANIMATION; informing special groups and residents on the importance of the historic district, its monuments and sites through CULTURE AND EDUCATION; and developing a sensibility to the conservation of the ENVIRONMENT and the benefit that it represent to the human being.

The development and results of the first stage prepared the conditions for the second. It provided contact between various groups of the community and the Office, it allowed for spontaneous participation in different activities, it developed confidence and trust between both (Office and community). People from different neighborhoods got to know each other and provided the chance for the Office to gain credibility and to prove the serious intention of its work.

The second stage was devoted to strengthening COMMUNITY PARTICIPATION through formal mechanisms which should be refined along the way. Nowadays all programs co-exist, many of them sharing objectives and in many cases same activities.

#### 4. ANIMATION

This program aims to provide continuing urban activity reinterpreting the Colonial City's traditions and promoting new events oriented towards different age and interests groups. It includes the adequate coordination of a joint program of activities among all organizations within the district to be promoted as a whole.

Experimental periods of events proved that social groups attend activities, as a consequence the Animation Program was started to create a concentrated center of activity within the historic district and a healthy recreational environment. Thus, stimulating visits to the area and strengthening cultural roots.

Animation provides for the celebration of the City's anniversary, activities for Christmas, religious traditions along the Holy Week, and lots of great days to celebrate special themes: National Holidays, International Day for the Monuments and Sites, International Day for the Environment, National

Youth's Day, San Valentines, Mother's Day, Father's Day, Earth's Day, etc.

The City's Anniversary is celebrated as a joint effort among all organizations of the Colonial City. It usually comprises a weekend and part of the previous and/or following week. Sometimes the number of activities have added to more than 90.

Holy Week in the Colonial City includes in one program all the religious events of the 8 actual parishes and churches of the area, enriched by cultural activities such as exhibits, concerts, the traditional Festival of Sweet Beans for Lent (a seasonal dish) a very special kite competition (Lent winds are best for flying kites), and a yearly photographic contest with the Holy Week as the theme.

Christmas in the Colonial City includes choral groups, seasonal lectures, seasonal shows, exhibits of different representations of the Holy Family, community and neighborhood parties, decoration contests among the residents and merchants, concerts, and the celebration of the Egnog Festival, another culinary tradition.

#### 5. CULTURE AND EDUCATION

This area comprises the acknowledging of the Colonial City as a valuable cultural heritage. It includes publicizing its importance through lectures, mass media, direct contact with related associations and organizations and tours for special groups.

Educational programs include children workshops and courses for adults. Children workshops can be classified as both, animation and educational activities. Each one of them rely on arts and crafts related to the correspondent festivity and/or the site or area on which it is taking place. Pictorial puzzles of monuments, replicas of museums collections, topics inspired in the conservation of the environment and selected traditional themes.

To provide for a better and deep understanding of the historic district among those who wish (either by will or by profession) to be aware and informed about the historic and artistic background of the Colonial City, special courses are given to teach the concepts, ideas, efforts and work needed in order to protect the district; to study in detail each one of the areas that contain monuments; to visit and develop awareness of all the heritage displayed in its museums and to understand the traditions that have been and still are

shaping the daily life of the city. All courses have been videotaped and are being edited in order to be used as a pedagogical instrument in the diffusion and understanding of the colonial district.

Sporting activities can be classified as all: animation, cultural, educational, health and environmental. A very special one is the Bicycle Competition Health and Culture. The route is designed along landmarks and historic sites on which, the participants keep answering questions of cultural and historical meaning on a form that is given to them at the starting point. To prevent them from frustration a complimentary booklet is also given out in which all answers to the questions can be found. The latest can be taken home as a permanent source of information.

An annual literary contest among students of all high schools of the country is held in collaboration with UNION LATINA. It chooses a theme from the monuments and sites of the Colonial City of Santo Domingo on which numerous essays are submitted.

## 6. ENVIRONMENT

The environment is understood as the set of conditions that surround living organisms affecting their health, activity and behavior. Nothing can be alive and appealing if it is not healthy. In the urban environment this can only be reached by following simple rules of hygiene, care and cleanness. Such a goal requires an adequate balance of natural and man-made elements, it conceives an adequate setting for all actions: visiting, living, etc.

Far from what it can be understood as environment conservation, in Colonial Santo Domingo it covers much more elementary aspects such as: the collection of garbage, tree planting, respect for the river and others.

Being a city of a developing country (sometimes called third world country), resources are scarce at all levels, financial, administrative, and human. This reflects in the cities and within the historic district. Infrastructure is generally poor and services, such as garbage collection, streets sweeping, security and many other basics (water, energy, etc.), are not given on a regular basis. Sometimes the responsible agencies cannot cope with demand, sometimes users are not as cooperative as they should be aggravating the problem.

Therefore, besides the concern for pollution, noise,

recovery of the river and other issues usually dealt with in advanced societies, elementary ones have to be taken care of by organizations, associations and people.

Several programs were created to look after these aspects, among them one called "Ciudad Colonial Saludable" (Healthy Colonial City), created in 1990 under the orientation of the Pan-American Health Organization, it seeks for the well being of the community and its environment. There is a world net of Healthy Cities around the globe. It is not a requirement to be healthy in order to take part in it but it is a requirement to set objectives, according to local realities, and work to reach them in order to become a healthy city. Thus the Colonial City is geared to lower the level of pollution (air, sound and water), the poor collection and storage of garbage, the lack - qualitative and quantitative - of water, and other problems related to health, delinquency, drugs and alcoholism.

The program has undertaken numerous activities: seminars on Prevention of Cholera and other Diseases, workshops for ambulatory food vendors in order to teach them how to manipulate food free of contamination. Workshops to train health messengers to visit and work within the different 15 communities identified in the area. The work is with residents, volunteers and students from the different high schools of the area, which complete within the program the required hours of social work established by the Ministry of Education before graduation.

As part of Healthy Colonial City a recent "Comprehensive Plan for Adequate Handling and Disposal of Garbage" looks after keeping the Colonial City free of litter, compromising all the groups and institutions related, affected and responsible for it. Educating the residents and users on how to dispose their garbage and the importance of keeping a clean environment. Compiling and distributing out the ordinances and regulations related to the problem and reinforcing police and social vigilance.

In order to upgrade the visual image of the Colonial city, and to provide more vegetation able to absorb noxious elements such as dust, pollution and noise, there is a program to grow, cultivate and multiply Bougainvillea. It stimulates the propagation of this colorful plant on windows, balconies, fences and courtyards through workshops which teach people how to plant and take care of these beautiful plants. It is a very rewarding program which provides satisfaction to residents, charm and joy to the urban



space. It comprises an annual competition which selects the most beautiful plants in the under three categories: residential, commercial and institutional. There is a booklet which is given out freely to the inhabitants of the historic district on how to proceed in order to have beautiful and healthy "Trinitarias" (three petal - local name for the bougainvillea). The movement has been so successful that a new association has been established: "Society of Trinitarias' Lovers in the Colonial City", integrated by people who spontaneously are willing to work on this program.

## 7. COMMUNITY PARTICIPATION

Community Participation is not a tradition in the Dominican society. As a country ruled by a dictatorship for 30 years, its population is used to be given things (paternalism). It is not usually conceived that desired conditions can be reached by joint forces and effort. Nevertheless, with the conviction that community participation is the key to solve very many issues, incremental advances are being made on this area.

The work done on animation, environment and education created natural links between the community and the Office. For about 3 years those friendly relations were developed on the basis of a mutual, unofficial collaboration. In 1994, recognizing the need to enlarge the benefits of reciprocity among all participating groups formal activities were started which included Interinstitutional Meetings, Public Hearings and a systematic approach to strengthen and develop Neighborhood Associations.

Interinstitutional Meetings are celebrated monthly. All associations and institutions of the Colonial City are invited: official agencies, cultural centers, professional and scientific associations, educational, religious and environmental institutions, commercial associations, museums and neighborhoods, all adding up to 80 various representatives of groups and fields. The agenda covers different topics including environmental issues, security and animation. It is an occasion to coordinate activities and make commitments. The last one being a modest monthly periodical collectively published with information relevant to members of the community and visitors.

Public Hearings on specific problems of the Colonial City are celebrated monthly since March 1995 in collaboration with the Dominican Chapter of ICOMOS. These formal meetings are centered on the presentation of a chosen topic developed by one or two ICOMOS members as a diagnosis, usually followed

by speeches of representatives of official institutions and residential communities focusing the same topic from their own perspective. An open debate is opened after the presentations have concluded and the public, representatives or members of groups and associations in the historic center, speak their own opinions and perceptions.

A set of recommendations is the primary result of each public hearing. A special Committee is created for each topic. It is responsible to design a work plan in order to implement all recommendations. Committees are integrated by a technical coordinator - an ICOMOS member -, at least one representative of an official agency related to the topic, 2 to 5 members of the community and an executive coordinator, designated by the Patronato de la Ciudad Colonial in order to facilitate the completion of tasks.

With very few months in office some of the Committees have reached concrete goals such as: implementation of an urban forestry project with native flora at San Anton Plaza, an old and traditional neighborhood (Open Space Committee); a special agreement with the National Appraisers Institute to charge special fees to Colonial City owners and dwellers on valuing their real state (Housing Committee); etc.

In order to stimulate and facilitate community participation in all programs oriented towards the upgrading of the historic center, collaboration was requested to the Oficina de Desarrollo Comunitario (Community Development Office) and a program for the Development of Neighborhood Associations was created. Traditionally the Colonial City, a territory of 1 square kilometer, has been divided into 15 quarters which are named after the most relevant monument located within each neighborhood area. Eight of them corresponding to colonial churches which are still in use, facilitating social cohesion.

Professional work in participation started with a general invitation to join a full day workshop on Neighborhood Organization. The former existing 3 neighborhood associations rapidly doubled into 6 and 3 more are being organized. Since mid 1995 they are undertaking activities, upgrading their environments and educating themselves into community organization. Jointly meetings are celebrated weekly in order to share experiences, learn from experts and coordinate actions. They are convinced that although each neighborhood may have their own problems, they share most of them. They are looking forward to

establish an Organization of Neighborhood Associations covering the Colonial City as a whole, to strongly stand as one and demand attention from authorities on special problems.

As a consequence of this open movement geared to people's participation, different groups are spontaneously organizing to carry out some actions for solutions. One of them a Homeowners Association, a group more committed to the historic district than a regular tenant who may move out. They have made an investment in their dwellings and want to make sure that the area is livable.

### CONCLUSION

The perception of the Colonial City as a place to visit in order to contemplate the colonial monuments has gradually changed and former spectators are now switching into actors, since they may become involved in many activities.

Participation of the groups linked to the area, either by residence, job, business or education is growing. They are organizing themselves as structured entities with demanding and vetoing powers. A process that originally was stimulated by the "Patronato de la Ciudad Colonial", now is running at its own pace. Awareness for educational and environmental issues, relegated in the past to very few residents and users is now a shared attitude.

All groups either by age, interest or occupation are in the process of undertaking specific tasks within the district. This condition is being reached gradually since very many behavioral patterns opposed to education, civic interaction and participation still are to overcome. At the local level goals are clear, most of the problems are created by outsiders and by the inability of service and state agencies to respond to basic needs.

Experience has shown that even when different programs on animation, culture, education and environment are in progress they have become integrated through shared objectives. And most of the time one activity fulfills very many objectives.

The revitalization experience was slow and difficult at the very beginning. As the activities are repeated they become easier to manage, people wait for them and become richer every time by other people's input, through their creativity and suggestions.

The process continues, it may never stop since it is the people who have taken over the commitment to shape a better environment for them and for those who, as users or visitors, come to the Colonial City searching for a better understanding of the past or simply looking for memorable moments.

The Colonial City of Santo Domingo must keep providing the adequate scenario to the social processes that must happen to upgrade its environment and to facilitate the participation of its citizens.

### SUMMARY

The Colonial City of Santo Domingo was a hidden treasure until a pioneer group of scientific conservationists started a systematic program of restoration that brought back old gone images, strengthening its position as a priceless heritage.

The preservation movement acted by establishing priorities. First, paying attention to monuments and sites of special importance and high risk of loss. Later on extending physical actions over their surroundings, linking open spaces and modest buildings within the urban fabric.

But physical rescue did not mean a general and comprehensive upgrading of the historic district. Neither meant a higher quality of life for its inhabitants, nor provided more participation of economic and social forces in its dynamics.

Acknowledging the absence of social groups made the reorientation happen in order to ensure the adequate appraisal of the Colonial City and stimulate their presence. Actions are now turning to the main subject: the human being. This demanded the design of new mechanisms of action to make it more democratic and participative. Under the concept of revitalization, programs on animation, culture and education, environment and community participation are in progress.

To provide for time and space for the people to express their concerns and join forces for a better Colonial City, regular meetings are held among neighborhood associations, regulatory institutions, commercial associations, and cultural agencies. The latest being the "public hearings", a series of meetings organized by ICOMOS technicians and public officials to present their ideas about specific issues (tourism, vehicular and pedestrian circulation, open spaces, housing, use of monuments and sites, administrative structures, etc.), and discuss them with community representatives.

This new stage is so new that it cannot be evaluated yet, but it may be very well said that it is "promising" as the positive response of the community shows.

Preservation is meaningless unless it considers the participation of people. Though they are not preservationists initially it is through their permanent presence, activity, understanding, opinions and aspirations that the dream will be made to come true: a livable and enjoyable Colonial City of Santo Domingo.

**LA PARTICIPATION DE LA COMMUNAUTÉ  
A LA REVITALISATION DES RÉGIONS HISTORIQUES:  
LE CAS DE LA CITE COLONIAL DE SANTO DOMINGO**

**Diana Martínez**  
*République Dominicaine*

**RÉSUMÉ**

La Ville coloniale de Saint-Domingue était un trésor caché jusqu'à ce qu'un groupe de conservateurs professionnels, à vocation de pionniers, ne mette en marche un programme systématique de restauration qui a fait revivre de vieilles images du temps passé et lui a rendu sa condition de patrimoine d'une valeur incalculable.

Le mouvement de conservation a commencé par établir les priorités. D'abord, en consacrant toute son attention aux monuments et aux sites présentant une importance particulière et ayant de fortes possibilités de disparaître à jamais. Ensuite, en élargissant les actions concrètes à leur environnement, reliant les uns aux autres des espaces libres et de modestes éléments au sein du tissu urbain.

Mais la sauvegarde physique n'a pas signifié pour autant l'amélioration générale et en profondeur du quartier historique. Elle n'a pas signifié non plus une meilleure qualité de vie pour ses habitants et elle n'a pas davantage entraîné une participation accrue des forces économiques et sociales à sa dynamique.

La constatation que les groupes sociaux en étaient absents a suscité une réorientation des activités en vue de s'assurer que ceux-ci accordaient toute sa valeur à la Ville coloniale et d'y

encourager leur présence. Les initiatives s'adressent désormais au sujet central: l'être humain. Cela a exigé la conception de nouveaux mécanismes d'action afin de les rendre plus démocratiques et plus participatifs. Dans le cadre de ce concept de revitalisation, des programmes axés sur l'animation, la culture et l'éducation, l'environnement et la participation de la communauté ont déjà commencé.

Dans le but de procurer aux gens le moment et l'espace leur permettant d'exprimer leurs préoccupations et d'unir leurs efforts pour améliorer la Ville coloniale, des réunions avec les associations de voisinage, les institutions régulatrices, les associations commerciales et les organismes culturels ont lieu régulièrement. Les dernières en date sont les "ébats publics", série de réunions organisées par les techniciens d'ICOMOS et les fonctionnaires publics pour présenter leurs idées sur des thèmes spécifiques (tourisme, circulation des véhicules et des piétons, espaces libres, logements, utilisation des monuments et des sites, dépendances administratives, etc.) et les discuter avec les représentants de la communauté.

Cette nouvelle étape est tellement récente qu'il n'est pas encore possible de l'évaluer pour le moment, mais on peut certainement dire qu'elle est "rometteuse", comme l'indique la réaction positive de la communauté.

La sauvegarde des monuments n'a aucun sens sans la participation des gens. Et compte tenu du fait qu'ils ne sont pas des conservateurs de profession, c'est à travers leur présence permanente, leurs activités, leur compréhension, leurs opinions et leurs aspirations que le rêve sera réinterprété et deviendra réalité: une Ville coloniale de Saint-Domingue où il fait bon vivre et où les gens ont plaisir à venir.

## Traditions in Bulgarian legislature for preserving the unmovable monuments of culture

Simeon Nedkov, PhD

*Bulgaria*

The unmovable monuments are among the most endangered of erosion and damages cultural-historical treasures in Bulgarian lands. The atmospheric processes, the human activity as well as the treasure hunting are sources of incessant threat for their existence. However impressive the movable monuments arranged in the expositions of the national local museums are, they can not influence so strongly as The Madar Rider, the fortress walls of Pliska, Great Preslav and Veliko Tarnovo, the Rila Monastery, the architectural ensembles of Koprivshtitza, Bojentzi, Jeravna, Arbanasi, etc. The unmovable monument has the unsurpassed privilege of being "in situ", on the place where it had been created during its historical epoch, and its influence on the visitors is most impressive, for they feel themselves immersed in the historical past of that place, exactly determined by the history. Every movable monument is parted from its natural surrounding and placed in an artificial museum one. That's why it influences the visitor as an actual illustration of a specific historical event, but it doesn't suggest any actual presence.

The rich cultural history of Bulgarian lands has left unmatched by their beauty and historical value unmovable monuments of culture from the deepest antiquity. In the present investigation of the Bulgarian legislation concerning the preservation of the unmovable monuments we will concentrate our attention on the architectural heritage, the ones from the Bulgarian Renaissance in particular, without stopping on the archeological monuments that are a subject of specific and particular legislation bills.

Yet during the Temporary Russian government are laid the bases for the future governmental organisation for preservation of the monuments in the newly liberated Bulgaria. Great is the merit of the Czech scientist Konstantin Irechek, who, as a counselor and minister in the Ministry of the People's Education works dedicatedly for preserving our rich archeological legacy. The first legislative document in that direction is "Temporary Rules for Scientific and Written Undertakings".<sup>1</sup> In the accepted in the year 1888 "Temporary Rules" the major responsibility for preserving the antiquities in our country is conferred upon the government. In Article <sup>1</sup> is directed: "All

undiscovered materials in the mean of ancient objects wherever there are, are possession of the state".<sup>2</sup> The discovered "unmovable antiquities", as they called at that time the unmovable monuments, are placed under the supervision of the local authority and are possession of the government.<sup>3</sup> The problem of giving a permission for archeological diggings as well as for redemption payment for the discovered antiquities are discussed in details. In order to cut short the export of monuments from the country is said expressly that that could be done only with permission from the Ministry of Education <sup>4</sup>.

In the "Temporary Rules" there is no place for preservation of the monuments from the Renaissance, because the time of their coming in power is not so far from that epoch, barely 9 years, and in the eyes of the contemporaries they are not yet historical monuments. Some more decades should pass in order to be they judged on its merit and preserved.

Two years after issuing the "Temporary Rules" is worked out a "Law for Tracing and Helping of Scientific and Written Undertakings".<sup>5</sup> In it are literally repeated the texts concerning the unmovable monuments. Passing the law is pressing, for its violators must be timely punished. At that time huge construction of private houses and municipal buildings takes place in the country and many remnants of castles, churches and monasteries are endangered of complete destruction, because they are convenient free quarries for building materials. That is why in the Law is literally written: "The discovered unmovable antiquities as shrines, castles and the same, wherever there are, must be placed under supervision of the local authority and are possession of the government."<sup>6</sup>

A new, European page in the Bulgarian legislation concerning the preservation of the unmovable cultural monuments is passing the Law for the Antiquities in 1911 <sup>7</sup>. Its authors are renown scientists and educational figures as Ivan Shishmanov, Vassil Zlatarski, Andrei Protich, etc., that have received their higher education in the greatest European universities. That is why we can consider our lawmaking as a European one.

The builders of New Bulgaria in that area have been

acquainted with similar laws passed in Russia in 1826, in Greece in 1833, in England in 1873, in France in 1887 and many other.

In the first article of the Law for the Antiquities in a straightforward way is directed that "All moveable and unmovable antiquities in the kingdom are under highest supervision of the Ministry of the National Education that takes care for their preserving and maintenance."<sup>8</sup> The accepted definition of antiquities is very important. According to the Law for Antiquities are considered monuments, documents and objects of the art from the most ancient times to the time of the liberation of Bulgaria that are of historical, archaeological, artistic and palaeontological importance as for example ancient buildings and remnants, edifices, castles, churches, ...<sup>9</sup>. The description enumerates many other written and physical monuments that have importance of antiquities. It is important to us that in the new Law expressly is written that under lawful protection are "old buildings" erected up to the Liberation, i.e. architectural monuments from the Bulgarian Renaissance.

In a special chapter of the Law for the Antiquities are discussed the unmovable monuments. Here is repeated the statement from the Law passed in 1890 but the text is more categorical - "All unmovable antiquities, wherever they are discovered, are possession of the state."<sup>10</sup> In particulars are solved the problems concerning preservation of the unmovable monuments in cases they are endangered because of construction of new buildings. Only with permission of the Ministry of the National Education building could be done in the vicinity of unmovable monuments, and the opinion of the Commission for the Antiquities must be taken into account.<sup>11</sup>

In the Law for the Antiquities clearly and categorically is solved the problem that excites us now — about the relations between the state and the private person redeemed properties as a result of the restitution. In article 11 is said: "The state, by a decision of the Commission for the Antiquities, has the right to estrange any moveable or unmovable property, no matter public or private, if the object is endangered of demolishing or extinction and the proprietor does not take precautions in a prescribed from the Ministry term to preserve it. The estrangement takes place in accordance to article 19 for the moveable and 26 for the unmovable antiquities."<sup>12</sup> In that way by exact and clear lawful statement is given right to the state to estrange and preserve the most valuable moveable and unmovable monuments, some of them

being the architectural jewels from the Bulgarian Renaissance.

In order to salvage from destruction the unmovable monuments in our country, the Commission for the Antiquities in the Ministry of Education begins to issue in the State Newspaper in 1927 a List of National Antiquities. Among them are the Konstalsaliev, Kandilarov and D. Kostov houses, the churches in Arbanassi, the house of Brother Lafchievi in Drianovo, the houses of B. Daskalov, Angel Kanchev, P. R. Slaveikov and Kazassovi in Triavna, the house of Aleko Konstantinov in Svishtov, the house of Neofit Rilski in Bansko, the houses of Kableskov, Benkovski and L. Karavelov in Koprivshica, etc.<sup>13</sup> It is interesting that in the next issuing of the List of Antiquities N 2 besides particular architectural monuments from the Ancient Plovdiv as the house of Kuiumdgiolu, Nedkovich and so on, are listed as antiquities whole architectural complexes among streets as: "January 4" street from the Wheat Market to its intersection with Church Street, "Doctor Vlado" street from the Lamartin house to Genko Mitov house, and other streets.<sup>14</sup> In the same List are announced as national antiquities the house of Vassil Levski in Karlovo, the house of P. R. Slaveikov in Veliko Tarnovo and the inn of Hadji Nikoli in the same town.<sup>15</sup> It is worth mentioning that in issuing the List for the National Antiquities is stated expressly that "The Law for the Antiquities rests in power also for all antiquities yet not announced via dedicated lists as national ones."<sup>16</sup> In this way is intercepted any possibility for destroying unmovable monuments from unconscientious proprietors or treasure hunters"

The accelerated construction during 30s changes entirely the architectural outlook of many towns in Bulgaria. That is why appears the necessity of accepting new building schemes and architectural regulations, taking into account the preserving of the existing architectural ensembles from the Renaissance in order to be kept the spirit of the passed epoch and the specific appearance of a given village. That is why in the "Edict-law for preservation of ancient buildings in inhabited areas" from 1936 is previewed the preserving of streets and squares that in their shape, way of building, historical past, etc. have architectonic, living or historical mean."<sup>17</sup> It appears that that Law is not well-known among the contemporary protectors of the unmovable monuments because it is not cited. According to us in that law are concerned all sensible problems about preservation of our architectural legacy no matters whose property is a given monument. In the Law from

1936 are stipulated encouragement for their owners - "the preserved in that way edifices, monuments, etc. are free from building taxes and municipal fees..."<sup>18</sup> In order more detailed repairs to be completed the municipality can allot subsidies regarding their budget resources.<sup>19</sup>

For the unmovable monuments having national architectural importance is stipulated gradual redemption payment by the municipality or the state and their conversion into museums.<sup>20</sup> Also is stipulated concordance with special commission in building new edifices in the vicinity of architectural monuments. The goal is not to be disrupted architectural ensemble and not to be obstructed the view to the given monument. Demolishing of unspoiled buildings, monuments, etc. is carried out only under permission of special commission including representatives of the Public Utilities in the Major Board of Directors for the public buildings, roads and public improvement, as well as that of the National Museum.<sup>21</sup> In that way in the middle of 30s is lawfully solved so important for our cultural history problem of preserving the unmovable monuments in our country. For the great responsibility that bore the museum workers of that time indicates their striving to support the Bulgarian law-making on a level of contemporary international requirements.

Unfortunately, today after more than 5 years in discussing the fact that our legislation in the area of preserving the monuments of culture is obsolete and passing a new working law is necessary for intercepting decisively the demolishing activity of the treasure hunters and unpunished smuggling of valuable monuments, almost no one looks to our legislation from before half a century. The aforementioned Edict-law from 1939 is an example for solving the problems about the unmovable monuments and in particular the buildings announced as architectural monuments for today. More detailed that problem is also scrutinized in the created in 1939 Draft for a new Law for Antiquities, but it appears that that Law is unknown for the contemporary lawmakers, despite the fact that it is kept in the National State Archive, located now on 5 Moskovska str., between the Parliament and the Commission of the Culture.<sup>22</sup>

In the motivation of that Draft of 1939 is pointed out that 28 years have passed from accepting the Law for Antiquities and during that time some inconsistencies and omissions not conformed with the reality appeared, in this way hindering its execution. For that reason many valuable historical monuments had not been timely protected and preserved. "The thought

for creation of a more complete, exact and severe law taking into account equally our antiquities and reality for a long time occupies the Bulgarian archaeological circles."<sup>23</sup> The authors of the Draft show also that in the last years is perceived "strengthening of the state's concern for the antiquities" in the European countries and that there is already accomplished modernisation of the existing legislation.<sup>24</sup>

In the Draft is stipulated, as in the old Law for Antiquities, that the highest supervision of all moveable and unmovable antiquities is carried out by the Ministry of the National Education, and the text is extended with "and all church related antiquities and museums, being under the authority of the Bulgarian Orthodox Church."<sup>25</sup> That extension of Article 1 is very topical even today, for the Bulgarian Orthodox Church is striving to redeem its entirely deprived properties, but as for the monuments of the Christian Art the Church is absolutely not ready to preserve end expose them, because there are no restoration specialists in the Church-Historical museum, and besides, there are no funds for restoration and conservation works.

When defining the antiquities in the Draft are mentioned the clock towers, old houses and their yards, fountains, houses and objects related to historical persons and cultural workers, etc.<sup>26</sup> In this way is extended the perimeter of the monuments, protected by the law, related to our architectural legacy and to the lifetime of the Renaissance workers. In order to apply the protection in practice a two-year period of time is envisaged for the Commission for the Antiquities to work out an "inventarization list of all movable and unmovable monuments, that are property of state or public institutions (municipalities, churches, reading houses, archaeological, cultural-educational and religious societies, etc.)"<sup>27</sup>

In two separate articles of the Draft-Law the relations between the church and the state, concerning the monuments, used in the churches, are treated.<sup>28</sup> When that refers to especially valuable Christian monuments, then they may be replaced by precise copies and the originals may be sent to a church or people's museum to be preserved. By these regulation bills the most important problems, arising in the relations between the State and the Bulgarian Orthodox Church are settled in terms of preserving and exposing the Christian monument of art.

The Commission for the Antiquities is delegated to take decisions in the inventarization of the antiquities,

being private possession. They have no right to sell the monuments without the preliminary permission by the Ministry of People's Education. If the proprietor decides to sell them, then the state "has the right to buy them in a period of three months" <sup>29</sup>

The maintenance of the inventarized antiquities is done by their owners. If the monuments are threatened by destruction or damage, then their owners are obliged to inform the People's Archaeological Museum, which is to prescribe the measures for their preservation. The expenses for the preservation and "the conservation are on behalf of the owners of the antiquities..." <sup>30</sup> When the antiquities are threatened by destruction, the State, by decision of the Commission for the Antiquities "has the right to estrange every movable or unmovable antiquity..." <sup>31</sup> As far as the owners of old inventoried houses are concerned, they are free of paying the building taxes and municipal fees, aiming at motivating them to maintain their old appearance. The construction of new buildings in vicinity of unmovable monuments is decided on the basis of the above cited Edict-Law from 1936. <sup>32</sup>

The Draft-Law from 1939 is detailed about the unmovable monuments. It envisages different ownership of the monuments - state, municipal, church, private, etc., and at the same time points out the responsibilities of the owner to preserve the monument, as well as the expenses, which he is make for its maintenance. When the owner doesn't take systematical care of the antiquity and it is endangered of destruction, then the Ministry of People's Education has the right, by suggestion of the Commission for the Antiquities, to estrange the unmovable monument at respectively, to take the necessary cares for its protection and preservation.

The above given examples from the Bulgarian legislation from the end of the last and the first half of this century display a broad legislative programme of the museum workers in Bulgaria. At that time Bulgaria has a modern, European legislation in the field of the preservation of the monuments of culture and museum activity. That is why in the present time it is necessary to turn back to that traditions and taking into account the requirements of our reality to modernize them and to apply them into practice.

## NOTES

1. State Paper, N 31, 19.03.88; 2. The same; 3. The same,

Art.8; 4. The same, Art.18

5. State Paper, N 13, 17.01.1890; 6. The same, Art.8

7. State Paper, N 37, 18.02.1911; 8. The same, Art.1; 9. The same, Art.2; 10. The same, Art.25; 11. The same, Art.27; 12. The same, Art.11

13. State Paper, N 69, 22.06.1927

14. State Paper, N 221, 22.12.1927; 15. The same; 16. The same

17. State Paper, N 135, 20.06.1936; 18. The same, Art.6; 19. The same; 20. The same, Art.7; 21. The same, Art.9

22. CSA, f.177, op.2, a.e.1186, l.281; 23. The same; 24. The same; 25. The same, Art.1; 26. The same, Art.3; 27. The same, Art.8; 28. The same, Art.9 &10; 29. The same, Art.12; 30. The same, Art.13; 31. The same, Art.16; 32. The same, Art.33

## DES TRADITIONS À LA LEGISLATION BULGARE POUR LA CONSERVATION DES MONUMENTS CULTURELS

Simeon Nedkov, PhD

Bulgarie

### RÉSUMÉ

Les profonds changements, économiques et sociaux, qui la République Bulgarie éprouve au début des années 90 touchent négativement la conservation des monuments de la culture. Il faut être actualisée la législation dans ce domaine.

L'exposé est dédié aux traditions à la législation bulgare pour la conservation des monuments de la culture. Maintenant pour la première fois un document très important est introduit en rotation scientifique - le projet de la Loi pour les antiquités à partir de 1939. Les problèmes touchant les monuments sont examinés en détail. Quand on analyse tous les actes législatifs après le Délivrance jusqu'à la moitié de XX-e siècle, il se montre la succession et les riches traditions bulgares au domaine de la législation pour la conservation des monuments.

## ТРАДИЦИИ БОЛГАРСКОГО ЗАКОНОДАТЕЛЬСТВА, СВЯЗАННЫЕ С СОХРАНЕНИЕМ НЕДВИЖИМЫХ ПАМЯТНИКОВ КУЛЬТУРЫ

Д-р Симеон Негков

Болгария

### РЕЗЮМЕ

Глубокие общественно-экономические изменения, происходящие в Болгарии с начала 90-х годов, отражаются негативно на сохранении памятников культуры. Необходимы спешные и решительные меры в актуализации законодательства этой области.

В докладе рассматриваются традиции, имеющие отношение к сохранению недвижимых памятников культуры.

Впервые, в научном аспекте анализирован важный документ-проект к Закону 1939 года о недвижимых памятниках. В этом документе подробно отражены проблемы, касающиеся исторических памятников культуры. Анализ всех законодательных актов от Освобождения и до середины XX века свидетельствует о преемственности и богатых традициях в законодательстве, связанном с сохранением недвижимых памятников культуры.



## Temps libre et patrimoine

prof. Elvira Petroncelli

*Dipartimento di Pianificazione e Scienza del Territorio, Università degli Studi di Napoli "Federico II" Napoli, Italia*

Parmi les grands changements qui marquent notre époque de passage entre XX et XXI siècle, l'influence de l'innovation technologique est sûrement très importante.

Si d'emblée il semble les villes aient subi peu de transformations par rapport aux systèmes de vie devenus très différents, en fait, il est évident que l'introduction des innovations technologiques, idéologiques et relationnelles ait du mal à se faire place dans le système existant. On voit clairement que les nouvelles technologies, notamment l'informatique et la télématique, ont à la fois favorisé une modification graduelle des systèmes de vie et établi un processus de globalisation de plusieurs phénomènes.

Les villes, étant donné les circonstances, sont devenues des incroyables couvoirs et ont fini par accroître les changements sociaux. Petit à petit elles se sont structurées afin en relation aux différentes organisations de la société et à l'étendue des événements.

Il leur faut donc besoin une nouvelle analyse. Les signes de la souffrance de notre habitat sont très évidents et ils amorcent un processus graduel de révision des systèmes de vie où ce n'est pas négligeable la façon de se rapporter avec les autres êtres vivants et le territoire.

L'analyse des besoins humains et des demandes qu'ils déclenchent amène à examiner à nouveau les systèmes d'emploi du "temps" ainsi qu'à considérer quelles sont les influences des comportements culturels et à évaluer l'influence exercée par la diffusion de l'innovation technologique<sup>1</sup>.

La différente conception de l'élément "temps" et l'indépendance, toujours plus marquée, par rapport aux influences de l'extérieur (par exemple l'indépendance des cycles de vie et de reproduction végétale au travers de facteurs naturels) ont favorisé des formes nouvelles d'articuler les activités et donc ont modifié les demandes de la collectivité d'une façon importante.

Le phénomène, même si avec des connotations différentes, apparaît commun à des contextes culturels

très variés et il nous fait remarquer que les grands changements vécus par tous les peuples requièrent essentiellement "les espaces de temps" nouveaux à consacrer à des demandes qui ne soient pas déterminées par des besoins de travail (temps obligé), de déplacement et d'attente (temps logistique), physiologiques (temps nécessité) ou de participation nécessaire à la vie politique et sociale (temps conditionné): le *temps libre* devient ainsi le paradigme nouveau, l'aspiration de tout le monde<sup>2</sup>.

L'attention des entreprises, pour des éventuels débouchés pour ses produits, a causé un standard preordonné d'offres au consommateur sans tenir compte des besoins réels. C'est ainsi qu'on voit même dans le domaine du *temps libre* une incroyable et croissante influence par l'extérieur.

Pendant longtemps la question a été posée en termes de dualisme: *temps libre* et *travail*, l'un en opposition à l'autre ou bien négation de l'autre. L'image du travail, en tant que fatigue d'être, presque opposée aux aspirations de l'homme est toujours présente dans la littérature depuis l'antiquité. Le travail a une connotation négative, une expression de peine qui toutefois trouve souvent une sorte de réévaluation par les "fruits" qu'il permet d'obtenir. Au cours de l'histoire il est possible de trouver des conceptions différentes qui ont déterminé une alternance de rôles. L'homme qui au fil des siècles a donné des valeurs différentes au travail, est en train de chercher pour cela un espace équilibré et bien orienté grâce aussi à des potentialités spécifiques qui lui permettent d'éviter des débordements dangereux dus à des faux objectifs.

Peut être l'opposition forte entre *travail* et *temps libre* a commencé à disparaître lors que le progrès technologique a favorisé la diffusion d'une mentalité libératoire par rapport au travail, vécu autrefois comme fatigue. Cela permet d'opérer pour donner plus de consistance à un *temps de l'homme*.

Si la situation est désormais mûre pour parler de *temps libre* en des termes qui ne soient pas antithétiques au mot *travail*, il faut observer qu'on parle d'habitude encore en termes généraux, mais, à la fois, reductifs en utilisant indifféremment d'autres

mots qui, en effet, ne sont pas des synonymes (loisir, repos, etc.) et qu'en tous cas, la forte tradition culturelle amène même aujourd'hui à employer des expressions toujours opposées à activité de travail.

Il faut peut-être souligner davantage qu'il ne s'agit pas d'un *temps libre de...*, d'un temps "vide" ou à "remplir", mais d'un *temps pour...* où on peut trouver beaucoup de gratifications et des valeurs positives.

La transformation des coutumes sociales, économiques et de production, dans le scénario post-industriel, exerce petit à petit une influence sur la quantité du temps consacré au travail et multiplie la quantité de temps extra-travail. Le phénomène touche toutes les couches sociales et amène à des changements socio-culturels très importants grâce aussi à la diffusion de beaucoup d'initiatives: culturelles, sportives et récréatives. Souvent les actions promues des intérêts économiques l'emportent sur les autres avec la conséquence de la prolifération de politiques visant à remplir le vide du *temps libre* plutôt qu'à considérer ce dernier comme une ressource à utiliser pour satisfaire les exigences réelles de l'homme.

Toujours moins l'homme peut gérer son temps de façon indépendante: la capacité de pénétration du système cause une liberté seulement théorique, même si par l'exaltation de ses mérites, on a le sentiment d'une plus grande liberté d'action. Une spécialisation trop poussée finit par réduire la vraie communication et favoriser l'isolement sous le mirage d'une capacité de se suffire à soi même.

Tout le système actuel semble s'appuyer très fort sur la compétition et l'agressivité, même s'il est sûr que l'homme a besoin de bonnes relations pour grandir et se développer. Il s'agit donc d'une orientation: considérer le temps libre en tant que moment de réalisation de l'être. Dans ce sens, il ne s'agira pas d'un temps qui reste, avec pas beaucoup de valeur, mais surtout de: un'occasion pour voir ses exigences réalisées; un champ d'action qui amène chacun à retrouver son rôle; un temps à destiner à des activités visant à une vie plus agréable; un temps finalement qui puisse favoriser la communication et la socialisation et aider l'individu à adresser ses potentialités aussi pour des objectifs d'amélioration de son environnement<sup>3</sup>.

En effet le système de vie actuel apparaît un des aiguillons à un ensemble de facteurs négatifs: les conditionnements exercés dans le domaine du travail

(qui brident les activités humaines dans des schémas très stricts), des relations sociales (dans la tentative d'arriver à contrôler les comportements), de la culture et des idées (avec les limites et les faux mythes déterminés par les media) finissent pour éliminer beaucoup de débouchés à l'action, sans en établir d'autres, ni satisfaire les exigences naturelles de l'homme.

Dans ce scénario où tout semble être contre la ville, puisque cette dernière a acquis des dimensions qui ne sont plus celles de l'homme, c'est inutile de s'abandonner à des refus tandis qu'il faut s'engager pour retrouver une vieille harmonisation et de l'équilibre dans des temps qui ne soient pas strictement planifiés et déterminés par des exigences biologiques ou de production.

Comme le *temps libre* est le domaine privilégié où faire place à des demandes en mesure d'apporter plus d'attention sur soi-même, l'autre et l'environnement en général, il est important de récupérer des champs d'action nouveaux. Ainsi les composantes qui caractérisent les lieux à soutien des activités du *temps libre* acquièrent une importance très grande, avec la conséquence du rôle de premier plan joué par les vieilles villes.

Dans une phase comme celle actuelle, définie de crise urbaine, il est naturel que la recherche de stratégies soit très forte pour réveiller la ville et orienter son développement. On se pose alors la question suivante: si le *temps libre* est le temps par excellence pour satisfaire les aspirations de l'homme, peut-il devenir une ressource et donc une solution pour une partie des problèmes urbains et des centres historiques? Dans quelle mesure est-ce que des "offres meilleures de services" peuvent contribuer à un développement social équilibré?

En observant rapidement ce qui s'est passé dans les dernières années, on peut relever les grands changements qui se sont enregistrés dans les systèmes de communication et dans les façons d'utiliser les espaces urbains. Pendant plusieurs années les activités administratives et commerciales ont été considérées avec beaucoup d'intérêt en tant que moteur de vitalité dans les zones les plus stratifiées; mais aujourd'hui on peut voir les distortions et les destructions déterminées par ces choix.

Grâce à la diffusion de l'innovation technologique il est très facile d'interpréter la rapidité des changements dans la gestion des activités et donc soit les exi-

gences allocatives et spatiales soit des demandes de la collectivité.

Quand en Europe, quelques décennies après les grandes destructions de la guerre, on a voulu intervenir en isolant les monuments et en même temps en réalisant des reconstructions importantes qui ont fini par déclencher une substitution fonctionnelle graduelle des ouvrages des vieilles villes, avec le seul souci de reconstruire avec des équipements adéquats, souvent on a causé la "mort" de ces zones et leur dénaturalisation. Une sorte de caractère mono-fonctionnel a favorisé l'engorgement pendant des heures et le désert pendant d'autres, tandis qu'une présence articulée des composants aurait stimulé la vitalité et, par conséquent, aurait déterminé une plus grande richesse.

Comme on peut voir dans beaucoup de cas, si la fonction résidentielle permet la continuation d'activités liées à des secteurs commerciaux différents et à des types de services, la présence d'usagers occasionnels (habitants d'autres zones, étudiants, etc) et touristes peut donner des aiguillons importants à la zone.

Le tourisme constitue une valeur importante qui a acquis des connotations nouvelles, entr'entre culturelles. Il représente un potentiel important, positif sous différents aspects, même s'il y a des dangers très forts dus à la diffusion et à la prévarication de requêtes économiques qui souvent exaltent et changent leur spécificités.

Dans ce contexte le ré-usage, en tant que la ré-actualisation du tissu urbain, pourrait amener à des ré-vitalisations positives et devenir une façon pour valoriser le potentiel inexprimé et en découvrir d'autres, mais beaucoup d'attention doit être prêtée à sa définition en identifiant les critères pour orienter les choix.

C'est peut-être un aspect particulièrement important qui fait bien comprendre d'un côté le potentiel à la base de toute opération de récupération et qui va au delà de la création d'un induit social, culturel et économique, et de l'autre les problèmes liés à une évaluation correcte des exigences déterminées par l'introduction de nouvelles activités et par la présence de la masse des usagers.

Face aux tendances omogenisantes qui déterminent une volonté plus forte de retrouver les racines, presque en se liant au passé, il apparaît naturel de penser au rôle que les vieilles villes sont appelées à jouer<sup>4</sup>. Toutefois il ne faut pas sous-estimer le problème que si les villes sont devenues des objets pos-

sibles de jouissance, très souvent elles ne sont pas prêtes pour une telle situation et elles présentent des caractéristiques qui ne peuvent pas être aisément conciliées avec celles de la demande déclenchée.

La situation vécue par beaucoup de vieilles villes peut-être considérée comme un exemple éloquent et aujourd'hui, à partir du moment où le concept de "patrimoine" s'est répandu en renforçant son champ d'action, il est plus urgent de se demander quels problèmes, par exemple, peuvent être déterminés par les zones en friche, les parcs, etc.

L'instabilité causée par le rapide et inévitable changement cause souvent des confusions entre l'idée de "patrimoine" et celle de "mémoire". Notre phase historique requiert cela, ou s'agit-il de regarder, d'une façon moins générale, au mot "patrimoine"?

La situation d'une partie importante des grandes villes est aujourd'hui marquée par les problèmes liés aux zones en friche. Cet abandon, si pour les villes qui ont "faim" de zones est, en effet, une occasion importante pour satisfaire la forte demande des zones de verdure et destinées à des activités urbaines nouvelles, il représente un atout dans le climat général d'attention à la qualité urbaine et à l'environnement afin de satisfaire des besoins désormais mûrs et pendant longtemps sacrifiés. Aujourd'hui c'est ici le chemin à parcourir pour trouver des solutions à beaucoup des problèmes, une fois peu considérés ou presque opposés: activités de travail et temps libre, vieilles villes et zones industrielles, environnement, performances.....

Naples considérée pendant longtemps une ville dans un état de détérioration sans cesse, même si dotée d'un patrimoine historique et environnemental qui garde des traces importantes de plus de 26 siècles d'histoire, a découvert à nouveau sa volonté de récupération grâce à un événement occasionnel: la réunion des G7 en Juillet 1994.

Son histoire et son développement, même si elles ne s'éloignent pas beaucoup de ce qui est considéré le trend de beaucoup des grandes villes, présentent une série d'éléments qui rendent le cas très intéressant et un banc d'essai très significatif.

La richesse et la multiplicité des éléments (résidences, activités productives, réseaux de transport), la complexité de l'évolution historique de la ville et la concentration démographique et urbaine, caractérisent les problèmes de Naples, ainsi que son rôle

dans le contexte régional et territorial. Dans ce contexte très hétérogène il y a des zones qui n'ont pas été utilisées duement et restent étrangères à l'ensemble, malgré leurs caractéristiques propres.

Malheureusement l'absence répétée de décisions sur les programmes urbains et les circonstances ont favorisé des renvois continus et ont facilité les spéculations foncières, multipliant les points de ruptures et de conflits.

L'alternative du choix, entre le développement urbain et industriel et l'abus immobiliers, ont provoqué un agrandissement de la ville, souvent désorganisé et allant à l'encontre des plans établis; le résultat est que la configuration urbaine est plus le fruit de l'"antipiano", qui a conduit à un phénomène de "tache d'huile".

A la déchéance des terrains agricoles s'unit la chute du secteur industriel qui s'est appuyé sur la présence de l'aide d'Etat, rendant plus difficile des actions de reconstructions et de réhabilitation de la productivité. On a une réduction de 50.000 ouvriers.

L'insuffisant développement de l'infrastructure urbaine rend encore pire la situation. Malgré le fait que, pendant les dernières années, la ville ait bénéficié de subventions exceptionnelles sur des projets spécifiques, il y a encore une pénurie très forte dans le secteur tertiaire.

La situation s'aggrave lorsque la conjoncture économique interrompt les flux qui alimentent plus au moins légalement le système.

Dans ce contexte les données actuelles en matière de planification sont: un Plan d'Urbanisme du 1972; une "variante de sauvegarde", approuvée récemment par le Conseil Municipal; une "variante" pour la zone occidentale, approuvées par la "Giunta" (Comité exécutif) et à présent à la discussion auprès du Conseil; une "variante" pour la zone orientale qui est encore en cours de définition.

La stratégie pour un meilleur équilibre vise à proposer le déplacement de certaines structures, de les zones intérieures du centre-ville vers les zones intérieures de la région, mettant en valeur le territoire métropolitain caractérisé par plusieurs quartiers historiques (la vieille ville de Naples est désormais considérée comme un lieu privilégié d'activités culturelles). Certainement il est difficile de fragmenter les problèmes et les solutions relatives. Le débat est aujourd'hui

d'hui très acharné, surtout en relation à la présence des zones en friche. Au delà des demandes des singles individus on se pose la question d'éliminer les signes d'une industrie qui fait partie de l'histoire de la ville et ainsi que des patrimoines environnementaux très importants.

Le problème de la vieille ville pourrait ne pas être considéré trop loin et détaché. Les zones en friche, si pour les villes qui ont "faim d'espaces" représentent une occasion unique, elles renforcent le besoin de redéfinir la distribution des activités dans des plus grands espaces et selon les systèmes hiérarchiques au niveau de la région. Les espaces libérés sont le signe tangible d'un nouveau ordre économique et social qui a parmi ses composantes le nouveau rôle du pôle urbain et indirectement de la vieille ville. C'est ainsi qu'elle peut regarder au futur sous des perspectives différentes.

La vieille ville de Naples par sa vocation naturelle est en mesure de satisfaire aux besoins déterminés par le *temps libre*. On peut classer ces demandes en trois cycles selon la fréquence et la durée: par jour, par semaine, par an.

Si la vieille ville a toujours répondu aux demandes du premier cycle, sans aucun doute, elle a également des particularités pour satisfaire les demandes du deuxième et du troisième, qui, par exemple, concernent des exigences comme les visites culturelles, soit dans la tentative de faire récupérer les racines, soit de donner des nouvelles expériences et connaissances.

Un tel aspect, aujourd'hui plus que dans le passé, ne peut pas être considéré comme détaché des composantes technologiques, économiques et sociales et se reflète sur les changements que l'innovation insère dans les systèmes de communication, en déterminant des changements importants dans les exigences et les expressions de la collectivité.

On ne peut pas considérer le temps libre à l'extérieur du cadre technologique actuel et il est facile de comprendre que toujours plus ce secteur, non seulement subira les conséquences, mais aussi il enregistrera les nombreux changements, soit en ce qui concerne les types de demandes, soit les façons nouvelles d'affecter les services et les demandes allocatives.

Satisfaire les demandes des usagers dans les trois cycles, apparaît donc sous certains points de vue la peculiarité de la vieille ville (et ici ce n'est pas le cas de prolonger davantage), mais il suffira d'observer comment, par exemple, des demandes relatives à manger/boire dehors, à visites culturelles, achats, culte, loisirs, activités sociales et de consulences, pour en citer quelques unes, peuvent trouver une large satisfaction dans la vieille ville de Naples en répondant à des demandes de catégories différentes d'usagers, en relation au cycle considéré.

À côté du patrimoine des bâtiments il faudra donner le poids nécessaire à l'organisation des espaces libres publiques qui, même si très peu considérés, en effet, ils finissent pour en véhiculer la jouissance. Il faut leur donner beaucoup d'attention avec non seulement le souci de rendre les rues et les places aux piétons, mais plutôt de favoriser la participation de tous les usagers au processus culturel commun. Si les zones piétonnières sont un moyen pour rendre à nouveau des espaces aux usagers, pratiquement c'est la définition des tâches et des rôles qui devient très important afin de récupérer leur caractère fonctionnel. D'autre part on ne peut pas considérer un monument comme un bien da mettre en vitrine, il doit retrouver un rôle actif dans le contexte urbain et dans ce sens on pourra parler de vraie jouissance.

La ville est par excellence le lieu des rencontres et cette affirmation est encore plus vraie si on se réfère aux centres-villes: les espaces publics (places et rues).

Peut-être aujourd'hui, selon ce que nous sommes en train d'expérimenter, il est possible de affirmer que c'est fort le lien entre la "perte de valeurs" et la "perte d'identité" et par conséquent le recours à la valorisation du "patrimoine" spécifique de chaque communauté peut être un moyen pour arriver à bloquer ce lent, et par fois même rapide, processus de détérioration sociale qui sûrement (et il ne faut pas le démontrer), c'est un synonyme de violence urbaine.

Une nouvelle lecture des espaces urbains collectifs, au travers de leurs transformations dans le temps, peut aider l'identification de critères pour orienter l'intervention.

Il est important d'opérer, en se référant vraiment aux caractéristiques et aux vocations de la communauté et en même temps au contexte produit par cette communauté au cours des années, dans le but d'améliorer, aussi en termes de qualité, les systèmes de vie et de relation.

## REFERENCES

- 1 Cf. E. PETRONCELLI, *Innovazione tecnologica e tempo libero*, Di.Pi.S.T., Napoli, 1992.
- 2 Cf. E. PETRONCELLI, *Spazi collettivi "nello spazio della memoria"*, Acts du Congrès International "Il progetto nello spazio della memoria: segni, idee e potenzialità", CLEAN, Napoli, 1995
- 3 Cf. E. PETRONCELLI, *Violenza urbana, tempo libero e centri storici*, "UNESCO per la tutela dei centri storici. Napoli patrimonio dell'umanità", Studio Idea, Napoli, 1994.
- 4 Cf. E. PETRONCELLI, *Riuso urbano e recupero edilizio*, Acts du Congrès International "Le mutazioni dell'habitat. Una nuova cultura del recupero", CUEN, Napoli, 1991.

## FREE TIME AND HERITAGE

Prof. Elvira Petroncelli  
Italy

### SUMMARY

Among the great socio-cultural changes, which mark this period of transition between XX and XXI century, the influence of technological innovations is very considerable. Although the new technologies, in particular the informatic and telematic ones, have promoted a gradual change in the systems of life, they have also primed a process of globalisation of many phenomena.

The cities, pressured by circumstances, have become similar to incubators and they have ended by exalting the social changes. Different ideas of the concept of "time" have favoured new ways of articulating activities and thus have completely changed the demands of the collectivity. Free time has assumed new valencies, also in relation to the various cycles. It is in this way that tourism has become a phenomenon with divers features and men have tried to enrich it with various motivations, cultural ones being not last. In such a context the historic heritage has played a primary rôle.

The spreading of economic logic over all fields, also those regarding free time, has favoured many distortions. Market economy has urged the codification of products and the massification of the systems fruition, thus annulling the real possibilities of choice. Towns have again become probable objects of fruition, but they very often are not prepared for such a situation and it is possible they could have characteristics incompatible with those of the demands primed by man.

The situation, in which many historic towns live, can be considered an eloquent example; but, since today the idea of heritage is extending and re-enforcing its range of action, what problems may be created by the depressed areas, the parks, etc.?

Naples, as a bridging town with reference to different developing contexts and endowed with a remarkable historical and environmental heritage, represents an interesting case and the possibilities given by the depression of the occidental area can supply the opportunity for a paradigmatic trial.

**TIEMPO LIBRE Y PATRIMONIO**

**Prof. Elvira Petroncelli**  
*Italia*

**RESUMEN**

En las grandes mutaciones que caracterizan a nuestra época de transición entre el siglo XX y el siglo XXI, sin duda es importante la influencia de las innovaciones tecnológicas. Aunque éstas han favorecido una modificación gradual de los modos de vida, las nuevas tecnologías - especialmente informáticas y telemáticas - han impulsado un proceso de globalización de numerosos fenómenos.

En razón de varias circunstancias las ciudades se convirtieron en incubadores y exaltaron los cambios sociales. La diversa concepción del factor "tiempo" favoreció nuevas maneras de estructurar las actividades y por lo tanto modificó sustancialmente los requerimientos de la colectividad. El tiempo libre ha adquirido nuevos connotaciones de valor, también en relación a los diversos ciclos. De este modo el turismo ha llegado a ser un fenómeno de diversas características y se ha tratado de enriquecerlo con nuevas y múltiples motivaciones, entre las que

sobresalen las culturales. En el contexto el patrimonio histórico desempeñó un papel principal. El dominio de la lógica económica en todos los sectores, incluso en el del tiempo libre, favoreció muchas distorsiones. Las economías de mercado llevaron a codificar los productos y a masificar los sistemas de disfrute, anulando así las posibilidades de elección. Las ciudades volvieron a ser posibles objetos de disfrute, pero muy a menudo no están preparadas para tal situación y pueden presentar características inconciliables con los nuevos requerimientos.

La situación que viven hoy muchos centros históricos puede considerarse un ejemplo elocuente. ¿Cuáles problemas pueden plantearse para las áreas abandonadas, los parques, etc. hoy, en que el concepto de patrimonio ha ido extendiendo y reforzando su radio de acción?

Náples, ciudad en donde se produjeron al mismo tiempo diversos procesos de desarrollo y que está dotada de un patrimonio histórico y ambiental notable, es un caso interesante; la posibilidad que ofrece el abandono de la zona occidental de Bagnoli puede proporcionar la ocasión para una experimentación paradigmática.

## **Problems associated with the creation of a training system for specialists in the sphere of cultural heritage preservation**

**N.A.Potapova**

*Deputy chief Director of Scientific and Methodical Center Assistant Professor the Russian Academy of Art, Sculpture, Architecture Member of the ICOMOS Russian Committee, Russia*

In this report I should like to touch upon some problems of training specialists in the sphere of cultural heritage preservation and consider the nowadays situation in this sphere in Russia.

Undoubtedly, the questions of training specialists for preservation historical and cultural memorials can be regarded as one of the most important problems of preservation of cultural heritage the nowadays world. As any of the scientific directions or branches and the practical activity connected with them, the heritage preservation of let it be governmental structure or creative unions and public organisations, requires highly qualified specialists, competent in the theory and practice of the subject, very often, as for example in the case of governmental structures, obliged to combine together the capacity and experience of governmental employee and good professional knowledge as of general so of the concrete character.

The questions of training specialists for cultural heritage preservation are particularly actual for the states having a multiseular history and numerous memorials of townbuilding, architecture, archaeology, art, history and at the same time having survived the period of negative attitude to the culture of the past, evaluated from the especially ideological the so known "vulgar-sociological" position that led practically sometimes to a mass destroying of cultural heritage objects.

Russia, which possesses an outstanding cultural heritage, due to historical circumstances, was carried away by this process, which lasts nowadays in a sum other modifications. The lack of notion by the state concerning the cultural heritage as being of the components of the national riches its expression in economic and social programs in which there is, as a rule, no separate position for the immovable cultural heritage, finance of its preservation and utilization. For decades it is put in the same position together with theatres, libraries, museums, or, as it happens now, it is equated with the property which brings income. The lack of proper juridical basis, the subjective opinions and decisions of the local authorities and other factors lead to extremely negative consequences.

The situation is greatly aggravated (as in the preceding years) by the lack of highly qualified specialists, mastering the whole complex of problems concerning the preservation of heritage, the ignorance of scientists-theoreticians about realities in this sphere from one side and from the other side the ignorance of inheritance preservation methods used by the governmental employees.

After the World War in the end 1940 in the USSR little by little was formed a system of state organisation for preservation of history and culture heritage. But at the same time no system was created for the training of specialists in this field. As a result the state organs for history and culture heritage preservation were formed from (often without any system) men of different professions and educational level: architects, engineers, artists, philologists, bibliographers, teachers, archivists and soon. In the course of time a part of them acquired practical experience and certain information base. But it is evidently impossible for the greater part of them, in the first place for those who work in the province, to receive a full aspect of knowledge in this sphere and master the complex method of approach to the comprehension and judgement of the problem.

The specialists of the Department for preservation of Moscow heritage, who feel acutely the complexity of cultural heritage problems, spoke already in 1970 beginning of 1980 about the necessity of creation of sub-faculties or faculties in the system of higher education for training of specialists exactly in the sphere of preservation of cultural heritage-archaeology, architecture, history, monumental arts. But during many years it had no response and as a result no real embodiment. It should be mentioned although that in 1980 chair for Preservations of Heritage was organised (now the Russian Humanitarian University) in the Moscow Architect Institute. But it deals mostly in training specialists in art and museum business.



The Chair for Preservation of Heritage in its present state started to be formed only in 1991 in the newly organised Russian Academy of Art, Sculpture and Architecture under the head of the famous Russian artist I.S. Glazunov.

The main problem is to train specialist for the profession of architect and art specialist for work in state and social institutions for Preservation of Heritage, colleges, special investigating and restoring organisations, publishing houses etc.

The 6 years programme includes such subjects as world history, Russian history, church history, literature history, historical subjects, etc. also special art subjects such as world art history, architect history, Russian art history, museum business etc. It also includes special architect subject: architect constructions, restoring materials, restoring projecting architect drawing etc.

So the attempt is being made to give the students knowledge in both art and architecture, such they aren't able to get in the other higher schools because that institutions train either only art specialists or only architects. Besides this programme includes some absolutely new subjects that deal with Preservation of Heritage such as: scientific base of Heritage Preservation. Preservation and restoration of architect and garden park heritage, Russian artistic interior, preservation and restoration of monumental and monumental/decorative heritage, historical cemetery, iconography of historical cities and monuments, economical basis of Heritage preservation, history of Heritage preservation in Russia, law basis of Heritage Preservation, Heritage Preservation management etc.

The programme of each consists of lectures and seminars which include special seminars on ancient Russian architecture, Moscow empire architecture, art culture of Russian country houses, etc. The main subject of such special seminars and practical lessons is to make the students acquainted with intact objects of heritage to teach the students to be able to analyse them, to estimate and study. That's why most of practical lessons take place on definite objects, that is from archeology diggings up on Manezhnaya square to historical objects of city necropolises.

During every special course the student prepare course works (projects) and make reports and referates on the subject of investigation of objects of her-

itage, their systematisation, restoration and use. All of this gives habits in natural and archives and bibliographical investigations, analyse and estimation. As well as two semester study each year there is a summer practice which consists of one to three weeks trips to St. Petersburg, to the towns of Gold Ring to Vologda, Pskov, Novgorod where the students study different objects of heritage and at one to one and a half months work as guards or in some system of restoration.

The base institution for teaching for teaching the students of the chair is Moscow government State Department for Preservation of Heritage. Here in the Centre of scientific documents the first year students take their archives practice. The second year students take their researching practice at the Methodical Centre. Here in funds they work on their reports and referates and together with the specialists take part in real projects for instance in 1994 (deduction and fixation of Moscow War Cemetery 1941-1945).

Since 1993 those who want to enter the institute (this very Chair) have been taking part in competition. The conditions grow harder every year.

This year abiturient should pass the exam in Russian history, Russian art history, foreign language and write a composition. All this helps to choose the best students.

It is necessary to add a few words about the teachers. Most of them are qualified specialists - art specialists and architects working for a long time in state system of objects of heritage or restoration. They do their best to prepare their students for future work, theoretically and practically.

Our Chair plans to organise courses for specialists who want to improve their qualification and work in different cities and districts. But first of all we plan to make new textbooks lecture courses, etc. as well as to make our teaching programmes better.

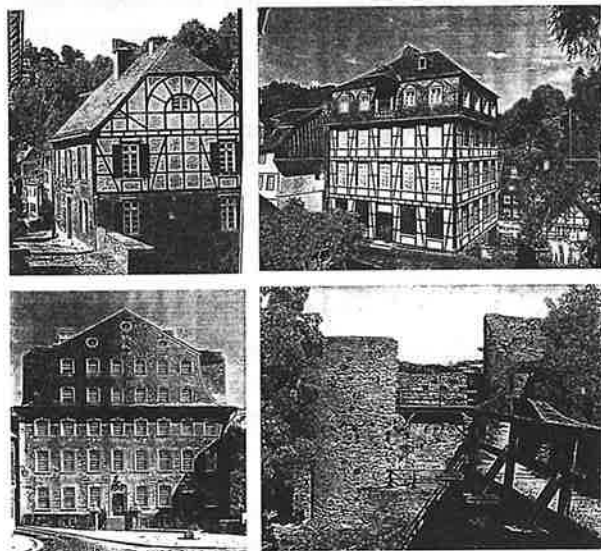
Finally I'd like to say that our experience in training specialists of art heritage is the best and first in Russia. To create I hope it will help of such Chairs in other institutes and colleges. To form higher school science and the new direction of national higher school.

At the same time I hope that our teaching programmes will be interesting for specialists from other countries and we are ready to contemplate all the variants of cooperation in this field.



an sponsors. Everybody in the Rhine area for whom the region was of importance aspired the membership. Representatives of public life, among others, the archbishop of Cologne were appointed honorary members.

In the year 1908 the Rhine Association basically dealt with local regulations, for example those applied in the small town of Monschau/Eifel. During the 9th meeting of preservation of monuments in Lübeck these regulations were discussed.



A conference for "the implementation of an improved construction in city and region" made clear that one not only was devoted to tradition but also desired to have influence in the design of buildings. Therefore early contact was made with the "Werkbund" (an association founded to improve the quality of handicraft and to unite art, handicraft and industrial work) and a combined fair was arranged under the title "Presentation of building design in the Rhine area". At that time the Rhine Association provided a building consultative office for the Rhineland.

Throughout the city exhibition in Düsseldorf in 1912 the Rhine Association represented the department for preservation of local region.

The association permanently financed the renovation of monuments and bought several castle ruins in order to rescue them. But most important of all were the publications. These were always updated and dealt with numerous outstanding subjects for that time. For instance in 1910 a summary appeared of the natural monuments in the industrial city of Elberfeld (today Wuppertal-Elberfeld). Each number of the pamphlets referred to a different region presenting for example castles in the Eifel area, the lower Rhine, building constructions in certain rural areas. The pamphlets retrospectively became important documents of the traditional monuments, which later were destroyed through wars.

As the river Rhine is the central axis of the area of utmost importance it was no wonder, that at an early stage awareness arose of the necessity to keep the Rhine clean and its banks clear, although granted with little success.

During the first World War themes such as "Protection of monuments in war times" and "Design of war monuments" predominated. But also the publication "Cemetery and monuments" appeared.

Thereafter the Rhine Association engaged itself with the consequences which the political upheaval had on the preservation of monuments and local region: this involved for example castles and fortresses such as Brühl, Benrath, Stolzenfels and Sooneck which were part of the crownlands. Later appeared "Architecture after the World War".



In 1924 Dr. Richard Klappheck became the editor of the Rhine Association and rang the changes on important publications such as "Tour of art on the Rhine from Mainz to the Dutch border".

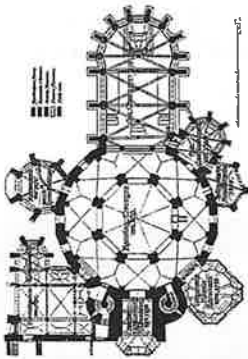
The brochure "The Cologne Cathedral in danger" handled the problem of destruction of stone which is still to the present day unsolved.

In 1926 it was decided to start an own department of nature reserve. Already at this time one was conscious of the need to conserve the landscape around the convent of Maria Laach. This area was and still is threatened by lava excavation.

In 1929 a summary appeared with the already existing nature reserve areas of the Rhineland.

The Rhine Association was a promoter of wandering for youth and started an action altering historical buildings into youth hostels in order to maintain them (for example the fortress Stahleck and Round Tower of Andernach on the banks of Rhine.)

In 1930 was published the study "Excerpt from the history of the Jews in the Rhineland. Jewish cult- and monuments of art. On the 100th anniversary of Goethe's death the book "Goethe and the Rhineland" was issued.



In 1934 the first "Kunststättenheft" (Clemen: Das Aachener Münster) was published, a pocket-book study about scenes of art, a series which is still today particularly enjoyed.

After the Association took the name "Rheinischer Heimatbund" in 1938 - in the same year there appeared a report about the restoration of the Rhine suburb of Cologne - the request for the protection of the Rhine landscape was heard again. The Association became dormant until it was newly founded in 1951 through the initiative of Paul Clemen.



Once again the Association's territory equals that of the former Prussian Rhine Province, although slightly enlarged by Hessian districts.

In the seventies the name "Rheinischer Verein für Denkmalpflege und Landschaftsschutz"

came into being. This name it still bears. There is a reminiscence of the tradition through the title of the pamphlets "Rheinische Heimatpflege". Under this title the pamphlets can be found in libraries in the whole of Germany. Therefore it was decided to dispense with a renewal of the title.

Nevertheless the Rhine Association tries to keep up a modern profile in an ever changing world, without losing its aims to be an advocate for nature and monuments of the Rhine homeland.

Its manifestation is as follows:

The protection and preservation of monuments and nature have obviously always been traditional social matters which is demonstrated by the attitude of the population to the environment. The Association therefore informs its members regularly about environmental problems and sets criterias of judgement as per the motto "one only sees, what one knows", thereby creating motivation and consciousness. The Association attempts in many ways to settle matters through discussions with those who are responsible, by influencing authorities, by alternative proposals and by mobilising the public opinion.

DAS RHEINISCHE BRAUNKOHLENGEBIET - EINE LANDSCHAFT IN NOT!



The activities range directly into the political sphere. Comments against the canalisation of the Mosel, brown coal mining, nuclear power stations, making the Saar navigable, expansion of highways, penetration of landscape by expanding cities or the intended IC-line of the German Railway are proof enough.

Depending on the disposition of the authorities in charge the Association's local members support their justified projects or make new suggestions in case of rejection. The Association sends delegates to committees for the protection of landscape and monuments.

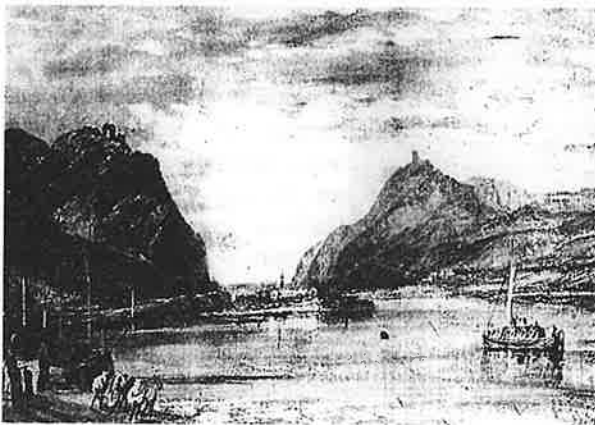
These were the most important activities in the past years: an order was given for cartography of the cone-shaped volcanoes in the Eifel, as since decades the landscape around the convent Maria Laach has been endangered. It initiated a discussion of experts to retain the historical vineyards along the Ahr (arm of the Rhine). The preservation of the cultural landscape is becoming increasingly important. In this field we find the two columns of the Association combining the interests of the protection of monuments and the preservation of landscapes.

Conferences were organised by the Association together with other institutions with the same commitment to nature parks, debated the establishment of further biosphere reserves (example South Eifel), considered structural changes in the rural areas in connection with the effect on utilisation of land and new functions of monuments.

The Association together with the "Heimatbund" commenced a trilogy of "Landeskunde" of the federal state North-Rhine-Westfalia.

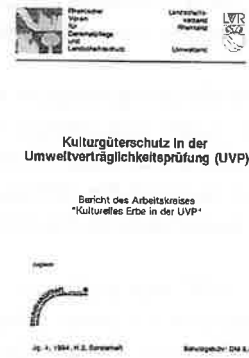
It engaged itself in the field-clearing of the old nature reserve Siebengebirge. The Association publicly called attention to the subject of "environment and tourism". It opposed the expansion of the brown coal mining in the Erft county west of Cologne and the destruction of the cultural landscape.

The protection of the Rhine valley has been an issue of interest for the Association since the beginning. There were in the last years a variety of problematic projects: buildings on top of the well known Loreley cliffs, accumulation of dams for road construction along the Rhine banks in front of historical sites, the removal of mountain slopes on the river side in order to get building material and in so doing endangering existing monuments. These conflicts were mastered with varying success.



The Association endeavours to bring about a Rhine valley conference with the participation of all concerned. Additionally it considers to recommend the Rhine valley, despite its numerous deformations as a World Cultural Heritage because of its tradition, to make aware of its old values and to prevent further destruction. It intervenes professionally against the planning of an north-south IC-railway line specially against its junction to the airport Cologne/Bonn. This line would lead through the "Siebengebirge" and the nature reserve of the Wahner heath.

The Association conducted a team which was engaged with "An environmental compatibility test and cultural heritage". This team for the first time endeavoured to create common principles for the protection of monuments and landscape architecture, with regard to significant districts planning and greater projects. First results of the study are available and can be ordered by those who are interested.



Meanwhile the Association has 6150 members. The managing committee comprises 5 persons assisted by a council of about 25 persons. A manager on full-time basis supervises the office.



The Association published a quantity of brochures of the series "Rheinische Kunststätten" ("Cultural sites on the Rhine") and "Rheinische Landschaften" ("Landscape on the Rhine"). Quarterly appears the magazine "Rheinische Heimatpflege" which has a wide circulation. Besides that from time to time annuals are printed. Once a year a very popular illustrated calendar is issued which depicts motives of the Rhineland.

Regional Associations have developed to which the local members belong. The Cologne Association is the oldest. Its beginnings were in the foundation year of the Association when in Cologne a branch Association was set up, and is with about 1500 members the largest regional branch. The Association has always been linked closeley to the city of Cologne but also has its functions in the surrounding regions.

The activities of the managing committee, including those of the chair woman - the speaker took over this

appointment in 1993 - are exclusively carried out on a honorary capacity. In the variety of tasks, with regard to the significance of the protection of monuments, as well as the preservation of nature and Landscape we have to estimate our possibilities rationally, and set deliberate focal points accordingly in cooperation with other organisations which are also involved in the field of planning, city development and environment.

Occasionally we react spontaneously to hinder ventures, for example in the case of the remains of the Roman forum which were unearthed at the end of 1995 in Cologne. Even though the protest against the site clearance and building over the site failed, it awoke an awareness of the public for the urban archaeology in Cologne. The matter became an issue for the city council and the federal parliament as well. Generally we deal in a different way to promote our intentions towards members and concerned citizens and to enlarge the understanding of environmental matters.

In the past, before the pan-european day of the "Open monument" existed, the regional Association organised special days for monuments whereby it paid special attention to ensembles deserving preservation. At this time there was no regulation in North-Rhine-Westfalia as the later "Denkmalbereich". Meanwhile the conservation of the cultural landscape has become one of the most important topics of the regional Association and for this reason a "round-table" was formed.

Today the "Denkmal des Monats" ("Monument of the month") has become a fixed institution. Special attention is paid to forgotten, neglected or endangered monuments.



We express qualified opinions in the field of culture and forward these opinions to those who are concerned. And this we did in the case of the "Gürzenich" in Cologne, the citizen's traditional festival hall, which was to be remodelled as a congress center thereby totally disregarding the overall artistic value of the complex. This led to

the reinstatement of an authorised procedure to gain a building permit. An activated public finally voted in

our favour. The complex remained mainly intact.

We concentrate our work on compound themes of particular actuality. A series of lectures was held on the history and importance of the Rhine site which were acutely threatened by intended erection of large buildings in front of them. This series was enhanced through contributions regarding skyscraper development, models to create better town sites and the effects of green belts in towns. Additionally we requested a skyscraper concept for the city of Cologne which was designed as a prototype. For the time being this dangerous development has ceased, which we partly reckon to our efforts.



We have arranged discussions on stage about the subject preservation of the "Domplombe", a patched up work situated on the northwest spire of the Cathedral of Cologne, that is a reminder of the last war. It is the intention of the Cathedral's Chapter to restore this "seal" of the war in order to regain the former completeness of the Cathedral. We wanted to avoid, that this happened under cover and unnoticed by the population and in this way we experienced great participation of the inhabitants for the history of the city and their Cathedral.



Even if the decision to restore the seal has fallen - it has been postponed until after the year 2000 - though at least we have achieved that the citizens have become more alert of their environment and the trace of war can still be witnessed for another decade.

The regional Association of the Rhine Association participated intensively in the recent past in a discussion about the relocation of a new museum of medieval art which has a great tradition in Cologne. It has to be removed in favour of an expansion of the museum of modern art, although it was only established in this location together with the latter mentioned museum in the eighties.

We preferred a location near the city hall which is since





the war devoid of buildings, instead of creating a bottleneck with a building around the choir of the Cathedral for which a project already existed.

After tough negotiations eventually the decision was made to accept the location which we had previously chosen.

In the meantime the contest has been determined and the museum will be erected in the near future. We have suggested the building of a Jewish museum on the adjacent site over the ancient Jewish quarter and to make accessible the archaeological zone which is already unearthed. As a consequence thereof a city improvement would be achieved, for when the city hall's renaissance arcades are reinstored its full effect will be accomplished.

Further tasks are still ahead of us, as the remodelling of Cologne's city center based on the present economical situation. Instead of the upper ground parkhouses which are to be used for other purposes, underground parkhouses are to be built. That would mean to endanger ancient witnesses of the city.

We are convinced, that when in poor times of economy cultural matters are much less considered, the citizens should engage themselves all the more intensively.

#### SUMMARY

The Rhine Association for the preservation of monuments and landscape is since its foundation in 1906 as a cultural initiative of citizens - whenever with official assistance of The Prussian provincial conservator Paul Clemen - engaged in environmental preservation. The aims are nearly unchanged: To take influence on the development of the environment over those values which are embodied in monuments of culture, history and landscape.

The protection and preservation of monuments and nature is seen as a traditional social matter which is demonstrated by the attitude of the population to the environment. The activities however often range into the political sphere. The Rhine Association - though obliged to history - tries to keep a modern profile in an ever changing world without losing the aim to be an advocate for nature and monuments of the Rhine homeland.

The two columns of care are combined in the cultural landscape, which is always in danger to be destroyed by different projects as removal of cultural strata to win mineral resources, traffic lines or expanding building projects. The Association criticizes consciousness, sets criteria of judgement, influence

authorities and makes alternative proposals.

One main interest is the preservation of the middle Rhine valley - the axis of the region - though partly spoiled - in its traditional qualities: mountains crowned by castles and ruins, well known as "ensemble" since hundreds of years. A Rhine valley conference is planned.

One wishes a rank in the world heritage list.

The Association is well known because of their publications, for instance "Rheinische Kunststätten" and "Rheinische Heimatpflege".

The regional Association of Cologne is the oldest and greatest, it has ca 1500 members. One knows the value of this old city of Cologne situated on the bank of the Rhine with its unique site. The Association takes care for the remains of the historic town in a time of great pressure of change because of economic depression.

#### LE RÔLE DU CITOYEN INDIVIDUEL, ICI: LES ASSOCIATIONS DE LA PRÉSERVATION DE L'ENVIRONNEMENT

Dr Barbara Precht von Taboritzki

Allemagne

#### RÉSUMÉ:

L'Association du Rhin à la conservation des monuments et du paysage est depuis sa fondation 1906 comme initiative culturelle des citoyens - bien que avec l'assistance du Prusse provincial conservateur Paul Clemen - engagé à la conservation des environs. Les buts ne se sont pas changés presque du tout: Prendre influence au développement des environs au fond des valeurs données par les monuments de culture, histoire et paysage.

La conservation des monuments et de la nature est regardé comme une affaire traditionnellement sociale démontré par l'attitude des hommes aux environs. L'activités cependant arrivent très souvent dans une sphère politique. L'Association du Rhin - bien que liée à l'histoire - cherche à trouver un profil moderne dans un monde toujours changeant mais cependant à ne pas perdre les buts être avocat à la nature et des monuments du pays natal du Rhin. Les deux objets sont liés par la définition "paysage culturel". Celui-ci est toujours en danger d'être détruit par les projets divergents comme enlèvement des strates culturelles pour gagner des ressources minérales, projets des lignes de trafic ou l'expansion des établissements. L'Association crée conscience, donne des critères à juger, discute aux personnes responsables et fait des propositions alternatives.

Une des intérêts capitales est la conservation du moyen Rhin vallée - l'axe de la région - bien que pourris en partie - en qualité traditionnelle: montagnes surmontés de châteaux et ruines, bien connus comme "ensemble" pendant plusieurs centaines d'années. Une Rhin vallée conférence sera lieu. On prépare l'accueil au liste du Patrimoine du monde.

L'Association est bien connue à cause des publications par exemple "Kunststättenhefte" et "Rheinische Heimatpflege".

L'Association régionale de Cologne est la plus vieille et a la plus grande nombre de membres (1500). Ceux-ci connaissent la valeur du vieille Cité de Cologne située au bords du fleuve formant un site unique. L'Association est engagée pour l'existence des restes de la ville historique en phase de grandes pressions à changement à cause de dépression économique.



## **Public Education in the conservation process: Education the public into participating in the protection of their heritage. The case of Mombasa old Town Conservation Project**

**Waziri M. Sadi,**

*B. Arch (NRB), Arch. Cons (ICCRUM), Architect National Museum of Kenya, Kenya*

### **1.0. INTRODUCTION**

#### **1.1. Mombasa Old Town conservation project**

Mombasa Old Town Conservation project was started way back in 1985 as a joint project between United Nation Development Programme (UNDP) as the funding agency, United Nations Educational, Scientific and Cultural Organisation (UNESCO) providing the technical expertise and National Museums of Kenya (NMK) together with the Mombasa Municipal Council as the implimentors. The project mission was to assist in the preservation, presentation and development of the Old Town of Mombasa which is part of Kenya's Cultural Heritage and to promote cultural tourism as a means of attaining this.

Mombasa Old Town was once one of a string of many Swahili settlements along the East African Coast that included Bagamomyo and Zanzibar to the South, Malindi in the central; area with Lamu and Kismayu in Somalia to the North. These were among the many (about thirty) independent states which thrived at the height of the Swahili civilisation; from the 13th through the 15th centuries. Most of these, however have now either fallen into ruins or have been transformed into modern towns with the exception of the old Towns of Mombasa and Lamu.

Because of its strategic position along the East African Coast, Mombasa and through maritime trade it has had a lot of outside influences; by the Portuguese, Oman Arabs, and later the British. These outsiders and ethnic and religious groups which migrated to Mombasa have lived side by side for centuries bringing with them a rich heritage of diverse culture that fill the Island today. Their life patterns and traditions have created a distinct character and culture that defines the Old town of Mombasa.. The most visible aspect of this unique community is a collection of historical buildings dating from the 19th Century and the early years of this one. The homes, shops, government houses and Mosques combine Africa, Arab, India and Europe influences to create a unique architectural character.

In the early 1980's, however, there has been a marked deterioration of the Old Town's buildings and streets. Their worsening condition and unchecked development of many 'modern' buildings around them threatened to destroy the special character and the Swahili culture that is the core of this Kenya's second largest city.

It is recognition of that threat that this conservation project was initiated.

#### **1.2. A case for public education in the conservation process**

The need of education, and a continuous one, in the conservation process can not be over emphasised. The success of any conservation plan is very much dependant on the acceptance and positive response of the local community. The concept of Architectural conservation is still relatively new in Kenya generally and particularly to the residents of the Old Town, and therefore, there is a need to be made to explain the benefits and responsibilities associated with the idea of conservation. The survival of the bulk of our heritage to the present day owe much to the attitude of its custodians- the community and the general public. No Government nor institution can successfully carry out a project of this nature and magnitude without the support of the public.

The effectiveness of public action on the other hand depends primarily on the extent to which the public is educated and informed. It is in vain to expect the possibility of grant money, rules and regulations, however comprehensive in form and objective, to be sufficient in solving the problems created by our society as a whole, more than incitement to action. In order to facilitate that participation, therefore, there is always the need of educating the public on the need of conservation and their subsequent role in the process. Public education thus becomes the ultimate tool: the best insurance for the great custodian of social norms, the average person on the street, to understand and appreciate local historical environment.

## 2.0. PROJECT OBJECTIVES

The project aimed at;

- Making the general public conscious of the historic built environment and awaken an active interest in its cultural, social and economic values.
- Enabling the public participate in the control and development of that environment.
- Making the public aware of its responsibilities in this process.
- Sustaining conservation efforts by NMK

## 3.0. THE APPROACH

In order to successfully execute this program, the following strategies were considered;

- Establishment of the information to be passed to the public- The package: (The community must be made conscious of what architectural/historical/aesthetically environment it has in terms of buildings structures)
- Identification of the "teachers" or facilitation's - The resource people:
- Establishment of the people to be 'educated' - The target groups: (The public is a heterogeneous group with different levels of perception when it comes to heritage issues. There is therefore every need to identifying or rather stratifying the public into groups with common interest. Each group will of course be given a different 'package' with a particular with a particular emphasis depending on a target group's interest, nature and perception of cultural issues)
- Establishment of ways and means or rather medium through which the message will reach the target groups - The vehicle: (The methods of passing information to the public include: the press, television/films/voluntary organisations workshops/Seminar/Panel discussions/exhibitions/publications and post-cards etc.)

Before starting the project, issues has to be decided and acted upon.

### 3.1. Packages

Through experience with the old Town community and the other interested groups, the following materials were prepared:

#### 3.1.1 Brochures

In both English and Kiswahili ( the local language) to explain to residents and visitors on the need of protecting our urban areas.

#### 3.1.2 Maps and Guides

To guide visitors into the historical area.

#### 3.1.3 Exhibitions

Showing the past and present old town for people to appreciate. To show the public efforts being done by organisations like NMK towards conserving the old town. This is quite effective in that it can either be place somewhere permanently or be mobile as the situation might dictate.

#### 3.1.4 Audio-visual Material

The situation in the old town - changes taking place etc. are shown and the reason to reverse the trend is explained. This is an effective package and vehicle which is appropriate for any target group.

## 3.2. Vehicles

#### 3.2.1 Workshop

This becomes necessary when we want to get into details with various target groups. This vehicles was the mostly used in this programme in that it provides a forum for discussion and feed the target groups.

## 3.3. Target groups

The following target group were identified because of interest or role in the conservation process.

#### 3.3.1 The local authority

Conservation in addition to being a heritage concern, its implementation is very much ingrained in Planning. Government planning matters on grass-roots levels rest with the respective Local Government Authorities; Mombasa Municipal Council in the case of Mombasa Old Town. It is for this reason that the Mombasa Municipal Council and the National Museum of Kenya were jointly charged with the implementation of the Mombasa conservation programme. However, it was found out that in as much as the council wanted to be associated with the programme, it was not clear to them what was at stake and what their responsibility was in the process. It was in that background that it was felt that the first workshop was to address this issue.

#### 3.3.2 Professions in the construction industry.

As mentioned above, Conservation in addition to involving other issues, it is also a technical one necessitating services of professionals in the relevant technical fields like Architecture, Town Planning,

Valuation, Quantity surveying among others. It is therefore very necessary to inform the professionals in this field on of the conservation process.

#### *3.3.3 NGO's both private public organisation.*

Conservation should be everyone's concern and the National Museum of Kenya in this case is just providing the lead. It is therefore important that non-governmental organisations, public and private organisations are involved at all stages because some of them may be having a lot of interest in the Old Town.

### **4.0. PROJECT ACTIVITIES**

This education programme was launched in 1994 courtesy of a grant from the African Archives and Museums Project (AAMP) of the Social Science Research Council of U.S.A.

Below is an outline of the activities which took place in this community education programme:

#### **4.1. Preliminaries**

Materials prepared included:

##### *4.1.1 Brochures on old town*

A brochure in English tracing the history of the conservation programme, the urgency of such a programme, what has been so far and what is being projected.

##### *4.1.2 Documentaries*

Preparation and production of a documentary on old town.

#### **4.2. Workshops**

The following is an outline of workshops held in this community education programme:

##### *4.2.1 The role of local authorities in the conservation process*

This was a one day forum with Mombasa Municipal council staff responsible for building matters aimed at: making the Council aware of its responsibilities in the conservation process and prepare staff as resource persons in the education programme.

The workshop theme which took place in April 1995 was: 'Conservation and the Local authorities - The role Mombasa Municipal Council in the conservation process'

##### *4.2.2 A forum for the resource people.*

This was a two day workshop which brought together, scholars, politicians public servants and professionals in fields allied to conservation. The workshop was aimed at: enlighten this group on need of con-

serving the Old Town of Mombasa and what action National Museums of Kenya has taken towards safeguarding and developing that important historical settlement, the constraints experienced in the process and the progress so far. It was further aimed at initiating partnership between the museum and these organisations in the conservation process since conservation should be everyone's concern.

The theme of this workshop which was held in April 1995 and sponsored by the Department of Land Development, College of Architecture and Engineering in the University of Nairobi was: Conservation of Mombasa Old Town In search direction.

##### *4.2.3 The role of professionals in the conservation process*

One day panel discussion with Architects, Town planners, Structural Engineers, Building Technicians etc. and was aimed at making these professionals aware of the conservation building guidelines and bye-laws in place in the conservation areas, prepare them as resource people in the education programme and solicit their views on conservation.

The workshop theme which took place in August 1995 was: 'Architectural Conservation in Kenya: The way forward'

##### *4.2.4 A national workshop on future of Mombasa old Town*

This two day workshop which is scheduled for January 1996 and is to involve scholars, NGO's government agencies and the general public is aimed at: providing an enabling forum for exchange of ideas on the Mombasa Old Town conservation programme since its inception in 1985, mapping out strategies for the future of Old Town of Mombasa;

The theme of this workshop will be: 'The future of Mombasa Old Town'.

#### **4.3. Social survey**

In the beginning of this project a social survey of the community in conservation are was undertaken to determine the level of conservation awareness. A similar is to be done at the end and after comparing with the one, we will be to determine the impact of the whole community education exercise.

#### **4.4. Familiarisation/Educational tours**

In the programme also were included a number of tours the main one being the one made by a joint

delegation of officers from the National Museums of Kenya and the Mombasa Municipal Council in October 1995 to Stone Town Conservation and Development of Zanzibar. This tour was specifically aimed at exposing staff of the two institutions to a similar conservation project and learn of the strategies being employed and the constraints.

### 5.0.0 EXPERIENCES

From the few activities so far, the following trends have begun to emerge:

#### 5.1. The local authority

It became very clear from the one panel discussion between the museum and the Mombasa Municipal Council that in as much as the latter wish to participate in the conservation process, they lack basic information, exposure and training on conservation matters. It also came that in addition to educating the executive arm of the council i.e. the chief officers, heads of department etc. there is a need also of educating the policy makers -the councillors. To address this problem we arranged the above familiarisation tour to Zanzibar.

#### 5.2. The resource people

In this forum the museum explained to this group which it wishes to assist in conservation its approach and difficulties it is undergoing in executing it. There was heated academic debate on various approaches to conservation and at the end of the day it became necessary for the museum to reconsider its approach. This is an issue which is being looked at at the highest level in the organisation.

#### 5.3. The social survey

It came very clearly that most people, especially the elite in the society are aware of the existence of the conservation programme, what is not clear to them are direct benefits such a programme will bring to them.

#### 5.4. The Familiarisation/Educational tour

The tour to Zanzibar was very useful especially to the Mombasa Municipal Council staff who had the opportunity to experience the close relationship between the conservation body and the Zanzibar Municipal Council a relationship which was not satisfactory in the case of Mombasa. The tour therefore helped to bring the Museum and the Municipal Council even closer because those who made the trip were top decision makers from both organisations

### 6.0. CONCLUSION

Conserving a cultural heritage is always difficult. In the case of a conservation of a 'living' historic urban area (area which is still inhabited), for example, it is the residents who are best placed to defend their own culture and the value of their environment; external planners do not possess the same understanding of, and attachment to, this area.

However, the residents of communities in developing countries who are struggling to adequately feed, house and ensure the health of their families, often consider the devotion of time, energy and resources for conservation to be a luxury. Equally, the need to pursue development opportunities which will sustain the local economy at optimum levels can eclipse the urgency of heritage concerns. If conservation is to justify its existence therefore, it must be able to call not only upon technical expertise but also call upon public approval and involvement. In most developing countries it is evident that in as much as the public would like to participate in the conservation process, they have other more pressing issues.

It is therefore very necessary to continuously sensitise the general public and the communities that conservation is a necessity and not a luxury and that it deserves their support. This is because in protecting our heritage, everyone must accept a measure of responsibility within the limits of his or her abilities. The educational programme will be both to enhance awareness and appreciation, as well as to increase knowledge about heritage goals. Heritage protection is everybody's concern, and all should help in one way or another to preserve it, whether in a simple private dwelling or a historic site.

### SUMMARY

It appears that the pressure for conservation of urban historical environment, a practice that has been long evident in the developed countries is becoming significant in developing ones. Urban historical environments, settlements, the buildings and monuments in these areas all form part of a nation's cultural resource and heritage for they illuminate the past life of a country and are indicators of how the ancestors lived, worked and interacted with the environment. In Africa where there is lack of appropriate resources and there are weak institutional capabilities, general lack of awareness of the value of cultural heritage conservation compound the isolation of cultural essential resources.

In developing countries like Kenya, the problem of lack of understanding and appreciation of conservation and the relevance of protecting the cultural heritage is mostly a question of attitude. In these countries the people wish to become what they see as modern; they associate development with modernisation and conservation with conservatism. They perceive

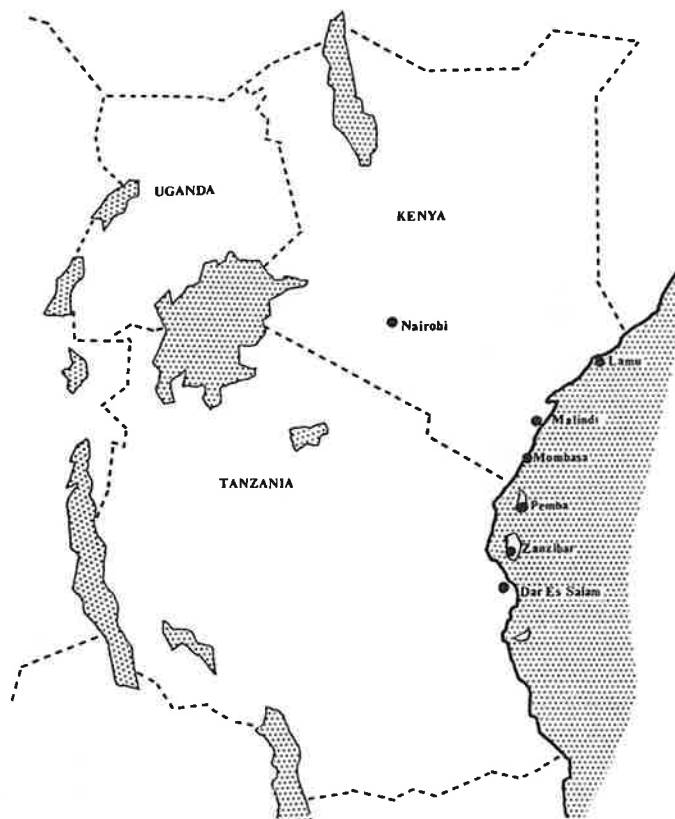
conservation as negative force, one which keeps them at a lower level.

This is happening while it is a proven fact that the dynamism of local initiatives and community solidarity systems, which are amongst the strongest in the world, are impressive assets. It is a well known fact that without the public support, heritage conservation efforts will be in vain. This is so because the survival of the bulk of our heritage to the present day owes much to the attitude of its custodians, the community and the general public at large. No Government or institution can therefore successfully carry out any project of this magnitude and nature without the unconditional support of the public (opinion).

In most of these developing countries, however, in as much as the citizens wish to participate in the conservation process, in

addition to being indifferent to the whole concept, other pressing issues like food health shelter among others tend to put heritage issues down the agenda. In order to facilitate public interest into participating, therefore, public awareness campaign becomes crucial and a necessary exercise.

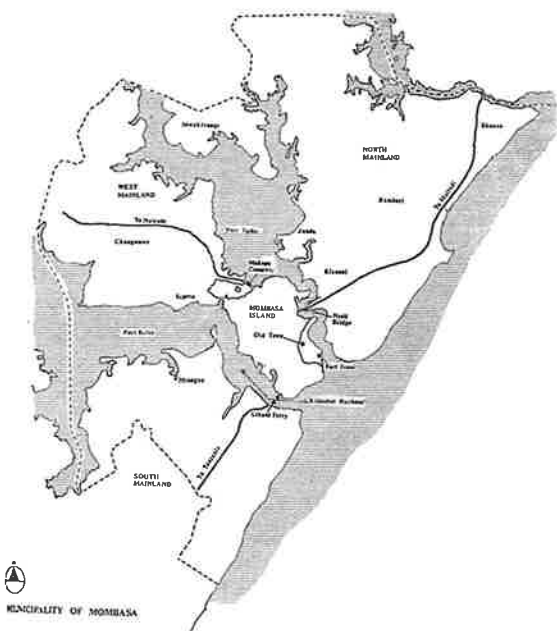
The focus of this paper is to review an on-going community education programme in Kenya using the Mombasa Old Town as a case study. The approach used, programme objectives, activities carried out so far, experiences, potentials and constraints will be examined.



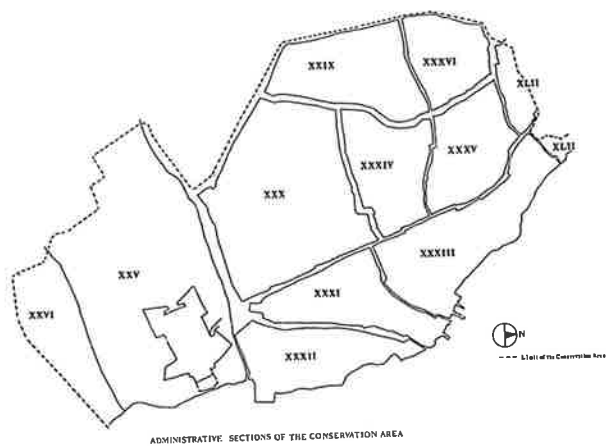
EASTERN AFRICA



MOMBASA OLD TOWN



MUNICIPALITY OF MOMBASA



ADMINISTRATIVE SECTIONS OF THE CONSERVATION AREA

## **Rural settlements and rural landscapes: impact on cultural development and socio-economic policy making**

**Olga Sevan, Doctor of Architecture**

*Member of Board Russian ICOMOS, Russia*

For the recent decade issues of protection, development and enhancement of rural settlements, rural areas and vernacular architecture heritage have received little acknowledgement in Russia. They, as well as rural landscapes, are the phenomena to be regarded only while various other objectives are taken into consideration. Very often politicians and businessmen tend to speculate and make profits on them; historians, writers and intellectuals nostalgically long for the past times; local dwellers consider them from merely utilitarian point of view as nowadays they are mainly concerned with the wellbeing of their own families, local communities and leave aside protection of heritage.

Nevertheless, lately these issues have aroused international and particularly European concern and have become highly important in world and European consciousness: development and enhancement of regional cultural identity, searching for ways of preservation of cultural diversity, for the alternative option to the present process of turning the globe into "one huge village" with one unified language, hardly definable traditions, architecture, etc. Thus, urbanisation, in its turn, encouraged active public movement for ruralisation<sup>1</sup>. Actually, it is the rural areas more than the big cities, with their rivers, fields, plains, woods, villages which comprise the overall of rural landscapes that give the sense of a cultural identity of the country.

Besides, rural settlements present recreational and provisional basis of any country including cities of all types. Consequently, in order to develop urban culture at a full scale high emphasis should be placed on the development of rural culture in the domains of education, production, services, etc. Historic, social, cultural, economic, townplanning, environmental, managerial - these are the aspects that determine the interaction "town - village" at regional level. It is the local problems of specific towns and villages that represent the subject of analysis and decision making in the frames of regional planning.

There is no need to concentrate in full on the apparent problems of Russian villages that lie on the surface; they are: depopulation of certain rural areas and, on the contrary, ethnic conflicts in regions and

places where refugees of the ex-USSR republics have come to settle; deficiency of contemporary social, engineering, transport and other infrastructures and systems of communication, closing of social clubs and libraries; constant demolition of monuments, in their number samples of cult architecture heritage with the rare exception of those which have been taken under care and protection of the Church. The after-effects of extremely tense situation of degradation and stagnation, unemployment, decline of the once strong kinship structure, etc. - all these factors are likely to be weakening to vitality of Russian society.

Contemporary reorganisational processes in rural areas related to land use and economic regulations such as redistribution and misappropriation of rural property will undoubtedly hinder rural development, as they are not directed at protection and enhancement of rural sites. Simultaneously a spontaneous powerful trend is rapidly coming into force when arable lands are being excluded from land use, swallowed up by cities and used for purposes not tied with a broad concept of agriculture. We mean by these construction of dachas and "second homes" for city inhabitants, ailing industries in close vicinity to inhabited areas. At the time when old deficient social and engineering infrastructures receive no or very little improvement, these additional tensions exert huge loads on much suffering villages and their residents<sup>2</sup>.

Actually, concepts of district planning should envisage and take into account objectives of regional planning, though in fact fast changing situation and lack of Land Legislation do not make it possible to provide proper and reliable control and care of the local, more that often unauthorized, development of settlements. Local governments, either for the sake of gaining personal profits, or in the attempts to swell local budgets, take the initiative of making priorities of land distribution within the frameworks of municipal areas. Mainly this is being made without reference to the general concept of the development of settlements. This can be observed in other countries too.

This very often causes deformities like including surrounding villages into the territory of town with the aim



of increasing a historic town area (small town Zvenigorod, Moscow region). It has a negative impact on living standards of village residents as, despite certain advantages, it lowers its level due to higher taxes, transport problems, etc. The town in its turn suffers from suburbanisation, acquires features of countryside image, introduced by integrated village people, loses its town distinctiveness and architectural peculiarities.

It is evident that lack of reasonable sound policy in this sphere might cause the loss of management position over the processes of development and construction within the frames of settlements and in neighbouring areas. Further on it might cause destruction of cultural landscapes, soil erosion, forest death, etc. All this is most pronounced in areas which have undergone profound urbanisation. Still every coming year sees more and more lands swallowed up by housing construction sites. Review of foreign data reveals that in many European states similar processes can be observed.

Architectural and spatial issues of shaping image of rural settlements are most apparent in suburban areas: faceless modern quarters or, on the contrary, "beautified" pompous dwelling houses, their size, construction quality and style not corresponding with the surrounding landscape. New social class of city inhabitants eager to become real estate owners do not give much thinking to future maintenance problems of their country houses: expensive heating, security, transport, etc. As a result, most of these buildings either might never see the stage of completion, or remain unoccupied.

Nevertheless, the new trend of "prettifying" and tasteless house construction that have disfigured our villages is not - or rarely - the fault of the residents. It seems that the people who should be criticised are local authorities, decision makers in charge and also planners and designers whose projects turn Russian villages into recreational zones with no account of proper infrastructural and services networks. On the contrary, the movement for preservation of traditional peculiar features of the habitat, to blend as much as possible new methods of construction and renovation with local environment and life style of residents, deserves encouragement and approval.

Rural areas are an important element in the notion of cultural identity of the population of any country. Yet up to now, they have not been viewed as a space to be preserved in its entirety, not only traditional local

architectural styles and patterns but even diversity of cultural landscapes have been underestimated. Each farmhouse, a group of them, the overall settlement - is not just a living space, but a cultural milieu for business with ecological, economic and social functions. Any decisions related to building and renovation have direct and indirect impact on its economic functions. Therefore, modern renovation of farmhouses should take into consideration general directions of agricultural, industrial and other policies at the regional and local levels. The objective is preservation of local identity not only of specific buildings but the overall settlement and, consequently, the image of the region and the whole country.

Besides, in many European states a concept of sustainable development of landscapes is being recognized and much appreciated where landscape is viewed as a means and a precondition for high quality living and presenting social and natural capital most significant for labour activities and recreation. Economic assets of such landscapes are the capacity to provide basis for development of tourism, construction of recreational centres, social clubs, restaurants, etc. Tourism is a capital intensive industry and requires high foreign capital investments for the purpose of renovation of monuments, public facilities, recreation, etc., further development of these processes being blocked nowadays by growth of crime, infrastructure deficiency, etc.<sup>3</sup>

As the result of the above problems emergence of new attitudes and new socio-economic constraints have reinforced for the people in rural areas of Russia the loss of identity and feelings of uncertainty as compared with city residents. The fact that many decisions are taken by "strangers", especially in regions harbouring too many outsiders, has meant that the village community and its social system no longer appear viable to its individual members, the consequences being the feeling of inadequacy, resignation and lethargy. Therefore, one can hardly expect active participation in public activity and self-government. The rural communities and local governments demonstrate weakness in policies struggling to gain infrastructure, communications, landscapes, natural resources, actually for their own social habitat and in this fight strong developed neighbouring town gains the upper hand. This phenomenon can be observed in other countries too.

Stagnation and negative processes in socio-cultural and economic spheres of rural areas confront decision and policy makers - governments, authorities at all lev-

els, planners, political parties and public sectors - with an urgent objective: elaboration of regional and sub-regional programmes with the view of diminishing negative trends and to encourage them to pursue the development of socio-cultural, educational and building projects in rural areas. The objective is to seek for material, financial, organisational and legislative mechanisms of their solving both in rural and urban areas.

Processes of modernisation in rural areas of Russia are being impeded by the situation of the total crises of the country due to out-of-date agricultural-industrial structure, large scale defaults, growing prices, deformities in self-government of settlements, etc. Measures, successfully working in other countries, like state protection of agricultural sector of economy, state approved assignments and support of social and cultural rural development, including the rural heritage, etc., are among many things that are not being undertaken in our country.

Notable economic potential for development of settlements, beside tourism, might be attributed to small processing enterprises and business structures attached to them, and their leaders' willingness to sponsor projects and programmes. Experts can be advised to conduct interviews with directors of state enterprises, private ventures, business structures, trusts and foundations regarding investments and sponsoring projects and development programmes, but not before the matter had been discussed with local governments and residents and priorities had been determined.

These urgent issues demand special diagnosis and analysis of the problems and ways of their solving at the federal, regional and local levels, special methods and approaches to the development of various types of settlements, protection and restoration of monuments, new building in cities and villages.

In this context general concepts and approaches to the programmes of development of specific settlements would be closely connected with the position of this settlement within a certain socio-cultural typology of settlements based on the functional specifics and lifestyle of the residents, living standards of people, traditional or innovation type of activity, attitude of residents to nature and land, etc. All these factors have a peculiar reflection on architectural and spatial environment. A typology of the settlements could be suggested: agricultural; owned (governed, military, state owned, private property); market villages; craftsmen and artisans'; industrial; monasteries and

lands attached to them; resorts and "datchas". It should be born in mind that ethnic differences and peculiarities as well as existence of different ecosystems must be taken into account<sup>4</sup>.

Therefore, negative attitude of the society, urban governments to rural residents, their problems, their traditional labour, education, etc. has marked governmental, organisational and other decisions adopted. Up to now rural areas have been viewed as provisional and recreational resources. But lately economic, psychological tensions and stresses, realising that rural nature and landscape signify our national health and high quality life, have altered people's thinking.

Various positive examples of successful activities in the sphere of protection and enhancement of rural areas can be observed in many countries. Among them are open air museums ("Scansen" type) that represent man-made settlements. Museums "in situ" display both natural village and museum expositions. Only in Europe the number of such museums runs to more than two thousand<sup>5</sup>. There are remarkable examples of preservation of villages that very successfully serve the purposes of development of tourism (village Holloko in Hungary, village Bojzantsi in Bulgaria), etc. Attempts and approaches to village preservation are also being made in Russia (village Verkola).

On top of all that many countries are making use of interdisciplinary researches and on their grounds work up and produce their own development programmes related to living settlements or a group of them with the account of industrial, economic, socio-cultural, architectural, landscape, managerial aspects in complex at certain areas. It also implies determining priority of actions and their consistent practical implementation. (For example, our project concerning the industrial-agricultural settlement of Gubino, Moscow region).

Thus, in our opinion, the time has come to start setting up new comparative projects and experiments on preservation and development of historic rural settlements, different types of cultural landscapes at regional level, revealing their role in formation of cultural, social and economic policies.

Such attempts and researches in these directions are being favoured by state, public and sometimes even private agencies and bodies in many countries. To them can be attributed: Committees and Commissions of Council of Europe and the European

Union; ECOVAST, ICOMOS, etc. The following documents on related problems are under way and being adopted: "Charter on Rural Areas", "Strategy of Rural Europe", "European Landscape Convention", "Traditional Rural Buildings", etc. All these documents highlight the significance and necessity of a special treatment and a very careful approach to rural areas and their residents with due account of their peculiarities as compared to more rapid process of formation and functioning of urban structures, under the principles of sustainable development. The stress is being made on international, national and local levels of preservation and development.

To meet these commitments the establishment of the Committee on Historic Villages within the Russian National Committee of ICOMOS and the Russian Section of ECOVAST, which is now being under way, has been recognised as extremely important. The existing Committee on Historic Towns and Villages (International ICOMOS) has placed major emphasis upon issues of reconstruction and development of towns, small towns and villages. Urbanisation due to such accompanying factors as congestion, high density of population, economic development, affected many European settlements, which is hardly true related to Russia, some countries of Central and Eastern Europe, South America, etc.

We are on the point of making the final step and acknowledging rural areas, villages, hamlets as deserving special research, development and conservation programmes, as they are significant elements in the cultural milieu of people and should be properly accounted when making decisions in the frames of cultural and socio-economical policy of the country.

In this context the idea of establishment of the Committee on Historic Villages within the International ICOMOS is timely and justified. This proposal is going to be brought for debate at the forthcoming ICOMOS Assembly in Bulgaria, 1996.

#### REFERENCES:

- 1 Historic Towns and Villages in the Process of Urbanisation (International Research Project "Cultural Development in Europe and Regional Architecture")//Institute for Cultural Research of Russia, ICVA ICOMOS, European Association of Open Air Museums. Moscow, 1994.
- 2 Agricultural land comprise 13% of all arable land in the country, forest - 50%, 10% are engaged in various productions (only half of them are utilised). 85% of land are in rural areas, 15% - urban, though the proportion of the urban population is 73,3%, while the rural population - 26,7%.
- 3 O. Sevan. Historic Town and Tourism. "Cultural Tourism". 10th General Assembly of ICOMOS. Sri Lanka, 1993, p.161-168.

4 Rural Settlements in Russia: Historic and Socio-Cultural Analysis. (Editor-in-chief O.Sevan), Moscow, 1995.

5 Jerzy Czajkowski "Open Air Museums are 100 years of age" //On the route to the XXI Century Museum. Open Air Museums. Moscow, 1991, pp. 10-28.

#### SUMMARY

Rural settlements and rural landscapes are recreational and economic basis of any country, a significant element in the notion of cultural identity of people. This is not only a space for high quality living, but also a space for any kind of labour activity and recreation, having important social aspects. Their economic asset is development of tourism, building of recreational zones, hotels, social clubs, restaurants. Notable economic potential might be attributed to small processing enterprises and business structures attached to them and willingness of their leaders to sponsor projects and programmes.

There are various examples and illustrations of preservation and protection of historic villages (museums, tourist sites, etc). Cultural and socio-economic policy making in every country should envisage and provide differential approach to the development programmes, analysed carefully from all angles.

Establishment of the Committee on Historic Villages within International ICOMOS is suggested. Its structure and programmes might be worked up later.

#### COMMUNAUTÉS RURAUX ET PAYSAGES RURAUX: IMPACT DU DÉVELOPPEMENT CULTUREL ET DU DRESSÉ- MENT DE LA POLITIQUE SOCI-ÉCONOMIQUE

Olga Sevan

Russie

#### RÉSUMÉ

Les communautés et les paysages ruraux c'est le fondement économique et récréatif de tous les pays. C'est un élément important dans la conception de l'identité culturelle du peuple. Ce n'est pas seulement un endroit pour l'habitat de qualité mais c'est aussi un milieu pour l'activité de travail, un lieu du repos qui a les aspects sociaux importants. Ils représentent une valeur économique en permettant de développer le tourisme, la construction des maisons de repos, des hôtels, des clubs, des restaurants. Un potentiel économique important dans le développement des communautés c'est la présence des structures économiques de petites entreprises qui s'occupent du traitement, dont les chefs sont souvent prêts à payer les projets et les programmes différents.

Il y a plusieurs exemples qui témoignent de la sauvegarde des villages historiques (les musées, les paysages touristiques etc). Il est nécessaire d'avoir une approche complexe aux programmes de leur développement avec une élaboration en même temps de la politique culturelles, sociale et économique du pays.

On pourrait proposer d'organiser une Comité autonome dans la structure d'ICOMOS pour qu'il s'occupe des villages historiques en élaborant sa structure et le programme de son travail.



Fig. 1. Village Palashelie, Mezen Region, North of Russia (drawing: Arch. O. Sevan, 1975)



Fig. 2. Village Volost, Pinega Region (drawing: Arch. O. Sevan, 1976)

## New Taxation Incentives in Australia to Promote Small Private Sector Conservation Projects

Ian Stapleton

*Director of Clive Lucas, Stapleton & Partners, Architects A Heritage Consultants, Member National Advisory Committee on Tax Incentive for Heritage Conservation, Sydney, Australia*

### BACKGROUND

Social changes in the years 1970 to 90 have led to almost universal acceptance of the need for preservation of heritage structures and buildings, and growing awareness of cultural landscapes.

Government legislation at State and local level has provided structures whereby changes to all types of heritage places both Government and private sector are controlled and conservation including restoration and reconstruction is encouraged. The number of listed buildings has increased rapidly and criteria for listing has expanded beyond architectural quality to include historical, technological, scientific and social criteria.

In this context the question asked in Australian conservation increasingly is not what is to be conserved, but rather who is to pay for conservation.

As control mechanisms and public information has increased on the subject, numerous types of incentives have been introduced to financially assist owners of heritage properties. These include:

#### National programs

- Grants under the National Estate Program
- Employment generation programs
- Sales tax exemptions for particular community projects
- Taxation deductions for depreciation and maintenance and repair works
- Tax deductible donation program through the National Trust of Australia for particular approved projects

#### State Government programs

- Land tax relief
- Sales tax benefits and employment support programs as above
- Grants and low interest loans under State

#### Government heritage assistance programs

- Programs providing free conservation advice in conjunction with local government
- Waiving of some statutory controls under heritage acts
- Free advice from expert Government committees, for instance fire safety and materials technology

#### Local Government programs

- Low interest loans and grants through heritage assistance programs
- Waiving of some statutory financial contributions included in planning acts
- Transfer of floor space and floor space bonus schemes in new developments containing conservation components
- Waiving application fees
- Land use concessions
- Concessions on height, setback, car parking and landscape requirements during development approval
- Rates relief
- Free conservation advice as above
- Flexibility in ordinance requirements such as fire protection
- Assistance through Main Street programs
- Discount building materials including paint schemes<sup>1</sup>

#### TAX INCENTIVE FOR HERITAGE CONSERVATION

Whilst the above programs have all been useful in encouraging conservation, they have nearly all, apart from the development approval related incentives returned relative small amounts of money, advice and operational assistance. The tax deductible donation program is limited to a small number of projects. No program has involved income tax, the fundamental

<sup>1</sup> List modified from Truman, D., *Owners' Incentives for Conservation of Heritage Items*, unpublished paper, August 1995

taxation system in Australia.

After many years of discussion and lobbying the Australian Government announced an income tax incentive scheme in 1993. In April 1994 amendments were made to the Income Tax Assessment Act of 1936 to create the scheme. Commencing in June 1994 the Government will forego A\$1.9m of tax for each of the financial years beginning 1994, 1995 and 1996.

In the two years of operation so far the scheme has been fully subscribed in three rounds of applications and approvals.

#### OBJECTIVES AND BASIC OPERATION

The Tax Incentive for Heritage Conservation scheme is designed to help owners of heritage listed buildings and structures to carry out approved conservation work. A tax rebate of 20 cents in the dollar of approved expenditure is allowed. For example an approved expenditure of \$10,000 allows income tax paid by an individual or a company to be reduced by \$2,000.

#### ELIGIBILITY

To be eligible for the scheme an applicant must pay tax and :

1. The building or structure must be listed on a recognised heritage register designated by the Minister. At present this includes the Register of the National Estate and State and Territory Government protection registers only
2. The proposed work must accord with current standards of conservation practice (see below)
3. The proposed expenditure must be at least \$5,000 (for administrative efficiency)
4. Approval for the expenditure must occur prior to the work being carried out
5. The applicant must hold a freehold interest or a Crown lease over the land
6. The work must be able to be completed within 2 years.

A project is ineligible if:

1. Part of the proposed heritage conservation work is financed by a grant or low interest loan provided by Government
2. Part of the cost of the proposed heritage conser-

vation work is for maintenance already deductible under the Tax Act.

#### OPERATION

The scheme operates as follows:

1. An application is made on the prescribed forms for a provisional certificate. The application includes detailed information about
  - - the nature of the building or structure
  - - the nature of the work proposed
  - - the cost break up of the work proposed
2. Applications are examined to ensure they meet eligibility criteria. This is done partly by the Australian Government Department of Communications and the Arts, Heritage Protection Section and partly by State and Territory Government heritage departments. Where a State or Territory does not have a heritage department the assessment is done by the Australian Heritage Commission.
3. Eligible applications are ranked according to the extent they meet priority criteria (see below). Again this is done by both Australian Government and State and Territory agencies.
4. A National Advisory Committee of five members, appointed by the Minister for Communication and the Arts from a wide range of conservation organisations, reviews all applications and rankings and makes recommendations to the Minister.
5. The Minister or delegate issues provisional certificates to successful applicants to the value of the approved conservation work.
6. Applicants carry out the approved work in accordance with the application and to the approved works standard which usually includes the involvement of heritage practitioners including State and Territory Government heritage advisors (see below).
7. On completion of the work the applicant applies for a final certificate, including information showing it was carried out in accordance with the application and the specified work standard.
8. If satisfied, the Minister issues a final certificate which the applicant lodges with their normal income tax return.

Except in exceptional circumstances the provisional certificates are valid for two years only. An application for a signed final certificate must be lodged before the provisional certificate expires.

## APPEAL

Applicants can appeal the Minister's decision regarding the final certificate, whereupon the Australian Government's Administrative Appeals Tribunal will review decisions on their merits.

## CONSERVATION CRITERIA

One of the main eligibility criteria for the scheme is an assessment of whether or not the work constitutes conservation.

In this regard the scheme provides conservation guidelines in an Information Guide issued with the application forms. These aim to be a plain English version of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter). The definition of conservation is taken from that charter: "*Conservation means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may, according to circumstances, include preservation, restoration, reconstruction, and adaptation and will be commonly a combination of more than one of these*".<sup>2</sup>

The guidelines discuss the concept of cultural significance, that significance extends to setting and contents, that repair is preferable to replacement, that alterations may be considered adaptation (and therefore conservation), that disturbance of archaeological potential should be avoided, that other safety, health and statutory requirements need to be addressed and that involvement of conservation professionals and conservation planning is desirable.

Taking in turn *site and surroundings, building exteriors, building interiors, building construction, building apparatus and fittings and new construction*, the guidelines make recommendations about appropriate and inappropriate actions.

## PRIORITY CRITERIA

Because it is anticipated that the value applications will exceed the budget for the scheme, priority criteria are in place to assist in the selection of successful applications.

The high priority criteria are:

- The work is urgent in order to protect or stabilise a

building or structure

- TThe work is work in which conservation planning is evident
- TThe work is such that a substantial amount of its result is likely to be visible or accessible to the public
- TThe work is integral to the cultural significance of a heritage precinct listed on a recognised heritage register
- TThe value of the work is less than A\$300,000
- TThe work involves an historic building or structure that has legal protection under State or Territory heritage planning legislation
- TThe work is likely to encourage other persons to undertake heritage conservation works
- TThe work is likely to appropriately managed
- TThe work is likely to show substantial progress within 12 months

The low priority criteria are:

- The work is likely to involve
  - a) a large proportion of new construction,
  - b) adaptation that is likely to detract from the cultural significance of the building or the structure; or
  - c) extensive reconstruction work
- The work has been funded in the last 5 years by assistance from Government
- The work is to a building or other structure owned by a Government business enterprise

The above listings are in no particular order to indicate the importance of one above the other. However during the administration of the scheme in the last two years a point system has been developed to assist in the valuation of application (see attachment A). This is not used rigidly but as an assessment tool.

## WORK STANDARD

With each approval and provisional certificate comes the work standard to be achieved by the applicant before the issue of a final certificate/final approval. A typical work standard is: "*Work covered by this provisional certificate is to be completed as described in the application and in accordance with the conservation guidelines in the Tax Incentive for Heritage*

<sup>2</sup>. Australia ICOMOS Burra Charter Article 1.4



*Conservation Information Guide. A heritage conservation professional is to be involved in the project to ensure the work is completed to this works standard. These requirements do not replace any requirements set by State or Local Government in relation to the work".*

Where the value of the certificate is less than \$20,000 or the work is of a straightforward or single trade nature, the requirement to involve a heritage conservation professional is sometimes dropped, so as to avoid unnecessary cost to the applicant. However provision still exists for a final inspection by the Department's consultant and the Minister may decline to issue a final certificate if the work does not meet the work standard.

Often the State or Territory agency or the National Advisory Committee include particular requirements for a project. However, as yet, work standards have not been used to impose approval conditions in the way they are used in Australia for development planning approvals. Generally if the proposed work in the application is not clear, or there is doubt whether or not the work can be considered conservation, the project is ruled ineligible due to lack of information.

#### CONSERVATION PLANNING

Evidence of conservation planning in a project is one of the criteria that give a project higher priority for approval. Formal, written conservation analysis and policy documents are not considered necessary for smaller projects provided there is evidence of an understanding of the history and configuration of the building and the nature of its cultural significance. For large applications at least a pithy statement of significance and a logical conservation policy is considered very desirable.

Some projects such as exterior painting and roof replacement may not require any evidence of conservation planning at all if they are considered essential to the care of the building.

#### ASSESSMENT GUIDELINES

In the first rounds of the scheme special care was taken to apply a consistent approach to inclusions and exclusions when establishing the value of the provisional certificate. The following are some of the policies adopted:

- Building application fees and other construction industry levies were excluded
- Contingency sums (for unexpected work) were excluded
- Generally "consumables" such as carpet, furniture, curtains, plant material, were excluded
- the cost of conservation management plans were excluded (although this subject to review)
- Building escalation costs (inflation during construction period) were included
- Fire protection components were included
- Floodlighting costs were only included where buildings had been traditionally floodlit
- Heritage consultant costs for design and documentation were excluded, however, fees for inspection and contract administration were included
- "Miscellaneous" costs were excluded
- Basic prime costs (PC) items which are built into the fabric or permanently connected such as hand-basins and cooking stoves were included. However luxury PC items such as dishwashers and plug in items such as refrigerators were excluded

#### TAX INCENTIVE FOR ADAPTATIONS

The Australia ICOMOS definition of conservation includes adaptation. Consequently applications to adapt significant fabric were considered eligible. However this is on the base of the particular definitions of adaptation and compatible use included in the Burra Charter: "*Adaptation means modifying a place to suit proposed compatible uses. Compatible use means a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require a minimal impact*"<sup>3</sup>

Accordingly adaptation which was supported by a conservation management plan or on the advice of a heritage professional was considered eligible. The cost of new bathrooms, kitchens and laundries within the fabric to adapt the building to current standards of accommodation were approved. Even when these facilities were located in an addition in order to minimise disruption of the fabric, they were considered eligible. In a similar way basic new services and environmental measures such as insulation were eligible. Basic heating and cooling systems were also consid-

<sup>3</sup> Burra Charter, Article 1.9 and 1.10

ered eligible. For certain types of properties, such as commercial offices, even air conditioning and security services might be considered eligible.

However where additions provided additional accommodation, or where the majority of the work was new construction such as in the conversion of large wool store buildings to housing, the cost of the work might receive a low priority or even be considered ineligible.

#### **OTHER POLICIES**

Other policy decisions included the following:

#### **Works in conservation areas**

Although not specifically listed as heritage item, "contributory" buildings and structures (those which added to the character of listed conservation areas) were eligible, whereas works to items having a neutral or negative effect on the significance of the area were ineligible.

#### **Part eligibility**

The cost of eligible components of some applications were approved even when there was insufficient information to approve other components. However ineligibility or low priority criteria were applied to works likely to have a detrimental effect on cultural significance.

#### **Encouraging preservation of historic uses**

The cost of works to change significant fabric was sometimes approved where it was demonstrated that the continuation of a significant historical use would result. The cost of such changes was not approved where the viability of the use was not threatened.

#### **Desirability**

Development approval by the State or Territory consent authority was a prerequisite but not necessarily sufficient evidence that a project was eligible or of a high priority as in some cases approvals have been given for non-heritage related reasons.

Conservation work resulting directly from new work. Applications for conservation work arising from new work were considered on individual merit. For instance, work to support a facade and then restore

the fabric of the facade, was considered of low priority because of the large amount of new work involved with the project. However it was still considered eligible.

#### **SUMMARY**

Social change in Australia in the years 1970 to 90 have led to almost universal acceptance of the need for preservation of heritage structures and buildings.

The number of listed heritage buildings has increased rapidly and criteria for listing has expanded beyond architectural quality to include historical, technological, scientific and social criteria.

In this context the question asked in Australian conservation increasingly is not what is to be conserved, but rather who is to pay for conservation. In this paper the author discusses the range of controls and incentives for cultural heritage conservation in Australia. In particular the recently introduced Australian Government scheme of income tax rebates for heritage conservation are discussed in detail. The author, one of the five inaugural members of the Australian Government's National Advisory Committee for the scheme, describes the objectives, criteria and guidelines which regulate the scheme and some of the procedures and policy decisions that have been developed since its inception.

#### **LES NOUVEAUX STIMULANTS DE LA TAXATION EN AUSTRALIE POUR ENCOURAGER LA CONSERVATION DANS LE DOMAINE PRIVÉ**

**Ian Stapleton**

*Clive Lucas Stapleton and Partners Pty Ltd., Architects and Heritage Consultants, Sydney, Australie*

#### **RÉSUMÉ:**

En Australie les changements sociaux entre 1970 et 1990 ont résulté dans l'accord déjà total que les structures et les bâtiments de notre patrimoine doivent être préservés.

Le nombre des bâtiments sur les listes officielles de patrimoine a grandi vite. Les critères utilisés pour inscrire un site sur une liste ont développés au delà de celui de la qualité d'architecture. Maintenant ils incluent les critères historique, technologique, scientifique et social.

De plus en plus dans ce contexte de la conservation australienne on ne pose pas la question que doit être conservé mais on demande à sa place qui paie le compte?

Dans ce rapport l'auteur discute la rangée des contrôles et des stimulants pour la conservation du patrimoine culturel en Australie. En particulier, il discute les détails du plan que le Gouvernement a introduit récemment. Ce plan fournit les rabais de taxe pour la conservation du patrimoine. Aussi, l'auteur décrit les objectifs, les critères et les directions qui régulent le plan, et quelques procédures et les décisions politiques qu'on a développés.

L'auteur est un membre du comité national consultatif pour le plan.

**ATTACHMENT A**

**TAX INCENTIVE FOR HERITAGE CONSERVATION**

**TIHC Checklist  
PRIORITY ASSESSMENT**

<b>Application Number</b>	<b>Applicant Name</b>
---------------------------	-----------------------

**1. Priority Assessment:** State/Territory rankings made according to priority assessments will be used as a tool to assist the National Advisory Committee to make recommendations. Points are to be allocated according to the extent that applications meet the priorities, except as noted. Where eligible work meets any of the low priority criteria, the proposed work may be separated into high & low priority aspects and separate priority assessment sheets filled out for each aspect of the proposed work. Show itemised lists of differently ranked eligible work & value on draft provisional certificate (Checklist Part 4).

<b>a. HIGH Priority Criteria. The proposed heritage conservation work is:</b>	<b>Points</b>	<b>Reasons</b>
• urgent to protect or stabilise a building or structure	/20	
• work in which conservation planning is evident	/15	<i>How appropriate and adequate is the conservation planning</i>  <i>Is there a Conservation management plan? Name of professional if given:</i>
• such that a substantial amount of its results are likely to be visible or accessible to the public	/10	<i>Visibility: up to 5 points. Accessibility: up to 5 points</i>
• integral to the cultural significance of a heritage precinct listed on a recognised heritage register	/5	
• The amount specified on the application as the amount of expenditure that the taxpayer proposes to incur on the work is less than \$300,000	/20	<i>&lt;\$100,000 = 20 points 100 - 200,000 = 15 points 200 - 300,000 = 10 points &gt;300,000 = 0 points</i>
• involves a historic building or structure that has legal protection under State or Territories heritage or planning legislation	/15	<i>Allocate either no points or 15 points for legal protection against destruction of the building</i>
• likely to encourage other persons to undertake heritage conservation works	/10	
• likely to be appropriately managed	/15	<i>e. g. will be efficiently and accountably managed.</i>
• likely to show substantial progress within 12 mths of a provisional certificate being issued in respect of the work	/5	
<b>HIGH PRIORITY TOTAL</b>	<b>...../115</b>	

Note: Low priority points will be deducted from the high priority points.

b. LOW Priority Criteria. The proposed heritage conservation work is likely to involve:	Points	Reasons
• a large proportion of new construction	/20	
• adaptation likely to detract from the cultural significance of the building or structure	/40	
• extensive reconstruction work	/5	
• the proposed heritage conservation work has been funded in last 5 yrs by financial assistance from the C/W, a State, a Territory or a local government body.	/15	
• is in respect of a building or other structure owned by government business enterprise that is liable to pay tax to the Commonwealth	/10	
<b>LOW PRIORITY TOTAL</b>	...../90	

c. Total priority criteria ranking score:  
 (High priority score) - (Low priority score) = (Ranking Score)  
 ..... = .....

d. Value of work ranked with this score \$

<p><b>3. Ranking and Provisional Certificate Summary</b> (please complete this section even if Database is not being used)</p> <p><b>Application status:</b>                  State/Territory rankings:...../.....(total number of S/T priority rankings)                  Provisional Certificate: (write on TIHC checklist Part 4 and/or enter into database)                  • Provisional Certificate (PC) expenditure limit: \$.....                  • Description of work: written/not written                  • Standard of Work: written/not written                  (Amend on TIHC Checklist Part 4 and/or in database after pressing 'Add STD'                  • Spell Check (in database)</p>	<p><b>Tick if Database Entry made</b>                  .....                  .....                  .....                  .....</p>
---	---

**Assessors Comments:** (these should be added to the database comments section if they need to be considered by the National Advisory Committee).

Decision made by: \_\_\_\_\_ Decision date: \_\_\_\_\_

## Les conséquences de la décentralisation sur la restauration des monuments en France

Stéphane Thouin

France

La loi du 2 Mars 1982 relative aux droits et libertés des communes, des départements, et des régions marque un tournant dans l'organisation politique du pays. L'administration locale, qui était soumise à la tutelle de l'Etat, acquiert une certaine autonomie. La décentralisation est conçue pour améliorer la gestion des collectivités, pour favoriser le pluralisme, les cultures régionales, et développer le sens des responsabilités des élus. Si quatorze ans après le bilan paraît encore incertain, il est indéniable qu'un changement de mentalité s'est opéré, notamment vis à vis du patrimoine ancien, qui devient dans bien des cas un enjeu de la vie politique locale. C'est au niveau des Conseils Généraux<sup>1</sup> que les changements sont les plus significatifs et c'est pourquoi nous avons orienté notre étude sur cette collectivité. Les nouvelles structures départementales ont entre autres missions de gérer au mieux leur propre patrimoine et de prendre des initiatives liées à la promotion de leur territoire et de leur histoire. La réhabilitation de monument et de site entre dans ce cadre. Il faut bien dire qu'au début, l'intérêt des Conseils Généraux pour le patrimoine était très mitigé. Pourtant, des projets voient le jour, prennent corps jusqu'à devenir pour certains de *grands projets départementaux*, symbolisant le dynamisme de la collectivité locale qui s'y est investie.

### PROCESSUS DE RÉUTILISATION

C'est généralement un souci de conservation qui est à l'origine des projets de réhabilitation et de réutilisation de monument. Un département prend conscience qu'il possède un château, une abbaye, une construction vénérable pour laquelle il n'a eu jusqu'à présent qu'un regard discret, se contentant le plus souvent d'un entretien minimum. Il est aidé en cela par les électeurs et les associations de défense du patrimoine qui s'émeuvent de l'état de délabrement de l'édifice en question. Poussé par le sentiment encore confus de participer à l'affirmation d'une identité culturelle régionale, de favoriser un des facteurs du développement local ou parfois aussi par crainte d'un éclat, le département propriétaire passe commande des premières études destinées à établir un diagnostic sur l'état de l'édifice et une estimation sommaire des travaux

à réaliser.

La remise de cette étude constitue un moment critique pour l'orientation qui sera donnée au projet, car les montants annoncés dépassent généralement les prévisions du propriétaire. Celui-ci réagira de plusieurs façons: soit par un désengagement complet suivi parfois de la cession du bien à un organisme privé, soit par une position d'attente souvent liée à des désaccords au sein du Conseil Général (Château des Ducs à Moulins - Etude de F. Voinchet A.C.M.H.), soit par une demande de réduction du programme afin de se cantonner à une opération de gros entretien et de mise en sécurité (Château de Domeyrat). Mais le plus souvent, les Conseils Généraux s'orientent vers l'idée d'une *rentabilisation* du monument, d'une affectation qui compenserait le coût important de la restauration (Château de Chamerolles, Château du Grand-Jardin, Abbaye d'Ambronay, Maison des chevaliers de Pont-Saint-Esprit, Abbaye de Cadouin).

Le programme de réutilisation peut être dicté par la nature de l'édifice (Ferme du XVIème siècle aménagée en musée ethnographique au Domaine du Planons dans l'Ain) ou par son histoire récente (Festival de Musique classique à l'abbaye d'Ambronay). Il n'est pas rare de vouloir faire coïncider un *concept général* et un monument comme au Musée de la Révolution Française dans le château de Vizille ou au Centre Mondial de la Paix dans le palais épiscopal de Verdun.

Si le programme n'est pas rapidement défini, il fera l'objet d'un *audit* pour trouver la bonne adéquation entre une activité et le bâtiment qui la reçoit. Il arrive que les travaux de restauration soient engagés avant même que le programme de réutilisation soit défini (château de St Alban-sur-Limagnole - Restauration des façades en cours). On réalise ainsi une *coquille* que l'on sera toujours à même de remplir par la suite.

Enfin, il faut évoquer le cas où la visite demeure la vocation principale de l'édifice et requiert la gestion simple d'un bâtiment ouvert au public (château de Laréole)

<sup>1</sup>. Assemblées électorales qui délibèrent sur les affaires départementales

Certains grands monuments délaissés occupent au coeur de nos villes une position stratégique. Les Conseils Généraux s'y intéressent car ils voient à l'occasion de réaliser une opération de prestige, porteuse sur le plan médiatique. Parfois, ils n'hésitent pas à acquérir le bâtiment pour avoir la maîtrise de l'opération. C'est le cas de l'ancien évêché de Grenoble qui a été repris par le Conseil Général de l'Isère pour en faire un musée d'Art Sacré. Dans ce type d'opération, la protection Monument Historique est plutôt perçue comme une contrainte

Les bâtiments anciens peuvent faire l'objet d'un a priori négatif même lorsqu'ils appartiennent au département. L'architecte doit alors convaincre le Conseil Général de la nécessité de maintenir une activité dans l'édifice pour permettre sa survie et donner un sens à sa restauration, faire comprendre qu'en agissant ainsi la collectivité fait deux opérations en une seule: d'un côté elle réalise l'équipement dont elle a besoin et de l'autre elle pérennise un élément important du patrimoine local. A Thouars, il était question de déménager le lycée qui occupait le château du XVII<sup>ème</sup> siècle, car les locaux étaient jugés vétustes et inadaptés. L'architecte en Chef, Frédéric Didier, a su convaincre le Conseil Général que non seulement il était possible de maintenir le lycée dans le château, mais que c'était là l'occasion de faire renaître un édifice que l'usage avait banalisé. Au Puy en Velay, Didier Repellin A.C.M.H., a été l'initiateur du projet d'implantation de l'Hôtel du département dans l'ancien Hôpital Général. L'enjeu était important puisqu'il s'agissait de redynamiser la ville haute et le quartier de la cathédrale.

#### MAÎTRISE D'OEUVRE ET GESTION DU PROJET DE RESTAURATION

Un grand projet de réutilisation est bien souvent le fruit d'une rencontre entre un architecte et un Conseil Général ou une personnalité du monde politique. Lorsque Pierre Prunet A.C.M.H. engage les travaux de restauration au château du Puy du Fou, il a été conquis par la passion qu'a mis Philippe de Villiers, alors Président du Conseil Général de Vendée, à défendre son projet de spectacle évoquant le drame vendéen. Les deux hommes vont mener ensemble la restauration du château dans l'optique d'y accueillir une manifestation culturelle populaire unique par son ampleur. Pierre Prunet ne renonce pas pour autant aux principes de la charte de Venise qui s'accordent dans leurs matérialisation au programme souhaité par le Conseil Général (certains bâtiments sont restitués en utilisant du béton de granit).

Les liens qui se tissent entre l'architecte et ses interlocuteurs sont parfois longs à se mettre en place. Ainsi lorsque le Département de la Haute Marne se porte acquéreur du château du Grand Jardin en 1978, il n'est question que de sauver l'édifice et d'y créer une grande salle à l'usage du nouveau propriétaire. Des tranches régulières de travaux de 2 à 3 MF se succéderont pendant une dizaine d'années. Jean Michel Musso A.C.M.H. met cette période à profit pour apprendre à travailler avec le département. Celui-ci s'intéresse de plus en plus au château, surtout en la personne du directeur de la mission culturelle départementale, M. Villeval. En 1989, le Conseil Général prend la maîtrise d'ouvrage qui était jusqu'à lors assurée par l'Etat et décide de franchir une étape importante avec la réalisation des jardins pour un montant de 18 MF. Parallèlement, le château est devenu un Centre de Rencontre International qui accueille des expositions d'art contemporain et des concerts de grande qualité. Il reçoit aujourd'hui quarante mille visiteurs malgré sa position excentrée. Fort de ce succès, Jean Michel Musso a pu faire accepter un projet ambitieux pour les parties hautes du château, avec la restitution des lucarnes de la Renaissance et des dômes à lanternons. Nous sommes encore avec le Grand Jardin dans une opération Monument Historique *classique*, du moins au départ avec un programme de réutilisation qui s'est forgé au fur et à mesure de l'avancement du chantier.

Il en est tout autrement pour le château de Chamerolles acheté en 1987 par le Conseil Général du Loiret pour servir de support au développement touristique d'une région peu visitée. Après les premiers travaux de confortation et une étude documentaire poussée, Jacques Moulin A.C.M.H. s'engage dans un raisonnement global qui intègre la gestion future du domaine comme une composante du projet de restauration. Les travaux Monuments Historiques font partie d'un ensemble au même titre que la visite du château ou l'accueil du public sur le site. L'architecte met les Conseillers Généraux devant le dilemme suivant: dépenser 50 MF pour restaurer le château sans pouvoir espérer faire venir les visiteurs, ou dépenser 80 MF pour avoir un équipement qui fonctionne et qui pourra à terme s'autofinancer. C'est ce pari qui a conduit Jacques Moulin à commencer par la restitution des jardins, opération spectaculaire qui a fait connaître Chamerolles à un large public. C'est également cette volonté de prendre en compte l'ensemble de l'opération qui l'a conduit à assurer une maîtrise d'oeuvre unique jusque dans les moindres



dres détails (choix du thème de visite, ameublement, accueil, parkings, boutique,...).

L'exemple de Chamerolles demeure une exception. Il bouleverse la conception du rôle que l'administration accorde à l'Architecte en Chef des Monuments Historiques qui doit se limiter aux travaux de restauration sur les parties classées. Cette idée est bien ancrée chez les Architectes en chef eux-mêmes qui ont quelques scrupules à outrepasser leur rôle traditionnel et une certaine mauvaise conscience vis à vis des confrères architectes en général. Le cas du palais épiscopal de Verdun, oeuvre de Robert de Cotte<sup>2</sup>, est à ce titre significatif. Les travaux du Centre Mondial de la Paix sont confiés à Michel Goutal A.C.M.H. pour les parties classées et au Cabinet d'Architecture Fabre et Speller pour les aménagements contemporains et la muséographie. Le résultat souffre de cette double maîtrise d'oeuvre qui amène parfois l'un à restaurer des décors que l'autre cachera par ses aménagements. Le même Michel Goutal a davantage de latitude lorsqu'il restaure les ruines du château de Mensberg pour le compte du Conseil Général de Moselle. Ses interventions s'appuient sur une recherche historique très poussée et sur le résultat des fouilles menées de 1982 à 1992. Il doit cependant gérer les pressions provenant de la collectivité propriétaire qui veut disposer d'espaces utilisables pour son projet culturel et touristique. L'influence de l'Allemagne toute proche, par tradition plus interventionniste que la France, se fait également sentir. Ceci, conjugué à une prudence légitime et à une crainte de trop reconstruire, amène l'architecte à faire des propositions qui apparaissent contradictoires (maintien de l'aspect ruiné pour certaines parties, semi-restitutions pour d'autres) mais qui découle de la synthèse des données que doit faire le maître d'oeuvre.

Lorsque l'Architecte en Chef des Monuments Historiques est intégré à une équipe de maîtrise d'oeuvre, il joue un rôle tampon entre l'administration dont il fait partie et le maître d'ouvrage qui est son commanditaire. Cela est d'autant plus vrai lorsque le maître d'ouvrage est un Conseil Général qui, par principe, s'élève contre toute contrainte imposée par les services de l'Etat. L'architecte doit alors choisir entre la doctrine du service auquel il appartient et une attitude plus souple, plus nuancée, que lui dicte sa formation de généraliste. Dans ces opérations complexes, L'Architecte en Chef des Monuments

Historiques est souvent en première ligne, critiqué par le corps scientifique pour sa tendance à l'interventionnisme parfois perçue comme un signe de mégalomanie personnelle, et soupçonné par l'administration de collusion et de rapprochements d'intérêt avec la collectivité territoriale. Sa marge de manoeuvre pourrait sembler étroite si l'on omettait l'importance des relations et des liens qui naissent autour d'un projet commun.

#### - GRANDS PROJETS DÉPARTEMENTAUX: UN BILAN POSITIF?

La France s'enorgueillit d'avoir le plus ancien service des Monuments Historiques. Elle bénéficie à ce titre d'un savoir-faire incontestable, mais elle subit également le poids d'une tradition qui n'est pas toujours adaptée aux données de la société actuelle. Tout se passe, jusqu'à présent, comme si la restauration d'un monument avait une logique intrinsèque et un rythme propre, en dehors de toute contingence

La grande majorité des interventions s'assimile à des travaux de gros entretien (réfection de couvertures, ravalement de façades, restauration de décors intérieurs) qui peuvent être l'occasion d'une réflexion archéologique sur l'édifice qui demeure néanmoins fractionnée et limitée faute de moyens suffisants. Les nouvelles exigences de délai et de résultat qu'implique un grand projet départemental justifie des recherches documentaires importantes et une analyse historique et archéologique très poussée. Nous avons vu qu'au château de Mensberg, l'étude architecturale a permis à Michel Goutal d'avancer de façon très sereine dans certaines restitutions. L'étude très complète réalisée par Jacques Moulin sur le château de Sully sur Loire met en évidence les erreurs d'interprétation des restaurations précédentes qui se sont faites au coup par coup. Elle montre également qu'il y a toute une réflexion à mener au delà d'une restauration que l'administration considère comme étant achevée.

Les moyens dégagés pour les grands projets départementaux permettent au maître d'oeuvre de sortir de son cadre habituel d'intervention, de pouvoir aller jusqu'au bout d'une logique de restauration. Pour une fois, l'architecte peut rendre au monument tout son lustre, ce qui faisait autrefois sa beauté et sa grandeur: les lucarnes et les dômes du Grand Jardin, les ouvrages en plomb des toitures du Palais Episcopal de Verdun et le jardin Renaissance de Chamerolles. Les risques de dérapages existent

<sup>2</sup>. Premier architecte du Roi, beau-frère de Mansart (1656-1735)



cependant car la pression du maître d'ouvrage, fort de son nouveau pouvoir, est parfois très importante. Le programme de réutilisation peut entraîner des contraintes techniques difficiles à concilier avec le monument (chauffage, acoustique, occultation des baies, normes de sécurité). Les aménagements liés à l'accueil d'un large public font bien souvent perdre à l'édifice son charme et son aspect romantique.

Si la nouvelle affectation du monument n'aura qu'une durée de vie incertaine, par contre, les travaux réalisés demeureront pour longtemps. Ici, c'est un château à l'abandon qui sera sauvé de la ruine au bout du compte, là c'est une abbaye dont les toitures seront refaites pour un siècle encore.

Au delà de leur rôle purement conservatoire, les grands projets départementaux, encore peu nombreux à l'échelle du pays, constituent de véritables ateliers qui nous aident à progresser vers une gestion moderne du monument.



#### LISTE DES EXEMPLES CITÉS:

**1 Ambronay. Abbaye.** Conseil Général de l'Ain. Restauration générale. Activité culturelle liée au festival de musique classique. E. Pallot A.C.M.H.

**2 Cadouin. Abbaye.** Conseil Général de Dordogne. Réutilisation des bâtiments de l'abbaye en auberge de jeunesse et en lieu d'accueil pour des classes du patrimoine et des séminaires. P. Oudin A.C.M.H. Travaux de 1995 à 1996. Montant de l'opération: 13 MF

**3 Chilleurs-au-Bois. Château de Chamerolles.** Conseil Général du Loiret. Restauration du château et création d'un jardin. Musée sur l'histoire du parfum. J. Moulin A.C.M.H. Travaux de 1987 à 1992. Montant de l'opération: 80 MF

**4 Domeyrat. Château.** Conseil Général de Haute Loire. Consolidation des ruines pour ouverture à la visite et animation. S. Thouin A.C.M.H. Travaux de 1991 à 1995.

**5 Grenoble. Ancien évêché.** Conseil Général de l'Isère. Musée d'Art Sacré. F. Botton A.C.M.H.

**6 Joinville. Château du Grand Jardin.** Conseil Général de Haute Marne. Restauration du château et création d'un jardin. Centre culturel tourné vers la musique et l'art contemporain. M. Musso A.C.M.H. Travaux commencés en 1980. Montant de l'opération: 67 MF.

**7 Laréole. Château.** Conseil Général de Haute Garonne. Restauration du château pour ouverture à la visite. B. Voinchet A.C.M.H.

**8 Le Puy en Velay. Hôpital général.** Conseil Général de Haute Loire. Réutilisation de l'ancien hôpital général en Hôtel du Département. Suivant schéma directeur de D. Repellin A.C.M.H. Début des travaux prévu en 1997

**9 Manderen. Château de Mensberg.** Conseil Général de Moselle. Restauration des ruines du château dans le cadre d'un projet culturel et touristique. M. Goutal A.C.M.H. Travaux en cours.

**10 Moulins. Château des ducs.** Conseil Général de l'Allier. Etude préalable. F. Voinchet A.C.M.H.

**11 Pont Saint Esprit. Maison des Chevaliers.** Musée d'Art Religieux. J.F. Grange Chavanis A.C.M.H. Travaux terminés en 1995. Montant de l'opération: 17 MF

**12 Puy du Fou. Château.** Conseil Général de Vendée. Restauration des ruines. Spectacle son et lumière évoquant le drame vendéen. P. Prunet A.C.M.H.

**13 Saint-Alban-sur-Limagnole. Château.** Conseil Général de Lozère. Restauration des façades. S. Thouin A.C.M.H. Travaux en cours. Montant de l'opération: 8 MF

**14 Saint-Cyr-sur-Menthon. Ferme des Planons.** Conseil Général de l'Ain. Restauration de l'exploitation agricole et création d'un Musée ethnologique. E. Pallot A.C.M.H. Travaux de 1993 à 1995. Montant de l'opération: 10 MF

**15 Sully sur Loire. Château.** Conseil Général du Loiret. Etude préalable. J. Moulin A.C.M.H.

**16 Thouars. Château.** Conseil Général des Deux Sèvres. Restauration du château occupé par un lycée. F. Didier A.C.M.H. Travaux de 1991 à 1993

**17 Verdun. Palais épiscopal.** Conseil Général de la Meuse. Centre Mondial de la Paix. M. Goutal A.C.M.H.

**18 Vizille. Château.** Conseil Général de l'Isère. Musée de la Révolution Française. J. L. Taupin A.C.M.H.

#### ABRÉVIATIONS:

A.C.M.H. = Architecte en Chef des Monuments Historiques  
MF = Million de Francs

#### RÉSUMÉ

En 1982, la France se dote d'une loi de décentralisation qui fixe les droits et libertés des communes, des départements et des régions. Ce changement dans l'organisation du pays a des conséquences sur la restauration des monuments qui deviennent davantage des enjeux de la vie politique locale. C'est au niveau des départements que les changements sont les plus significatifs. Dès la fin des années 1980, de grands projets de réhabilitation de monuments voient le jour, marquant le dynamisme des collectivités locales qui s'y investissent.

Dans bien des cas, c'est une volonté de conservation du patrimoine local qui est à l'origine du projet. Pour établir un diagnostic sur l'état du monument, le département passe commande à l'architecte d'une première étude. Devant l'importance des sommes à engager, le Conseil Général, qui est l'organe décisionnel du département, s'oriente vers une réutilisation de l'édifice permettant de *rentabiliser* le coût important de la

restauration. Le choix de la nouvelle affectation peut être lié à la nature de l'édifice ou à son histoire. Certains monuments en site urbain sont acquis par les départements pour leur position stratégique. A l'inverse, d'autres grands monuments sont à priori délaissés par les collectivités et c'est alors la tâche de l'architecte de convaincre les élus et de susciter des projets.

Les liens qui se tissent entre l'architecte et ses interlocuteurs ont une grande importance. Ainsi au château du Grand Jardin, J.M. Musso, Architecte en Chef des Monuments Historiques, est parvenu à mettre en oeuvre un programme ambitieux de restauration et de mise en valeur, au terme de dix années de travail avec le Conseil Général de Haute Marne.

La définition du programme au départ et la façon de concevoir la restauration ont également un rôle capital dans le déroulement de l'opération. Au château de Chamerolles, l'Architecte en Chef J. Moulin a proposé un raisonnement global qui intègre la gestion future du domaine comme une composante du projet de restauration. Cette volonté l'a conduit à commencer par la restitution des jardins ce qui a permis à un large public de découvrir le site.

Le plus souvent, l'Architecte en Chef des Monuments Historiques intervient pour les travaux sur les parties classées alors qu'un autre maître d'oeuvre se charge des aménagements contemporains et de la muséographie. Il doit gérer les relations parfois tendues entre l'Etat et les services du département. Sa tendance à la restitution lui est reprochée, de même que ses relations privilégiées avec la collectivité territoriale. Sa marge de manoeuvre pourrait sembler étroite si l'on omettait l'importance des liens qui naissent autour d'un projet commun.

Quel est le bilan de ces grands projets départementaux? Il est certain qu'ils sortent le maître d'oeuvre de son cadre habituel d'intervention en lui permettant d'aller jusqu'au bout d'une logique de restauration avec les moyens nécessaires. Les risques de dérapage existent, mais au bout du compte les restaurations effectuées demeureront pour longtemps et auront permis dans certains cas de sauver l'édifice. Au delà de leur rôle purement conservatoire, les grands projets départementaux constituent de véritables ateliers qui nous aident à progresser vers une gestion moderne du monument.

## THE CONSEQUENCES OF DECENTRALISATION ON THE RESTORATION OF MONUMENTS IN FRANCE

St. Thouin  
France

### SUMMARY

In 1982 France bestowed upon itself a decentralisation law which fixed the rights and liberties of communes, *départements* (counties/*départments*) and regions. This change in the organisation of the country has consequences upon the restoration of

monuments which more and more become stakes in local political life. The changes are most significant at department level. From the end of the 1980's, important projects for the rehabilitation of monuments saw the light of day, indicating the dynamism of the local communities who were investing in them.

In many instances, a wish to preserve local heritage is at the project's origin. In order to establish a diagnosis on the monument's state, the department instructs an architect to prepare a preliminary study. In view of the size of the sums to be committed, the County Council, which is the department's deciding body, tends towards a reuse of the edifice which will result in the high restoration cost *being profitable*. The choice of the new designation may be linked to the nature of the edifice or to its history. Some monuments in urban sites are acquired by departments for their strategic position. On the other hand, other important monuments are initially abandoned by the communities and it is up to the architect to convince elected members and to instigate projects.

The ties which are woven between the architect and his interlocutors are most important. Thus are the *château du Grand Jardin*, J.M. Musso, Chief Historic Monuments Architect, managed to implement an ambitious restoration and development project during the course of ten years work with the Haute Marne County Council.

The definition of the program at the outset and the way in which the restoration is conceived also play a capital role during the course of the operation. At the *château de Chamerolles*, the Chief Architect J. Moulin proposed a global reasoning which included the future management of the estate as a constituent part of the restoration project. This desire led him to start by restoring the gardens which enabled many of the general public to discover the site.

Most often, the Chief Historic Monuments Architect intervenes for works in classified fields whilst another project manager looks after contemporary development and museography. He has to manage relations, which can sometimes be strained, between the State and the department's services. His leaning towards restoration are criticised, as is his special relationship with the local community. His room to manoeuvre may appear limited if one were to omit the importance of the links which arise from a common project.

What is the result of these important departmental projects? What is certain is that it takes the project manager out of his usual sphere of operations by giving him the necessary means to follow through a rationale of restoration to the end. The risks of making a faux pas exist, but at the end of the day completed restorations will last a long time and in some cases will have saved the edifice. Beyond their purely conservation role, the important departmental projects constitute veritable work-shops which help us to progress towards modern monument management.

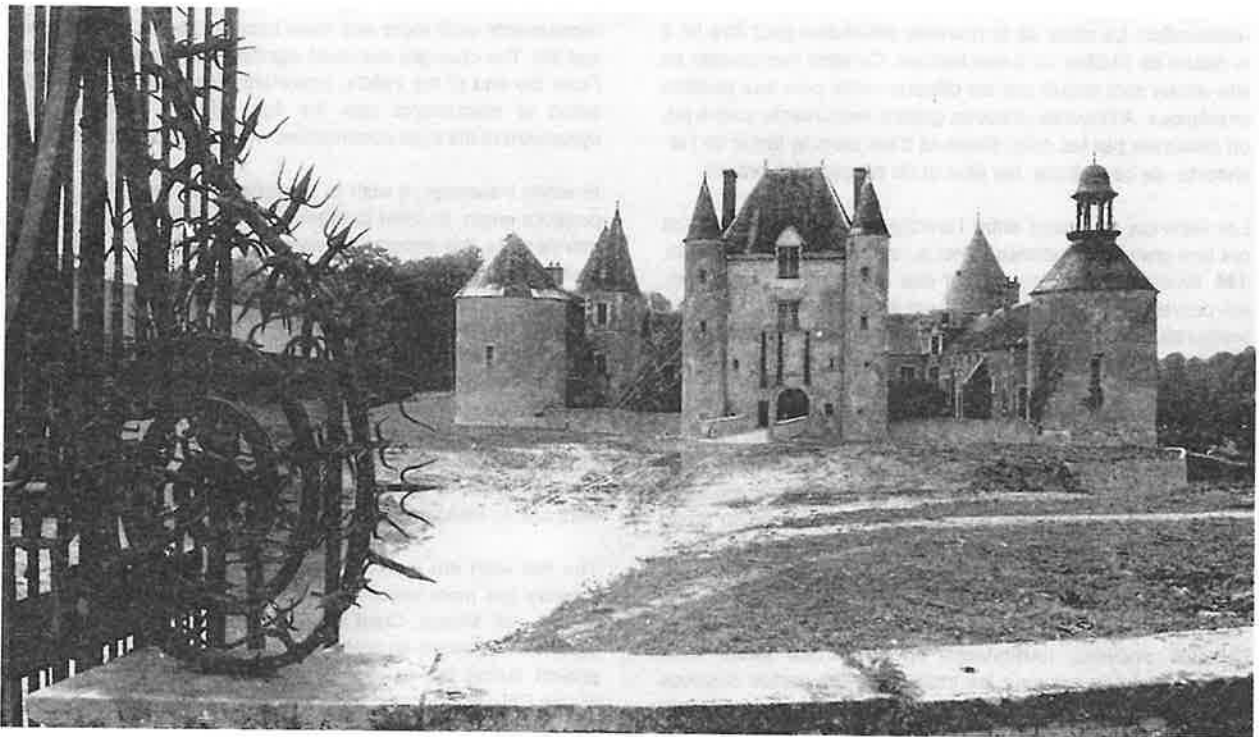


Fig. 1. Château de Chameroles, 1989

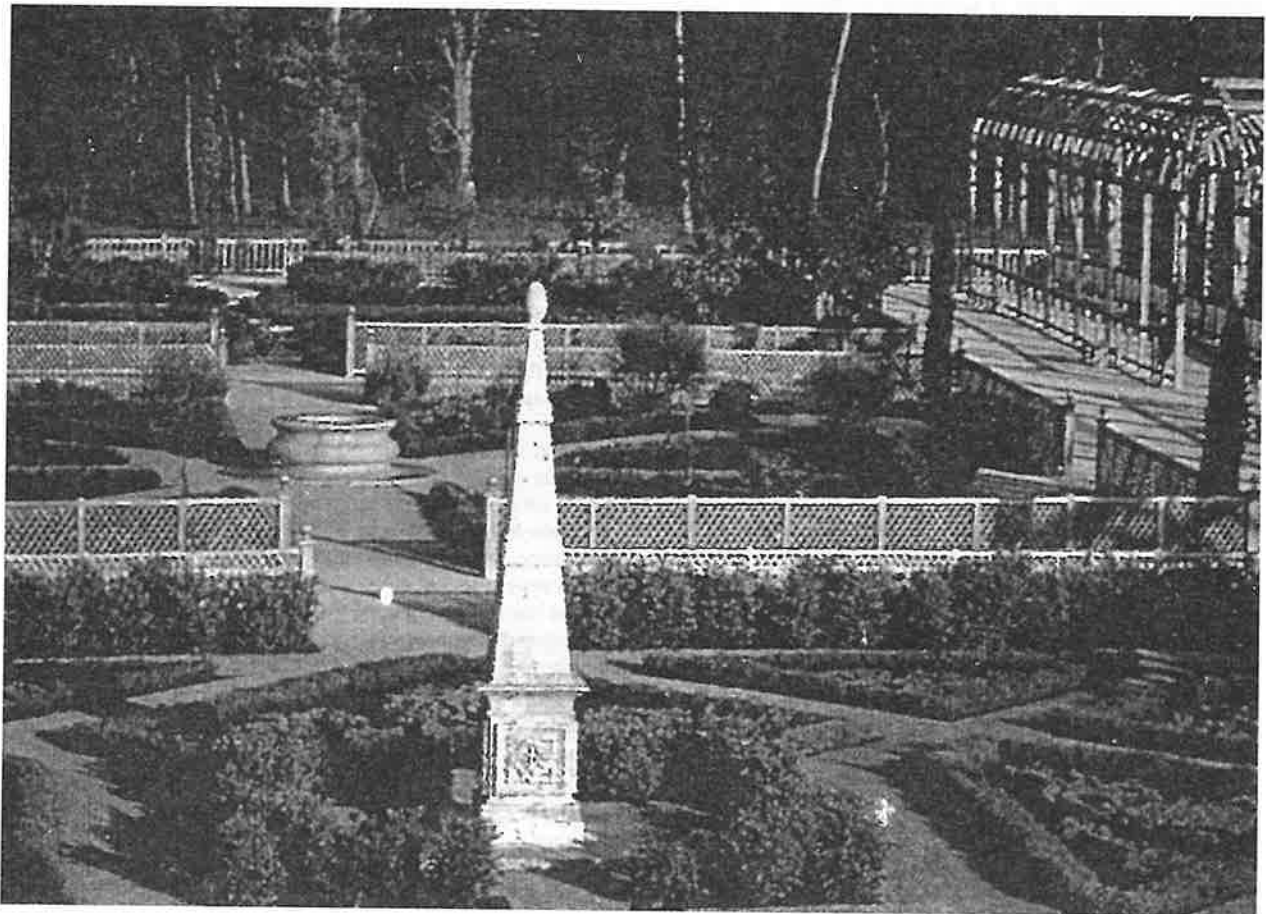


Fig. 2. Château de Chameroles, 1993, Photo A. Wolf

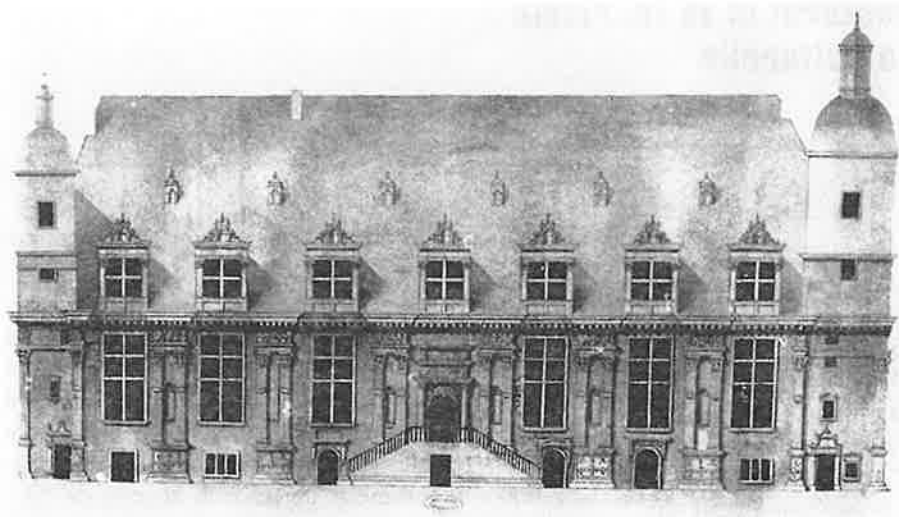


Fig. 3. Château de Grand Jardin, Plan 1790, Photo J. H. Husso

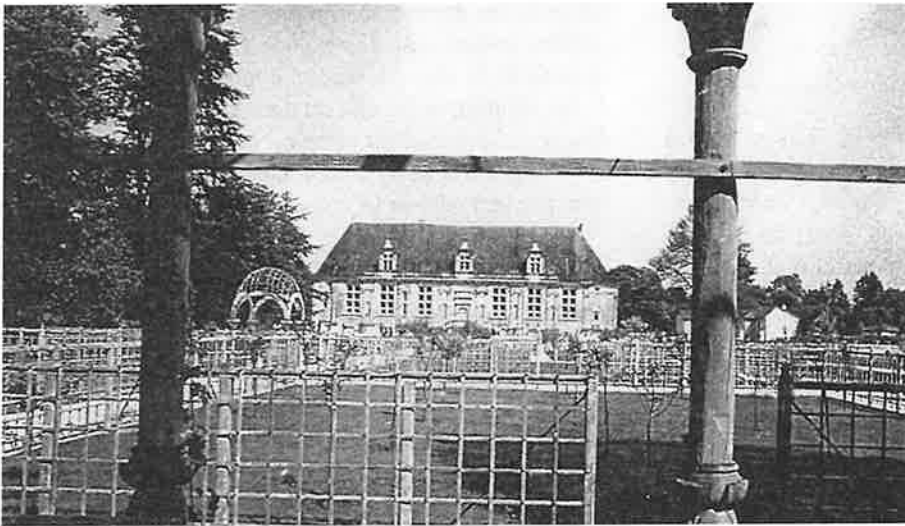


Fig. 4. Château de Grand Jardin, 1993, Photo Editions Gaud

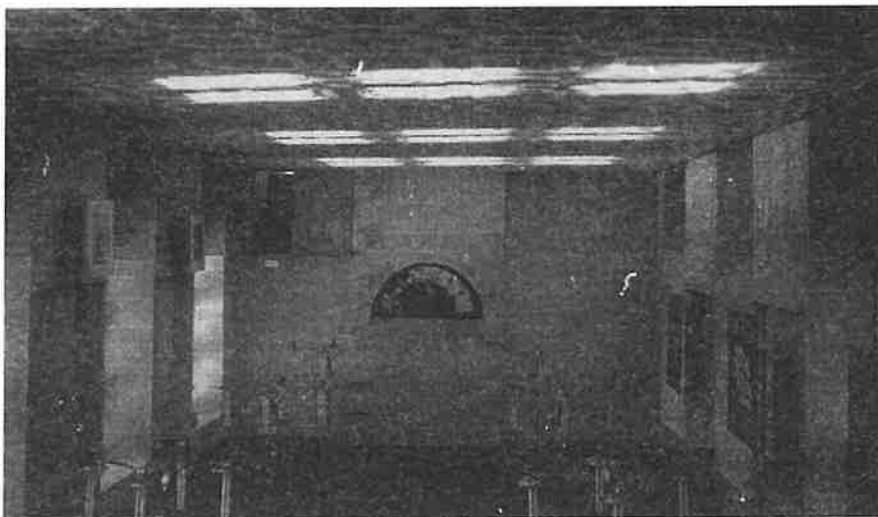


Fig. 5. Château de Grand Jardin, Grande Salle, 1991, Photo J. H. Husso



Fig. 6. Château de Sr Alban sur Limagnole, 1993

## Le patrimoine architectural et le tourisme dans une perspective culturelle

Tine Vandensande

*Belgique*

### LA PROBLÉMATIQUE

Les monuments et la gestion du patrimoine suscitent un intérêt croissant dans toute l'Europe et particulièrement en Flandre où chaque année, près d'un habitant sur dix participe à la Journée du Patrimoine. Cet intérêt de plus en plus grand se reflète également dans la demande et l'offre du secteur touristique et des loisirs culturels. Ainsi, le Commissariat général du Tourisme flamand considère les "villes d'art et d'histoire" comme l'un de ses principaux atouts promotionnels.

### LA CONSERVATION INTÉGRÉE DES MONUMENTS ET DES SITES

Le secteur du patrimoine réagit positivement face à cette évolution. Depuis l'adoption de la Charte de Venise (1964) qui plaide déjà pour une 'destination socialement utile' des monuments, il est de plus en plus communément admis que celle-ci doit, dans la mesure du possible, aller de pair avec l'accessibilité des monuments au public. Mieux encore, on parle aujourd'hui de 'conservation intégrée des monuments et des sites', ce qui signifie que la gestion du patrimoine ne doit pas se limiter à la restauration de monuments, mais doit prévoir aussi leur entretien et leur ouverture au public. Cette gestion et cette ouverture ne doivent pas seulement concerner le monument dans sa réalité physique, mais aussi dans sa valeur abstraite, c'est-à-dire sa signification. La 'conservation intégrée des monuments et des sites' englobe donc également cet aspect.

### RISQUES

Le secteur touristique est l'un des alliés du développement culturel du patrimoine. Le patrimoine architectural, et plus généralement le patrimoine culturel, constituent un secteur important du marché du tourisme. A une demande effectivement considérable doit répondre une offre de monuments accessibles. Toutefois on comprend aisément que le point de départ, différent de celui du secteur du patrimoine - économique dans le premier cas et culturel dans le second -, puisse entraîner des tensions. Les lois du marché, mais surtout leurs conséquences irréflechies, peuvent engendrer des situations de croissance excessive qui font plus de tort que de bien

au patrimoine. Différents types de surcharge risquent d'altérer le monument et/ou sa signification.

Par conséquent, le signal d'alarme est parfois déclenché lorsque l'enthousiasme des hôtes et des visiteurs va au-delà des possibilités d'un monument ou d'un site. Ce phénomène peut être strictement quantitatif, mais il aura également toujours des conséquences qualitatives. Lorsque le succès de l'ouverture dépasse les prévisions les plus hardies, et à la longue aussi les plus angoissantes, il peut occasionner un dommage matériel, conférer une atmosphère invivable au site ou ses environs et affecter la qualité de la visite. L'emploi impropre du monument, la transformation du site ou des environs en parc d'attraction, l'absence de prise en compte du site ou des environs dans la mise sur pied d'une infrastructure etc. peuvent altérer la valeur du monument.

### UN DÉVELOPPEMENT DURABLE

En bref si de nombreuses erreurs peuvent être commises, il ne faut pas les considérer comme une fatalité. En effet, une stratégie visant à attirer le plus de monde possible en utilisant tous les moyens existants n'est profitable ni au patrimoine, ni aux visiteurs. Cette approche est néfaste pour le patrimoine - en tant que valeur culturelle et économique.

Tant la culture que l'économie ont intérêt à suivre un développement durable visant à utiliser le patrimoine et non à l'exploiter. Même les mesures limitatives relatives aux capacités physiques du monument et à son contenu ne pourront, à long terme, que s'avérer positives pour l'offre touristique. Et l'alliance entre le patrimoine et le tourisme subsistera.

Par ailleurs, cette alliance ne se limite pas aux partenaires cités. Ce qui complique certainement la problématique mais l'élève en même temps au niveau de la société, c'est-à-dire le lieu du véritable débat. Les autres secteurs impliqués sont par exemple l'aménagement du territoire, l'urbanisme, la gestion de l'environnement, les musées, mais aussi une grande part de ce que l'on peut appeler les loisirs culturels, au sens large du terme.

Que ce soit pour la visite d'un théâtre, une promenade à travers une ville, la vie associative liée au pat-

rimoine, ne fût-ce que parce qu'elle a pour cadre un bâtiment de grande valeur...; un développement durable n'est possible que grâce à la collaboration de tous les partenaires impliqués.

### UN DÉFI

Il faut également souligner que la problématique dans son ensemble ne constitue pas vraiment une critique, mais plutôt une mise en garde et un défi. Cette mise en garde ne vise pas seulement à faire apparaître les risques de dégât, mais aussi les occasions à ne pas manquer. Le patrimoine et le tourisme bénéficieront de tous les objectifs qualitatifs poursuivis par la protection des monuments et des sites, à savoir la qualité de l'objet même (restauration, entretien), de sa valeur, de la transmission de celle-ci et par conséquent de l'ouverture, qui représente bien davantage qu'un simple accès au public grâce à l'accueil, à l'information et à l'accompagnement des visiteurs.

Les responsables de la conservation des monuments et sites s'intéressent à la qualité de l'offre culturelle. Pour eux, l'ouverture, qui ne doit d'ailleurs pas toujours impliquer un accès immédiat au public, est un facteur de sensibilisation et de développement culturel. En matière de tourisme, il est question d'offre et de développement d'un produit. Les aspects qualitatifs sont néanmoins les mêmes parce que d'une part, le produit est le patrimoine culturel, et d'autre part, la demande économique des touristes est en réalité une demande culturelle.

Si l'on associe au patrimoine des 'valeurs' qui ne s'y rapportent en rien, la satisfaction des touristes, des visiteurs - des clients - ne s'améliorera pas, bien au contraire.

Par ailleurs, il est parfaitement possible de vivre une expérience culturelle avec ce qui est donné. Le développement d'une forme attrayante de tourisme culturel à partir du patrimoine architectural, dans toute sa valeur culturelle, historique, sociale et spatiale, constitue un défi particulièrement passionnant.

### LA RÉFLEXION

Ce résumé extrêmement succinct d'une problématique complexe met également en évidence les points qui ont été soulignés par le secteur du patrimoine en la matière et qui ont été abordés de manière explicite notamment lors du congrès international de l'ICOMOS sur le tourisme culturel (Sri Lanka, 1993). Les experts concernés étudient la question depuis longtemps. Celle-ci figure déjà dans

la Charte de Venise qui associe 'fonction sociale utile' et gestion scrupuleuse du monument.

En Flandre, hormis le risque de surcharge touristique, c'est surtout le caractère positif du défi qui a mis le sujet à l'ordre du jour : un défi devenu urgent en raison du succès de la Journée du Patrimoine et qui consistait à rendre le patrimoine accessible de manière optimale, tout en permettant aux visiteurs de vivre la plus belle expérience culturelle possible. Par ailleurs, le défi consistait également à rechercher des formules permettant de donner un caractère plus permanent à l'ouverture des monuments.

Tout ceci a entraîné la création en 1992 du comité d'accompagnement 'Patrimoine architectural et Tourisme dans une Perspective culturelle', une initiative de la Fondation Roi Baudouin, du Commissariat général du Tourisme flamand, ainsi que des autorités compétentes en matière de conservation des monuments et sites et des musées. L'objectif poursuivi était de parvenir, sur la base du dialogue, de la concertation et de la coopération, à dégager des modèles et des stratégies pour la gestion, l'ouverture au public et la rencontre avec le patrimoine architectural.

Parallèlement à la concertation, le Centre d'Etudes économiques et sociales (Studiecentrum voor Economisch en Sociaal Onderzoek) des Facultés universitaires Saint-Ignace d'Anvers fut chargé d'étudier la tension existant entre le patrimoine et le tourisme.

Les résultats ont été présentés en 1995, au cours d'une journée d'étude au 'Kunstencentrum Vooruit' de Gand. A cette occasion, la Fondation a non seulement publié un rapport, mais également un recueil d'essais dans lequel six auteurs donnent leur vision de la problématique, afin d'amorcer le débat social. Enfin, lors de cette journée d'étude, la Fondation Roi Baudouin a aussi lancé une campagne visant à soutenir les projets de qualité, innovateurs en matière de gestion et d'ouverture d'un monument ou site. Les objectifs de cette campagne n'étaient pas seulement les projets en soi, mais aussi leur valeur exemplative.

### EXEMPLES

Les exemples qui suivent illustrent de manière significative le travail qui est accompli sur le terrain. C'est pourquoi la Fondation a coordonné, conjointement au lancement de la campagne, l'étude de huit projets exemplaires en Allemagne, en France, aux Pays-Bas et au Luxembourg. La publication en néerlandais



'Open Monumenten 8 voorbeelden' en est le résultat. Un résumé en français, anglais et allemand est inclus à la fin du livre. Celui-ci situe les projets examinés et approfondit les conclusions générales de cette étude.

Lors de chaque visite, la question principale était de savoir comment la valeur d'un monument ou site pouvait inspirer sa gestion ou son ouverture. Le lien entre le patrimoine et le tourisme a également été analysé. A cet effet, on ne s'est pas demandé comment le patrimoine et le tourisme lié au patrimoine peuvent être développés dans le cadre du tourisme récréatif mais plutôt comment l'expérience et le développement culturel peuvent prendre forme dans la conjonction du patrimoine et du tourisme.

L'examen des projets concernait surtout les points suivants :

- la vision sous-tendant l'ouverture,
- la gestion et l'organisation du projet,
- les moyens et instruments utilisés pour l'ouverture,
- les liens avec le tourisme.

## LES PROJETS VISITÉS

### Allemagne

Le 'Museum in der Kaiserpfalz' dans la ville de Paderborn est un exemple exceptionnel de l'intégration quasi évidente d'un site archéologique dans le tissu urbain et la vie de la cité.

Le projet 'Circuit cyclotouriste de la renaissance de la Weser', dans la vallée de la Weser, illustre la manière dont une pratique culturelle permanente permet de proposer des thèmes tels que l'histoire et le patrimoine architectural, de manière à renouveler l'offre récréative et touristique.

IBA Emscher Park vise à la reconversion écologique et économique d'une ancienne région industrialisée de la Ruhr. Le patrimoine industriel de l'entre-deux-guerres, de grande échelle et peu prisé - aciéries, mines etc. - se voit ainsi réinvesti d'une nouvelle mission : véhiculer l'identité culturelle de la région.

### France

L'oeuvre de l'architecte Claude-Nicolas Ledoux, la Saline Royale d'Arc-et-Senans, la fabrique de sel de Louis XV, fait désormais partie du 'patrimoine mondial' reconnu par l'UNESCO. Plus de 100.000 personnes la visitent chaque année. Inspiré par l'architecte des Lumières, l'Institut Claude-Nicolas Ledoux y anime un centre européen de rencontre depuis 1971 et doit à présent mieux adapter la Saline à la politique

touristique et à la vie de la région.

Rennes, 'Ville d'Art et d'Histoire' considère la promotion de son patrimoine architectural comme un moyen de sensibiliser le public à la culture de la ville, par le biais de programmes spécifiques destinés aux touristes, à la population et aux écoles. "L'animateur de patrimoine" remplit également un rôle majeur dans la politique touristique municipale. La campagne "Ville d'Art et d'Histoire" est une initiative du ministère de la Culture et soutient, à l'échelon national, les villes qui se soucient de la protection de leur patrimoine architectural.

### Pays-Bas

Les gérants du 'Stoomgemeen Hertog Reijnhout' à Nijkerk proposent non seulement la visite d'un patrimoine industriel passionnant, mais fournissent également des renseignements sur les polders environnants. Le Château Groeneveld, édifié au XVIIIe siècle à Baarn, abrite un centre national de la forêt, de la nature et du paysage, qui informe les visiteurs sur les problèmes écologiques des Pays-Bas. L'administration du château et des terres, qui accueillent 90.000 visiteurs par an, se caractérise par la recherche permanente de moyens visant à influencer positivement le comportement des visiteurs.

### Luxembourg

Le Service des Sites et Monuments Nationaux du Grand-Duché de Luxembourg a aménagé un circuit de 3,5 km le long des fortifications de la ville de Luxembourg. Le "Wenzelcircuit, un itinéraire culturel dans le temps et dans l'espace", est né de l'utilisation d'un instrument culturel intrinsèque et moderne. Le circuit permet une ouverture touristique, culturelle et urbanistique d'un site qui, en 1994, a également été inscrit sur la liste du patrimoine mondial par l'UNESCO. Dans ce projet, l'approche multidisciplinaire porte sur l'unité formée par la recherche historique, la restauration et l'ouverture.

## LES CONCLUSIONS

Ces huit projets, d'importance et de contenu très divers, mettent en lumière une grande richesse d'idées et de suggestions pratiques, utilisables par les responsables de monuments et sites historiques. Ces idées et suggestions ont inspiré les experts qui ont participé à cette publication. C'est notamment grâce à la contribution de ces experts que la Fondation Roi Baudouin peut aujourd'hui formuler un certain nombre de principes de base instituant une



relation optimale entre le patrimoine, le tourisme et la culture.

#### HUIT PRINCIPES

**1. L'ouverture du patrimoine dans une perspective culturelle constitue une mission essentielle et prioritaire pour le secteur de la conservation des monuments et sites. Afin d'accomplir cette mission sociale, les responsables des monuments et sites doivent engager un dialogue avec les partenaires de la culture, de l'aménagement du territoire, de la gestion de l'environnement et du tourisme.**

La gestion du patrimoine dans une perspective culturelle ne se cantonne pas à la conservation scrupuleuse de la source matérielle. Il s'agit également de rendre le patrimoine vivant en ouvrant le dialogue avec le public.

L'intérêt touristique croissant pour le patrimoine donne parfois l'impression que l'ouverture des monuments et sites relève du secteur touristique. C'est pourtant tout d'abord le secteur de la conservation des monuments et des sites qui doit donner corps à ce projet. Il doit le faire en concertation avec d'autres partenaires qui contribuent à une ouverture concrète et abstraite du patrimoine.

**2. L'ouverture du patrimoine dans une perspective culturelle peut être effective grâce à la réalisation d'un projet contemporain qui exprime la valeur et la signification actuelle du patrimoine. La protection des monuments et des sites ne met pas seulement l'accent sur la conservation, mais aussi sur l'adaptation du patrimoine aux réalités de l'époque. Le tourisme ne doit pas considérer le patrimoine comme un objet de consommation mais comme un partenaire potentiel qui exige une expérience culturelle profonde.**

L'ouverture requiert le développement d'une perspective qui confirme et actualise les valeurs historiques du monument. Elle se base sur une lecture actuelle de la valeur historique du patrimoine, ainsi que sur les possibilités et les élans de ce dernier en vue de connaître de nouvelles évolutions sociales et culturelles.

L'approche du monument passe par la mise en oeuvre d'un projet contemporain qui lui donne un nouveau souffle et lui fournit parfois de nouvelles capacités et possibilités de fonctionnement. Un tel projet doit se fonder sur une vision globale ainsi que sur des

objectifs, une organisation et des moyens cohérents.

**3. Un projet d'ouverture a pour objectif l'expérience et le développement culturel. Il entraîne des expériences et des idées qui stimulent une réflexion critique sur son propre environnement et cadre de vie. Cette connaissance est encouragée par la mise en oeuvre d'une infrastructure culturelle. Celle-ci constitue une mission encore récente de la conservation des monuments et des sites et de ses corollaires.**

La pratique culturelle résulte d'un dialogue qui s'établit entre les visiteurs et le monument. Il s'agit d'un mélange d'impressions affectives et de plaisir intellectuel : une beauté, un étonnement qui sont ressentis et compris. La rencontre avec le monument permet au visiteur de découvrir un aspect de lui-même et de son environnement.

La manière de raconter et de transmettre l'histoire actuelle du monument dépend de la mise en oeuvre d'un outil purement culturel ou pédagogique qui incite à la participation et à la réflexion.

**4. La culture place l'ouverture du patrimoine dans une perspective humaine. La culture doit être la science et la conscience de la conservation des monuments et sites et du tourisme lié au patrimoine. Le secteur culturel est un partenaire essentiel et privilégié de la conservation des monuments et sites, et du tourisme.**

La connaissance et l'expérience du secteur culturel et artistique sont souhaitables lors de la mise en place tant du projet de développement culturel que de l'infrastructure et des modes d'information.

**5. Le monument ne peut être isolé comme un objet ou un produit. L'ouverture du patrimoine requiert du temps et de l'espace, la création d'un lien entre le passé et le présent, entre le patrimoine et son environnement social et spatial.**

Le contexte temporel et spatial constitue un aspect crucial de l'ouverture. Préserver un monument signifie respecter son passé et donner une place significative à son présent, de manière à offrir un avenir à son passé.

L'ouverture réussit uniquement lorsque le monument présente une portée socioculturelle et spatiale qui révèle sa valeur. Un lien avec la communauté locale, l'environnement, le village, la ville ou le paysage est l'une des conditions.

**6. Le lien entre le patrimoine et le tourisme n'est pas exclusif. Le secteur touristique est l'un des usagers du patrimoine. Cet "usage en commun" doit se fonder sur le respect, exiger une intégration de l'utilisateur, fixer des limites, tenir compte des fragilités et des capacités des monuments. La coopération entre les secteurs de la conservation des monuments et des sites et du tourisme se base sur le respect du patrimoine.**

L'ouverture d'un monument dans une perspective culturelle doit se baser sur un concept "d'usage en commun". Le patrimoine doit entretenir des liens étroits avec l'art, la culture, l'enseignement, l'urbanisme, la gestion de l'environnement et de la nature, ainsi que le tourisme. Le patrimoine s'adresse à des groupes cibles très divers: les habitants (lorsqu'ils sont présents), les usagers, la communauté locale, les autorités publiques, l'enseignement et le tourisme. L'objectif principal de l'ouverture n'est pas la stimulation de la demande touristique : celle-ci doit être envisagée selon les possibilités et les limites du monument, ainsi que l'"usage en commun". Le secteur du tourisme est toutefois un partenaire qui peut fortement stimuler les initiatives en matière de protection et d'ouverture des monuments et des sites.

**7. L'organisation qui assume le projet d'ouverture doit se fonder sur l'idée "d'usage en commun". La création d'un réseau de partenaires et d'associés est une priorité trop peu prise en considération.**

Une plate-forme solide peut :

- contribuer à la création d'une bienveillance et d'un soutien,
- faciliter la levée de fonds et de subventions,
- participer à l'information,
- attirer les visiteurs,
- permettre la mise en oeuvre de nouvelles initiatives,
- faciliter un ancrage dans une communauté plus large,
- contribuer à l'entretien et à la conservation du monument.

**8. La conservation des monuments et des sites de même que le secteur culturel et le tourisme doivent contribuer financièrement à l'ouverture du patrimoine.**

La politique de protection des monuments et des sites doit financer la restauration, mais aussi l'ouver-

ture du patrimoine. En matière de politique culturelle également, comme dans le cas des musées par exemple, il est souhaitable d'accorder un soutien financier aux projets d'ouverture.

De même, les bénéfices issus de l'exploitation touristique doivent servir à la conservation et à l'ouverture du patrimoine.

#### THE ARCHITECTURAL HERITAGE AND TOURISM - A CULTURAL PERSPECTIVE

Tine Vandensande  
Belgium

#### SUMMARY

#### EIGHT STATEMENTS

**1. Opening up the heritage from a cultural point of view is an essential and priority task where monument conservation is concerned. To implement this social task, those in charge of monument upkeep must initiate a dialogue with partners from the cultural, town and country planning, environmental planning and tourism sectors.**

The management of the heritage from a cultural point of view goes further than the careful preservation of the material source. It involves making the heritage active by initiating a "dialogue" between it and the people.

The increasing interest of tourists in the heritage sometimes gives the impression that opening it up is a matter for the tourism sector. Rather, it is mainly up to the monument conservation sector to define this task. This is done in cooperation with other partners, who contribute to the material and spiritual opening up of the heritage.

**2. Opening up the heritage from a cultural point of view must be effected by implementing a contemporary project which enables the value and current significance of the heritage to be expressed. Monument conservation must emphasize the preservation as well as the updating of the heritage. The tourism sector must view the heritage not as a consumer product, but as an opportunity for a profound cultural experience.**

Opening up a monument requires that a perspective be developed which both maintains and updates its historical values. It builds on a contemporary reading of the historical value of the heritage and on the opportunities and impulses this heritage can provide today for new cultural and social developments. The approach to the monument is determined by a contemporary project which revives the monument, giving it fresh - sometimes new - contents and potential. Such projects require unity of vision, purpose, organization and means.

**3. A project to open up a monument must be geared to cultural experience and development, and offer experiences and insights which trigger critical reflection about one's own environment and world. This experience must be stimulated by the use of cultural instruments. The development**

**of these instruments is yet another new task for monument conservation and participating partners.**

Cultural experience is the result of a dialogue between visitors and monuments. It is a mixture of emotional impressions and intellectual pleasure: a sense of beauty and wonder which can be felt and understood.

The encounter with the monument gives people a chance to discover something about themselves and their environment.

The manner in which the monument's contemporary story is told and passed on depends on the use of a number of cultural or educational instruments, which provide a starting point for experience and reflection.

**4. Culture give a human perspective to the opening up of the heritage. Culture should be the knowledge and conscience of monument upkeep and the heritage tourism sector. The cultural sector is a privileged partner for monument conservation and the tourism sector.**

Insight and experience derived from the world of art and culture are desirable, both for developing the opening-up project and using the instruments.

**5. The monument cannot be isolated as an object or product. Opening up the heritage requires a context of time and space, a link between the past and the present and ties between the heritage and its social and environmental context.**

The temporal and spatial context is a vital aspect of opening up the heritage. Careful handling of a monument means paying due attention to the past while giving the present a significant place, so that the past has a future.

The heritage can only be opened up successfully when a monument is given a social, cultural and environmental basis which makes its significance clear. A link with the local community, the environment, the village, town or landscape is a prerequisite.

**6. The link between heritage and tourism is not exclusive. Tourism is just one user of the heritage. "Shared use" presupposes respect, assumes that the consumer will make adaptations, places limitations and demands that the monument's fragility and potential be taken into account. Cooperation between monument upkeep and tourism must be based on respect for the heritage.**

Opening-up a monument from a cultural point of view must be based on the concept of common use. There should be close ties between the heritage on the one hand and art, culture, education, town planning, nature and the environment and tourism on the other. The heritage has many target groups: inhabitants (where applicable), users, the local community, the authorities, the education system and the tourism sector. Although stimulating tourist demand is not a priority when opening up a monument, it should be considered on the basis of the potential and limitations of the monument and its use. Indeed, tourism is a partner which can stimulate initiatives in the areas of conservation and opening up.

**7. The organization in charge of the opening-up project should be based on the idea of common use.**

**Creating a network of partners and supporters is a priority which has as yet received inadequate attention.**

A strong foundation can contribute to:

- the creation of goodwill and support,
- assistance with the procurement of funds and subsidies,
- informative support,
- attracting visitors,
- stimulating new initiatives,
- anchoring project in a broader community,
- the maintenance and preservation of the monument.

**8. Monument conservation, the cultural sector and the tourism sector must all make a financial contribution to opening up the heritage.**

The monument upkeep policy should subsidize not only the restoration, but also the opening-up of the heritage. It is also desirable for opening-up projects to receive subsidies from the cultural authorities - as is the case with, say, museums.

The financial returns derived from tourism must be used to maintain and open up for the heritage.

## EL PATRIMONIO ARQUITECTÓNICO Y EL TURISMO - UNA PERSPECTIVA CULTURAL

Tine Vandensande

*Bélgica*

### SUMARIO

#### OCHO CUESTIONES

**1. La desarrollo del patrimonio desde el punto de vista cultural es una tarea esencial y prioritaria por lo que respecta a los responsables de conservación del mismo. Para llevar a cabo esta labor social, aquellos que se encargan de la conservación del patrimonio arquitectónico deben iniciar un diálogo con sus interlocutores en los ámbitos cultural, urbano, rural y medioambiental, así como en el sector turístico.**

La gestión del patrimonio desde el punto de vista cultural va más allá de la esmerada conservación del material original. Implica convertir el patrimonio en un elemento activo por medio del diálogo directo con el público.

El interés creciente de los turistas por la herencia arquitectónica hace que a menudo se tenga la impresión de que el desarrollo de la misma es una competencia del sector turístico. Sin embargo, es más bien al sector de conservación del patrimonio al que compete definir esta tarea, lo cual se lleva a cabo en cooperación con otros interlocutores, que contribuyen al desarrollo material y espiritual de la herencia cultural.

**2. El desarrollo del patrimonio desde el punto de vista cultural debe realizarse por medio de la puesta en práctica de un proyecto moderno que permita hacer patentes el valor y significado actuales del patrimonio cultural. Los responsables del patrimonio arquitectónico han de enfatizar no sólo la preservación, sino también la actualización del mismo. El sector turístico no debe considerar el patrimonio como un producto de consumo, sino como un bien que brinda la oportunidad de una profunda experiencia cultural.**

La promoción de un monumento requiere el desarrollo de una

perspectiva que a la vez mantenga y actualice sus valores históricos. Esta perspectiva se fundamenta en una lectura contemporánea del valor histórico de la herencia arquitectónica, así como en las oportunidades y estímulos que dicha herencia puede proporcionar hoy en día para un nuevo progreso cultural y social.

El acercamiento al patrimonio arquitectónico queda circunscrito en un proyecto contemporáneo que le devuelve la vida al monumento, proporcionándole a menudo nuevos contenidos y posibilidades. Tales proyectos requieren unidad de puntos de vista, de propósitos, de organización y de medios.

**3. Todo proyecto para la promoción de un monumento debe ajustarse a una experiencia y un desarrollo culturales, y debe asimilarse proporcionar vivencias y conocimientos que provoquen una reflexión crítica sobre el propio entorno y el mundo en que vivimos. Esta experiencia ha de ser estimulada por medio de instrumentos de carácter cultural. El desarrollo de estos instrumentos es precisamente una de las nuevas tareas de los responsables de la conservación del patrimonio y de sus socios colaboradores.**

La experiencia cultural es el resultado de un diálogo entre los visitantes y los monumentos. Es una mezcla de respuestas emocionales y placer intelectual: una sensación de belleza y fascinación que puede muy bien experimentarse y comprenderse.

El encuentro con el monumento le da al público la oportunidad de descubrir algo sobre su propia interacción con el entorno.

La forma en que la historia contemporánea de un monumento se expone y transmite depende del empleo de una serie de elementos culturales y educativos que proporcionan el punto de partida para la experiencia y reflexión posteriores.

**4. La cultura aporta una perspectiva humana a la promoción del patrimonio. La cultura debería suponer el conocimiento y la conciencia tanto del sector de conservación de monumentos como del de turismo patrimonial. El sector cultural es un socio privilegiado tanto de la conservación del patrimonio como del turismo.**

Los conocimientos y experiencias derivados del mundo del arte y la cultura son deseables, no sólo para el desarrollo del proyecto de divulgación, sino también para el uso de los instrumentos.

**5. El monumento no puede quedar reducido a ser mero objeto o producto. La promoción del patrimonio requiere un contexto temporal y espacial, un nexo entre pasado y presente, entre la herencia arquitectónica y su contexto social contemporáneo.**

El contexto temporal y espacial es un aspecto fundamental para el desarrollo del patrimonio. La gestión cuidadosa de un monumento implica prestar al pasado la debida atención sin dejar de conceder al presente un lugar significativo, de forma que el propio pasado proyecte el futuro.

El patrimonio arquitectónico puede tan solo promocionarse satisfactoriamente por medio de una contextualización social y

cultural del monumento que haga patente su significado. Un nexo de unión con la comunidad local, el entorno físico, el pueblo, la ciudad, el paisaje, es requisito imprescindible.

**6. El nexo entre herencia cultural y turismo no es exclusivo. El turismo es un agente más que disfruta del patrimonio. El "disfrute compartido" presupone respeto, asume la adaptación del consumidor a las circunstancias, impone limitaciones y exige que se tengan en cuenta la fragilidad y posibilidades del monumento. La cooperación entre los responsables de la conservación del patrimonio y el sector turístico debe apoyarse en el respeto por la herencia cultural.**

La promoción de un monumento desde el punto de vista cultural tiene que basarse en el concepto de uso común. Deberían existir estrechos lazos entre el patrimonio por un lado y el arte, la cultura, la educación, la gestión urbanística, la naturaleza, el medio ambiente, y el turismo por el otro. El patrimonio posee destinatarios de diversa índole: los habitantes (si es el caso), los visitantes, la comunidad local, las autoridades, el sistema educativo y el sector turístico. Aunque el estímulo de la demanda turística no es una prioridad a la hora de promocionar un monumento, éste debe tenerse en cuenta en lo que afecta a las posibilidades y limitaciones del monumento y al disfrute del mismo. De hecho, el turismo es un socio que puede fomentar iniciativas en las áreas de conservación y promoción.

**7. La organización encargada del proyecto de promoción deberá basarse en la idea del uso compartido.**

**La creación de una red de socios y patrocinadores es prioritaria, y ha recibido hasta la fecha una atención inadecuada.**

Una fundación sólida puede contribuir a:

- la creación de apoyo y patrocinio,
- la asistencia en forma de donaciones y subsidios,
- el apoyo informativo,
- la atracción de visitantes,
- el estímulo de nuevas iniciativas,
- la consolidación del proyecto en una comunidad más amplia,
- el mantenimiento y conservación del monumento.

**8. Tanto los responsables de la conservación del patrimonio, como los sectores cultural y turístico deben hacer una contribución financiera para la promoción de la herencia cultural.**

La política de conservación del patrimonio debería subvencionar no sólo la restauración, sino también la promoción de la herencia cultural. Sería igualmente deseable poder contar con subvenciones por parte de las autoridades culturales para proyectos de divulgación, como es el caso de los museos.

Los beneficios que reporta el turismo deben emplearse en la conservación y promoción del patrimonio.

## **Patrimoine et tourisme**

### **Contribution à la réflexion sur les conditions de la compatibilité du développement touristique et de la conservation du patrimoine**

**Jean-Marie Vinsent**

*Conservateur général du patrimoine, Vice président de la section française de l'ICOMOS, France*

Mon propos n'est pas de me substituer au Conseil scientifique international du tourisme culturel. Cette instance conduit activement ses travaux, pour le compte de l'ICOMOS, sur la base de la "Charte du tourisme culturel" adoptée il y aura vingt ans en novembre prochain et qu'elle s'emploie actuellement à mettre à jour. Lors de la conférence de Majorque, en novembre 1995, Jean-Louis LUXEN a présenté l'état de ces travaux(1).

Ma seule ambition est de contribuer à ces réflexions en les faisant bénéficier de mon expérience de la protection et de la gestion du patrimoine architectural et urbain. Au fil des différentes responsabilités que j'ai exercées en France dans ce domaine, j'ai en effet été témoin d'une rapide croissance de la tendance à promouvoir "l'exploitation" touristique du patrimoine. Et je me suis tout aussi rapidement inquiété en constatant, dans mon pays d'abord mais aussi, sous des formes comparables, dans d'autres pays proches ou lointains, les effets pervers d'une telle orientation mal maîtrisée. N'étant pas spécialiste du tourisme, je concentrerai mes réflexions sur la spécificité du patrimoine lui-même et sur ce que cette spécificité implique quant à l'usage touristique d'un bien culturel. Le maire de Rochefort-sur-Mer, M. Jean-Louis FROT, apportera sur cette problématique un éclairage complémentaire appuyé sur son expérience concrète. Il a en effet réussi, d'une manière exemplaire, à revitaliser sa cité grâce à la valorisation de son patrimoine historique, mais en évitant soigneusement d'en faire une station touristique.

Le tourisme passe pourtant aujourd'hui pour l'une des activités relais les plus aptes à maintenir voire à recréer la vitalité des zones frappées par la récession économique. Et le patrimoine, au sens le plus étendu du terme, est communément considéré comme un atout majeur pour ce développement touristique, ce dernier devant lui apporter en retour notoriété et ressources financières pour son entretien. Cette conviction croît rapidement en France, mais également au niveau européen où on la retrouve dans les travaux du Conseil de l'Europe. C'est sans doute aussi le cas dans les autres parties du monde. Cette évolution devrait me satisfaire, puisqu'au terme

de près de trente ans de carrière consacrés au patrimoine, je constate ainsi la reconnaissance officielle des valeurs auxquelles je suis profondément attaché. Mais mon expérience me montre, comme la vôtre je suppose, que les choses ne sont pas si évidentes et que le couple tourisme-patrimoine, s'il n'est pas équilibré avec le plus grand soin, est le plus souvent décevant pour le premier et destructeur pour le second. Un expert international du tourisme culturel, Valéry PATIN, en démonte clairement les rapports ambigus: "...L'économie s'est emparé du patrimoine, et le tourisme a été le "cheval de Troie" de cette redoutable conquête. Par lui, les monuments, sites, musées se sont trouvés contraints de bien vouloir manifester leur capacité à produire des retours d'investissements performants, à atteindre dans les meilleurs délais les équilibres d'exploitation souhaités. Se réclamant d'une telle logique, certains voyageurs feront visiter Florence en deux heures et demie... Il s'agit toujours de culture, mais d'une culture de la consommation et non de consommation culturelle."(2)

Ce constat n'est pas nouveau, puisque la Charte du tourisme culturel d'ICOMOS mettait déjà en balance ... "les effets, positifs et négatifs, qu'entraîne pour ce patrimoine le remarquable développement des activités touristiques dans le monde"(3). Mais la rapidité de l'évolution actuelle et sa systématisation me semblent appeler de la part de l'ICOMOS une vigilance accrue et un effort conceptuel apte à proposer une orientation favorable de cette tendance.

#### **1 - TOURISME CULTUREL ET PRÉSERVATION DU PATRIMOINE: MÊME COMBAT ?**

En France donc, comme dans beaucoup d'autres pays européens, le tourisme est l'une des premières solutions alternatives auxquelles on fait appel pour pallier la disparition ou le ralentissement des activités primaires et secondaires, agricoles, minières et industrielles. Et c'est compréhensible dans un pays qui, avec 60 millions de visiteurs annuels, vient de prendre la tête des pays touristiques. Aussi les responsables essayent-ils, pour tenter de séduire le tourisme, de tirer parti de tout élément valorisable, et notamment du patrimoine. Mais c'est alors que se

noue le rapport ambigu que nous allons essayer d'analyser ici.

Les responsables nationaux français de ces deux domaines s'attachent en effet à démontrer que conservation du patrimoine et développement touristique peuvent constituer un même combat. Il faut certes, disent-ils, prendre certaines précautions. Un récent rapport initié par la Conseil national du Tourisme préconise ainsi une stratégie visant à démultiplier, sur le plus grand nombre possible de sites associés en "réseaux" thématiques ou géographiques, la fréquentation du public actuellement concentrée sur quelques régions et sur un trop petit nombre de monuments ou de sites "phares"(4). L'intérêt pour cette politique est fortement affirmé par les responsables nationaux du patrimoine selon lesquels les 38.000 monuments historiques qui jalonnent le territoire français constituent l'un des atouts majeurs de ce pays. Ils doivent permettre la mise en place d'activités de substitution et, à ce titre, servir l'aménagement du territoire(5).

Cette stratégie convergente des administrations du patrimoine et du tourisme a pour objectif d'éveiller l'intérêt de nos concitoyens, et principalement des responsables privés et publics, sur la valeur (dans tous les sens du terme) de leur patrimoine, et de les inciter à témoigner à son égard d'un comportement plus responsable. La réussite même de cette stratégie appelle désormais une réflexion de fond sur les conditions de la compatibilité du tourisme et des différentes formes de patrimoine. Il me paraît en effet vital, le mot n'est pas trop fort, de mieux comprendre leurs rapports avant de chercher à les conjuguer systématiquement.

Les responsables du patrimoine culturel et naturel connaissent bien, pour leur part, le danger que la surfréquentation fait courir à la conservation effective de certains hauts lieux patrimoniaux : ils tentent d'en limiter l'impact dans nos palais nationaux, dans les parcs et jardins historiques, dans les grottes ornées (n'a-t-il pas fallu construire une réplique de Lascaux pour accueillir les visiteurs?), les sites archéologiques (les mégalithes de Carnac basculaient sous l'effet du piétinement excessif du sol environnant...), historiques (le Mont-Saint-Michel, Rocamadour...), ou naturels (le Cirque de Gavarnie, la Pointe du Raz...). Ils en constatent également les effets sur certains quartiers historiques de nos villes soumis à une telle croissance de la fréquentation touristique que la vie quotidienne finit par en être expulsée. Le phénomène est bien connu en France

et des solutions diverses sont actuellement expérimentées tant pour maîtriser ces nuisances sur le site patrimonial lui-même que pour diluer la fréquentation touristique dans la région qui entoure celui-ci(6).

Des nombreuses expérimentations analogues sont tentées ailleurs. Il serait d'autant plus utile et urgent d'en faire le bilan critique que d'autres pays, ceux de l'Europe de l'Est en particulier, récemment ouverts au tourisme international, commencent dans l'urgence à s'en inspirer sans avoir la possibilité d'apprécier leur adéquation à leurs propres données patrimoniales. On entend parfois de hauts responsables de ces pays désigner le patrimoine de ce terme gourmand : "notre pétrole à nous"(7). Cette métaphore minière se retrouve d'ailleurs de plus en plus souvent, avec de multiples variantes, dans les déclarations ou dans les rapports d'orientation, sur le plan national ou international. On encourage "l'exploitation" du "gisement patrimonial", on appelle à la "valorisation de la jachère" dans laquelle notre patrimoine serait trop souvent délaissé. Quand on sais ce qu'il reste d'un gisement minier après exploitation, on a froid dans le dos de voir prôner l'application de ce traitement au patrimoine... Soyons prudents: le choix des métaphores n'est jamais neutre !

Exprimer ces interrogations et ces inquiétudes ne signifie évidemment pas que l'on refuse le principe même du tourisme culturel. Ce serait absurde, d'autant que celui-ci tire sa justification de la notion même de patrimoine. Mais, le discours actuel sur le thème "tourisme et patrimoine", tel qu'il est perçu, me paraît avoir des effets pervers:

- D'abord l'incitation excessive à l'usage touristique du patrimoine génère des dérives graves dans le traitement de celui-ci. La logique "touristique" implique une exigence de "mise en valeur" du patrimoine pour le rendre "plus lisible" donc plus attractif pour ses visiteurs virtuels. Cela peut aboutir aux extrapolations les plus contestables. Cette tendance se manifeste, nous dit-on, dans certains pays asiatiques. J'en constate en tout cas les effets en France, notamment dans la restauration de châteaux et de jardins appartenant à des collectivités territoriales qui souhaitent affirmer leur dynamisme et leur autonomie en se réappropriant la valeur symbolique de ces lieux historiques. Mais, quitte à afficher des symboles, autant forcer le trait en redonnant tout leur faste aux vestiges du passé: reconstitution ici d'un corps de logis disparu, là d'un jardin Renaissance hypothétique... On assiste souvent à la même dérive lors de la "mise en valeur" de

quartiers historiques ou de certains villages, notamment dans le traitement des espaces publics. La recherche du "pittoresque" prime souvent sur le respect des éléments authentiques jugés trop peu spectaculaires. N'a-t-on pas vu une cité historique proche d'Euro-Dysneyland se livrer, pour tenter de capter une partie de la clientèle de son voisin, à une coûteuse et approximative restitution de son enceinte médiévale? Le patrimoine de nos sites historiques n'a pas à rivaliser avec les parcs d'attraction touristique.

- Par ailleurs, ce discours ignore ou réduit considérablement le rôle "identitaire" que le patrimoine peut et doit jouer. Je suis conscient des dérives possibles, et hélas réelles, de cette notion. Mais l'expérience montre, le cas de Rochefort-sur-Mer en étant l'illustration, qu'une claire conscience de son identité patrimoniale confère à une cité de réels atouts de développement qui ne se limitent pas, loin de là, à la seule réponse touristique. C'est ce second aspect que je voudrais tenter d'explicitier maintenant.

## 2 - LE PATRIMOINE ET LE TOURISME NE SONT PAS SPONTANÉMENT COMPATIBLES.

Rappelons d'abord qu'un bien culturel, immeuble ou mobilier, n'appartient à proprement parler au "patrimoine" d'une communauté, au sens précis où nous employons ici ce terme, que dans la mesure où il reste "vivant", c'est à dire riche de sens, de culture, mais aussi d'usage pour ses héritiers. Ceux-ci doivent donc en être non seulement les conservateurs, mais aussi les principaux utilisateurs.

C'est en cela que le concept de patrimoine diffère de celui de vestige archéologique, ou encore d'objet de musée. Ces derniers constituent certes des références culturelles éminemment précieuses, mais ils ne sont plus intégrés dans la vie quotidienne de la communauté. Celle-ci ne peut donc, de manière habituelle, les traiter comme "son patrimoine", avec tout ce que ce terme implique d'intime familiarité mais aussi, en raison de cette proximité, d'inéluctable évolution de ce patrimoine lui-même, qui accompagne et traduit l'évolution culturelle de ses possesseurs.

Les "racines" n'ont de raison d'être que parce qu'elles irriguent la plante et que celle-ci continue à vivre, donc à produire de nouveaux fruits. Cette métaphore botanique, communément appliquée au patrimoine, signifie qu'activité conservatrice et démarche créatrice ne peuvent être séparées sans perte de sens de la première et stérilisation de la seconde. Une "val-

orisation" touristique qui se développerait au détriment de l'usage quotidien d'un bien culturel par la communauté héritière aboutirait inéluctablement à la désappropriation, donc à la momification de ce bien. On connaît le résultat de cet embaumement sur certains quartiers historiques, sur certains "villages d'artistes", sur des secteurs agricoles entiers dont les rustiques bâtiments d'exploitation mutent subrepticement en "fermettes" bichonnées par des résidants secondaires qui s'isolent soigneusement du terroir ancestral derrière des haies allogènes de thuyas et de chamaecyparis...

D'autre part, et ce second aspect est le corollaire du premier, un élément ne mérite le qualificatif de "patrimonial" que dans la mesure où on lui conserve son "authenticité". Nos textes fondateurs affirment clairement le respect de cette authenticité comme le principe de base de l'action patrimoniale. A commencer par la charte de Venise (1964), mais aussi la charte de Florence sur les jardins historiques (1982) ou la charte de Grenade pour la sauvegarde des villes historiques (1987). D'ailleurs, la charte du tourisme culturel de 1976 en fait sa référence suprême en affirmant avec une force particulière dans sa conclusion: "*(Les signataires) affirment solennellement que leur action a pour objet le respect et la protection de l'authenticité et de la diversité des valeurs culturelles tant des régions et pays en voie de développement que des pays industrialisés, le sort du patrimoine culturel de l'Humanité étant, dans la perspective du développement touristique, de la plus profonde unité*"(3).

Nous savons certes que cette notion d'authenticité fait l'objet aujourd'hui de nombreuses interrogations. La conférence internationale organisée en mai 1994 à NARA par l'ICOMOS a permis de croiser les approches de nombreux spécialistes et ces travaux doivent désormais servir de référence pour la poursuite de nos réflexions(8). Sans entrer dans ce débat, sans le minimiser non plus car il est essentiel, je veux seulement préciser que je m'en tiens, dans le présent texte, à la signification, usuelle dans les pratiques françaises de conservation du patrimoine, selon lesquelles l'authenticité se définit par référence à l'histoire du bien culturel: histoire originelle (les modalités de sa fabrication et les caractéristiques morphologiques et formelles que celle-ci lui a conférées, l'usage initial en fonction duquel il a été conçu et qui lui confère sa signification voire sa symbolique), mais aussi histoire vécue (les modifications dont il a été l'objet en fonction de l'évolution des techniques, des modes, mais aussi et surtout de l'évolu-



tion voire des mutations de son usage).

Cette définition est certes très théorique et son application délicate, voire fluctuante. L'histoire du service français des Monuments historiques nous montre que sa mise en oeuvre peut inspirer des solutions très différentes selon les époques voire selon les circonstances. Cette référence à l'authenticité me paraît cependant inhérente à l'action conservatrice. Encore faut-il que celle-ci ne vise pas seulement à préserver l'authenticité matérielle d'un bien, mais aussi et surtout à sauvegarder son authenticité "spirituelle", celle de la signification dont il est porteur, du témoignage qu'il constitue pour la communauté sur la civilisation dont elle est issue. Que cette signification relève de la symbolique sociale ou religieuse, ou soit la mémoire des gestes de la vie quotidienne de nos prédécesseurs.

Or la conversion à un usage touristique dominant induit souvent des reconstitutions, des extrapolations, qui privilégient la "lisibilité" aux dépens de la "compréhension" dans laquelle l'intuition subjective joue un rôle aussi important que la vision objective. De plus, elle substitue à la jouissance quotidienne de ces lieux ancestraux un usage épisodique et artificiel par des populations allogènes qui n'y cherchent plus le fil de la continuité patrimoniale, mais au contraire le dépaysement, le "pittoresque" pris ici au sens d'insolite. La contradiction d'usage est "essentielle".

Ce qui fonde l'attitude patrimoniale c'est, autant que la qualité des biens culturels, le comportement des hommes à l'égard de ceux-ci. C'est la charge affective reliant l'homme à son héritage culturel, et unissant entre eux les membres de la communauté par l'intermédiaire d'éléments du passé commun reconnus comme des symboles identifiant cette communauté. Car il n'y a pas, au sens où employons ici ce terme, de patrimoine individuel. Le patrimoine n'existe en tant que tel qu'en fonction d'une communauté humaine dont il fonde l'identité culturelle.

Ainsi défini dans son fondement subjectif, le patrimoine de la communauté peut être évidemment un bien exceptionnel et précieux (un "monument" au sens précis du terme, un objet d'art...) Il peut aussi être beaucoup plus modeste, mais reconnu comme incarnant le passé commun: tel est le fondement des patrimoines urbain, rural, industriel, ethnographique... Ce dernier, confinant au domaine de l'immatériel, pose des problèmes - conceptuels et conservatoires - très spécifiques. Précisons seulement que, plus peut-être que toute autre forme de

patrimoine, il se caractérise par sa dimension "vivante" et ne peut être conservé que s'il reste en vie. Celle-ci étant liée à des pratiques essentiellement évolutives, ce n'est donc qu'en se transformant que le patrimoine ethnographique peut conserver sa substance et son authenticité.

Cette permanence patrimoniale "substantielle", par delà les évolutions de la forme et les adaptations de l'usage, est également au coeur de la problématique de la conservation des autres formes de patrimoine liées à un usage, qu'il s'agisse du patrimoine urbain, rural, industriel, naval... L'essentiel de la dimension patrimoniale s'incarne alors plus dans la signification sociale de ce bien, liée à son usage passé et présent, que dans la forme matérielle qui elle peut, dans une certaine mesure, évoluer.

Il convient enfin de souligner qu'il ne suffit pas d'être issu d'un territoire, j'ai envie de dire d'un "terroir", pour avoir une attitude patrimoniale vis à vis des biens culturels de celui-ci. Trop de nos concitoyens, qui laissent mourir d'abandon ou massacrent activement le plus précieux de leur héritage, nous en apportent hélas quotidiennement la preuve. La prise de conscience de la valeur de cet héritage n'est pas spontanée. Il est même en ce domaine des cécités obstinées. Inversement, il est fréquent de voir des étrangers à une région ou à un pays s'en éprendre, en explorer les richesses avec passion, et s'y créer des racines affectives qui valent bien celles du sang. Il leur arrive même, c'est le cas dans certains villages abandonnés du Midi de la France, de prendre le relais d'une communauté disparue et d'en assumer l'héritage. Cette rencontre passionnelle entre des êtres en quête de racines et un héritage sans héritiers sera peut-être, demain, une aventure de plus en plus fréquente.

Cette perspective nous conduit, en manière de conclusion provisoire, à nous poser cette question : sous une certaine forme, le tourisme (mais ce terme est-il encore adapté ?) n'est-il pas non seulement compatible avec la conservation du patrimoine, mais ne lui est-il pas, à la limite, nécessaire?

### **3 - CONSERVÉ VIVANT ET AUTHENTIQUE, LE PATRIMOINE PEUT S'OFFRIR AU REGARD DE L'AUTRE, ET ÊTRE UN VECTEUR PRIVILÉGIÉ DU DIALOGUE ENTRE LES PEUPLES ET LES CULTURES.**

Si le patrimoine est identifié comme tel par ses héritiers, pleinement pris en charge par eux et conservé ainsi vivant, dans la fidélité à son authenticité, il est

alors un merveilleux témoin de l'identité culturelle de cette communauté. Ceux qui voudront découvrir celle-ci dans ses valeurs propres n'auront de meilleure approche que d'interroger son patrimoine. Ils découvriront ces valeurs incarnées dans son histoire artistique, architecturale, dans son cadre de vie rural et urbain, dans le talent de ses artistes comme dans le savoir-faire de ses artisans. Mais le visiteur ne pourra lire aisément ce livre que si les héritiers de ce patrimoine le comprennent encore vraiment, l'animent et sont les médiateurs de sa lecture.

Le patrimoine peut donc être le meilleur vecteur de la découverte d'une communauté dans sa richesse et dans sa personnalité. Si le tourisme est l'approche de l'identité de l'autre, à la fois respectueuse et avide de la comprendre, il est tout le contraire de la dépossession. Il peut même, l'histoire le démontre, servir cette prise de conscience par une communauté de l'existence et de la valeur de son propre patrimoine. Michel PARENT aime à souligner cet aspect essentiel : le patrimoine existe par le regard de l'autre. Regard révélateur d'identité quand il est respectueux et amical. Mais il est clair que tout cela n'est possible que si l'accueil touristique n'est pas conçu comme une fin en soi, comme l'activité prioritaire, comme l'affectation désormais privilégiée d'un bien culturel. Il doit venir se greffer sur l'usage quotidien et vivant de ce bien par ses héritiers.

Nous rejoignons ici la notion de "développement durable" qui sert de plus en plus de modèle, et c'est heureux, en matière d'aménagement. Elle s'applique parfaitement au tourisme culturel qui, par conséquent, ne peut être un tourisme de masse. Il ne peut y avoir d'affectation touristique exclusive d'un bien culturel. Le tourisme doit être intégré soigneusement dans une politique globale de la cité privilégiant la réappropriation totale et quotidienne de ce patrimoine par la communauté et la qualité de la vie de celle-ci.

Ne faut-il alors être utopique, dans le sens constructif du terme bien sûr, et appeler, avec Nancy BOUCHE, à l'invention d'un "nouveau tourisme", basé essentiellement sur l'envie de découvrir les autres hommes et sur le respect profond de leurs différences(9)? Et, avec Jean-Louis LUXEN, en attendre un véritable "dialogue des cultures" : découverte des autres renouvelant notre regard sur notre propre culture en nous faisant prendre conscience à la fois des "valeurs universelles partagées par l'humanité", mais aussi de ce que "...notre patrimoine est aussi le patrimoine de l'autre, tant il a subi d'influences

extérieures"(10).

L'ICOMOS n'est-il pas l'un des acteurs les mieux placés, par la richesse de son réseau mondial d'experts représentant le panel des disciplines concernées, pour alerter les responsables des différents pays sur les effets désastreux pour le patrimoine d'un tourisme mal maîtrisé? Qui mieux que lui peut encourager l'émergence d'une autre forme à donner à cette importante activité de découverte qu'à ce stade je n'appellerai plus "tourisme" mais "visite" des autres peuples et des autres civilisations, en donnant à ce terme toute sa charge initiatique?

## NOTES

- 1 - LUXEN (J.-L.) - *Tourisme et conservation du patrimoine culturel*. Intervention dans la cadre de la Conférence de Majorque, 24-26 novembre 1995 (Inédit).
- 2 - PATIN (V.) - *Peut-on encore parler de tourisme culturel?* Cahier Espaces 37, Juin 1994, pp. 29-33
- 3 - ICOMOS - *Charte du tourisme culturel* - 1976
- 4 - COLARDELLE (M.) et MONFERRAND (A.) - *Economie touristique et patrimoine culturel*. 1995. Rapport établi à la demande du conseil national du tourisme.  
Voir aussi, des mêmes auteurs l'article présentant ce rapport:  
*La fréquentation du patrimoine culturel*. paru dans la revue mensuelle ENA n°254, juillet-août 1995, pp. 6-9, numéro thématique "Patrimoine et tourisme".
- 5 - SAINT PULGENT de (M.) - *L'action de l'Etat*. Ibidem. PP. 10-11.
- 6 - *Sur cette question, voir les actes du colloque organisé par la section française de l'ICOMOS à Aix-en-Provence les 7 et 8 mars 1991: Tourisme urbain et patrimoine*. Cahiers de la section française de l'ICOMOS, n° 14, Paris 1992.
- 7 - ROBERT (M.) - *S'appuyant sur son patrimoine historique la République tchèque veut revaloriser son tourisme*. In : *Les Echos*, mardi 25 juillet 1995.
- 8 - *Voir l'ensemble des travaux de la Conférence sur l'authenticité tenue à Nara du 1er au 6 novembre 1994. J'ai utilisé plus particulièrement la communication suivante :*  
CHOAY (F.) - *Sept propositions sur le concept d'authenticité et son usage dans les pratiques du patrimoine historique*. Documents de travail rassemblés par ICOMOS, 1994, pp.156-178.  
*L'auteur est très critique vis à vis de l'usage de ce concept, y compris par les chartes de l'ICOMOS. Elle propose sept pistes de travail pour l'adapter aux pratiques actuelles.*  
*L'histoire contemporaine nous prouve que cette prudence s'impose en effet, vu les dérives dont nous sommes parfois témoins. A titre d'exemple, sur les antennes de France Inter, le 24 août 1995, un responsable zairois expliquait que la "recherche de l'authenticité" était précisément la motivation revendiquée par le chef d'Etat de ce pays pour imposer à ses concitoyens le retour, dans tous les domaines, aux coutumes ancestrales : mode vestimentaire, habitation, fêtes traditionnelles etc... Lorsque le principe identitaire est poussé à cette extrémité, il peut alimenter les pires dérives. Il est vite porteur de l'exclusion de l'autre, de l'étranger.*
- 9 - BOUCHE (N.) - *Tourisme et patrimoine*. Le tourisme peut-il être un moyen de dialogue entre les cultures et les peuples ? Conférence donnée le 19 avril 1991 à Tunis (Inédit).

10 - LUXEN (J.-L.) - Ibidem. (Cf. note 1).

## RÉSUMÉ

Le tourisme passe aujourd'hui, dans les secteurs qui connaissent une récession économique, pour l'une des activités relais les plus aptes à maintenir voire à recréer la vitalité des zones affectées. Et le patrimoine, au sens le plus étendu du terme, est considéré comme un atout majeur pour ce développement touristique, ce dernier lui apportant en retour notoriété et ressources financières pour son entretien. L'expérience nous montre que les choses ne sont pas si évidentes et que le couple tourisme-patrimoine, s'il n'est pas équilibré avec le plus grand soin, peut être décevant pour le premier et destructeur pour le second.

Il importe d'abord de rappeler que le patrimoine existe par lui-même, avec ses valeurs artistiques, symboliques et mémorielles, indépendamment du tourisme. Il tire sa qualité patrimoniale de son passé, mais aussi et surtout de son appartenance à la communauté qui en est aujourd'hui l'héritière. Il apporte à celle-ci la compréhension de ses racines et de son identité culturelle. Quelle que soit sa valeur historique ou artistique, il n'atteint cette dimension patrimoniale qu'en fonction de son appropriation affective par la communauté. C'est vrai du "monument" qui ne mérite ce qualificatif que s'il conserve sa symbolique. Ce n'est tout autant des ensembles patrimoniaux urbains, ruraux, paysagers, qui tirent leur substance et, partant, leur signification de la vie quotidienne de cette communauté qui les a modelés au long des siècles.

Ainsi défini, le concept de patrimoine apparaît incompatible avec certaines formes de tourisme. Il ne peut absolument pas être traité en objet de consommation puisqu'il ne peut révéler son sens que par la médiation de la communauté humaine qui vit cette relation privilégiée avec lui. Il ne se prête pas à une fréquentation de masses. En effet, dès lors que son développement perturbe, voire interdit, la relation familière de la communauté avec son patrimoine, le tourisme pervertit celui-ci et, à terme le tue, dans sa matérialité parfois, dans sa dimension patrimoniale toujours. On le constate dans certains monuments mais aussi dans nombre de "villages pittoresques", de quartiers historiques et de grands sites touristiques.

Pourtant, existe-t-il meilleure manière de découvrir l'âme d'un pays que d'explorer les traces de son passé, qui témoignent tant de sa créativité artistique que de ses institutions, de son organisation sociale, de ses modes de vie ? Certes, mais encore faut-il que le visiteur soit disposé à cette découverte, et qu'il bénéficie pour cela du témoignage des héritiers de ce patrimoine qui seuls peuvent en livrer les clés de lecture. Le patrimoine doit permettre de découvrir les hommes. Il ne doit pas les masquer.

Conservation du patrimoine et développement du tourisme ne sont donc compatibles qu'aux conditions suivantes:

- Le développement touristique doit être intégré à une politique globale du patrimoine, qui s'attache d'abord à revitaliser celui-ci pour faciliter son appropriation pour les habitants eux-mêmes. Les activités touristiques doivent être soigneusement proportionnées aux caractéristiques physiques du patrimoine, mais aussi à la capacité d'acceptabilité par la population résidente qui ne doit en aucun cas en être perturbée dans son rap-

port quotidien au patrimoine. C'est à ces conditions que celui-ci restera "vivant", c'est-à-dire qu'il gardera sa qualité patrimoniale.

- Le tourisme doit s'adapter au patrimoine et non l'inverse. C'est à dire qu'il faut inventer un autre tourisme approprié à cette découverte respectueuse de l'autre. Un tourisme plus humaniste. C'est évidemment un objectif très difficile à atteindre. C'est pourtant la seule piste possible si l'on ne veut pas que le tourisme dévore le patrimoine.

C'est une ardente obligation pour les responsables du patrimoine de prendre l'initiative pour faire évoluer cette situation. Compte tenu du caractère de plus en plus international du phénomène touristique, une réflexion et une action s'imposent à ce niveau, et ICOMOS est particulièrement bien placé pour cela. Il doit en faire l'une de ses priorités.

## HERITAGE AND TOURISM.

### PREREQUISITES FOR THE COMPATIBILITY OF TOURISM DEVELOPMENT AND HERITAGE CONSERVATION

Jean-Marie Vincent

*Curator General for Heritage, Vice-chairman of the French Section of ICOMOS*

## SUMMARY

In those areas experiencing economic recession today tourism is considered as one of the pursuits most likely to maintain them or even generate greater activity. Furthermore, heritage, in the broadest sense of the term, is seen as a major asset in the development of tourism which in turn can make the heritage better known and provide financial resources for its upkeep. But experience has shown us that things are not always this simple and if the tourism-heritage partnership is not extremely carefully balanced it will give rise to results which will be disappointing for the first partner and destructive for the second.

First we should recall that heritage exists in and of itself, embodying artistic, symbolic and memorial values independently from tourism. True, its essence as heritage is something transmitted from the past, but it also and even primarily is due to the fact that it belongs to a community which today has inherited it. It enables this community to better understand its origins and its cultural identity. Irrespective of its historical or artistic value, it can only truly be considered heritage if the community has an emotional attachment to it. This is true of "monuments" which can only be considered as such as long as their symbolic value remains intact and of urban, rural and landscape heritage ensembles whose substance and meaning have been nurtured by the day to day life of the communities which shaped them over the centuries.

Defined in this way, the concept of heritage appears to be incompatible with certain types of tourism. It cannot in any way be treated as a consumer good because it will only reveal its meaning to the human community which is willing to experience this privileged relationship with it. Heritage does not lend itself to mass tourism. If the development of tourism hinders or blocks the special relationship between a community and its heritage, this relationship will become adulterated (denatured). Over time, the property itself may eventually be destroyed, sometimes physically and in any event will lose its

value as heritage. We have seen this happen to some monuments but also to many "quaint villages", historic quarters and major tourism sites.

And yet is there any better way to discover the soul of a country than by exploring the vestiges left behind by the past which bear witness to artistic creativity and to the society's institutions, its structure and lifestyle? Certainly not, but the visitor must seek out this discovery and must be able to draw upon the testimony of the heirs of this heritage who alone possess the keys to understanding. Heritage must make it possible to discover peoples, it must not overshadow them.

The conservation of heritage and the development of tourism can only go hand in hand under the following conditions:

Tourism development must be part and parcel of a comprehensive heritage policy which endeavors first and foremost to increase the vitality of heritage in order to encourage its appro-

priation by the inhabitants themselves. Tourism activities must be carefully proportioned to the physical features of the heritage but also to the capacity for acceptance of the resident population whose day to day relation with the heritage must in no way be upset. Only then can the heritage remain living and authentic.

Tourism must adapt itself to heritage, and not the opposite. This will mean inventing another type of tourism which is conducive to the discovery of other people in full respect for them. This means a more humanistic type of tourism. Clearly this will be a hard goal to reach. But it is the only viable way to stop tourism from gobbling up heritage.

Those who preside over the destiny of heritage have an imperious obligation to reverse the current trend. Given the increasingly international character of tourism, considerable thought must be backed up by action. ICOMOS is well poised to play a role in this regard and must make such action one of its priorities.

## Archaeology, Development and the Private Sector: Current Practice in England

Dr. Gerald A Wait, Tim J Strickland;

*Gifford and Partners, United Kingdom*

### ARCHAEOLOGY AND THE PLANNING OR DEVELOPMENT CONTROL PROCESS

In England the basis of heritage law and management is the **Ancient Monuments and Archaeological Areas Act of 1979**. This establishes the existence of sites of national importance - say 13000 Scheduled Ancient Monuments as opposed to a total of say 700,000 known sites. A Scheduled Ancient Monument is defined as:

- a) any building, structure or work, whether above or below the surface of the land, and any cave or excavation;
- b) any site comprising the remains of any such building, structure or work or of any cave or excavation; and
- c) any site comprising, or comprising the remains of, any vehicle, vessel, aircraft or other moveable structure or part thereof which neither constitutes nor forms any part of any work which is a monument as defined within paragraph a) above; and any machinery attached to a monument shall be regarded as part of the monument if it could not be detached without being dismantled.

The test of national importance is guided by:

amonument is of national importance if, in the view of informed opinion [expressed by English Heritage] it contributes or appears likely to contribute significantly to the understanding of the past. Such significance may be assessed from individual or group qualities, and may include structural or decorative features, or values as an archaeological source.

The Act also designated Archaeological Areas in 5 historic city centres - Chester, Canterbury, York, Hereford, Exeter - where a local archaeological organisation was empowered to require a period of time for investigation prior to the start of re-development. This designation was hampered by the lack of any clauses pertaining to financial resources to support any such investigation.

Changes in government policy during the early

1980's meant that English Heritage was created by the **National Heritage Act in 1983**. English Heritage were inheritors of the role of the Dept of the Environment. The Department of the Environment (DoE) had directly funded archaeological units based in local authorities or museums. At first English Heritage took over this role, but in line with the policy of the government, the English Heritage budget was reduced and the responsibility for funding was transferred to local authorities. Local Planning Authoritys of course didn't have the cash either, and in this period of confusion English Heritage and the DoE introduced a solution - the principle borrowed from environmental issues, of 'the polluter pays'. The devolution of responsibility is being driven by a small publication issued by the DoE in November 1990 - **Planning Policy Guidance Note 16; Archaeology and Planning**. This has effectively over-ridden the 1979 Act as a statement of English Heritage and DoE policy, in spite of the fact that it has no statutory force.

**PPG16** makes formal archaeology's position a material consideration in the planning process. It maintains that the needs of development and heritage conservation can be reconciled in the planning process - and Local Planning Authorities hold the key responsibility. The suggested mechanisms are, briefly, that an early consideration of the potential for archaeological remains on a site proposed for development is essential. If such remains exist, the development may be designed so as to minimise or avoid any damage to the remains. The emphasis is very much on preservation of the remains *in situ* at least applied to nationally important remains - not to archaeological sites generally.

Where the needs for the development over-ride the importance of the archaeological remains, then the Local Planning Authority is empowered to grant planning permission with a condition that development can not begin until a programme of archaeological investigation has been agreed with the Local Planning Authority's Archaeological Officer, and has been implemented.

### LOCAL PLANNING AUTHORITY PLANNING ARCHAEOLOGISTS

In England every County or Borough employs an Archaeologist - 'The Planning Archaeologist'. Every County/Borough has an archaeologist employed to give the planning advice required for an implementation of PPG16. Most are placed in either Planning, Environment or Development Control Departments.

In addition Local Planning Authorities maintain a Sites and Monuments Record. This is a computerised and map-based record of known sites, monuments, and artefacts etc., managed by an 'SMR Officer' usually an assistant to the County Archaeologist. The SMR is often of highly variable quality, unsynthesised, and by nature is not a record of what is present in an area, but only what someone has seen and reported on in the past.

An applicant for planning permission will first meet the Planning Archaeologist either in the form of a request for information to support a planning application at outline stage, or else in very much the same guise after outline has been granted. Requirements of a planning condition, in accordance with DoECircular 1/85, are that they must be fair, reasonable, and practicable. Reasonable - meaning that the archaeological works required must be related in terms of scale and cost to the development proposed. Conditions are also supposed to be: necessary - without which provision it would be appropriate to refuse the application. The Planning Archaeologist must ensure that his responses/advice to the Local Planning Authorities meet these conditions.

Requests for more information are usually signalled by designations of the site under Local Planning Authority Structure or Local Plans (e.g. Areas of Archaeological Significance or Archaeological Priority Areas). According to Section 54a of the Town and Country Planning Act 1990, planning decisions must be in accordance with a local plan unless material considerations suggest otherwise. Again the onus is on the Planning Archaeologist to establish a *prima facie* case that significant archaeological remains are likely within the area of a planning application. Here significant means simply that it is sufficiently important that its presence/absence will alter the way in which the application is treated.

The request for more information effectively means that land owners or developers will retain a **consulting archaeologist** to acquire and make sense of such information as may be available about the

known and potential archaeological remains on a site. The consulting archaeologist will be a member of either a dedicated archaeological or a more-broadly based consulting firm (ie including architects, engineers etc).

**PPG16** suggests a sequence that has since been formalised by the Institute of Field Archaeologists (the profession's organisation in the UK) and is now a standard and effective practice in Gifford Archaeology. The first stage is a Desk-based Assessment.

**Desk-based Assessment** which is intended to summarise, insofar as is reasonably possible, the known and potential archaeological/historical remains present on a site. Sources will include:

The SMR

County Record Offices/local studies libraries

Strategic Plans (Town and Country Planning Act 1990) showing areas of constraint

Aerial Photographs

Historic Maps/photos/sketches

A Desk-based Assessment may be enhanced by the addition of non-intrusive surveys - generally geophysical surveys. These often can provide very detailed information concerning archaeological remains below the ground surface, are relatively cost effective. The four most common forms include: Magnetic susceptibility, magnetometry, and resistivity - all function best in rural or brown-field sites, and ground penetrating radar - which is applied in urban contexts.

**Environmental Assessments** are effectively a special case of 'requesting' information to support an application. The contents of Environment Assessments are defined by statute - Article 3 of the European Community's Council Directive 85/337/EEC (of June 1985) and Statutory Instrument 1199; The Town and Country Planning (Assessment of Environmental Effects) Regulations 1988; and DoE/Welsh Office Joint Circular 15/88 (WO23/88).

These statutes apply to major projects of more than local importance, smaller projects in particularly sensitive locations (National Parks, AONBs, SSSIs, SAMs) and/or projects with unusually complex and potentially adverse environmental effects.

After a **Desk-based Assessment**, and enhancements as may be appropriate, the Local Planning

Authority may require still further/more detailed information to be provided before they are willing to consider an application. In many cases this will be needed to provide the details that the previous techniques, by their very nature, cannot produce. According to PPG16 this will usually be required before the Local Planning Authority considers even an outline planning application. The force of this presumption should not be underestimated.

The field evaluation should be based on a minimalist approach, in order to save the client's money, and to excavate no more than is necessary to get the information required by the Local Planning Authority (the latter based on the understanding that excavation is controlled destruction). Where large areas are involved (e.g. housing estates, gravel quarries) these trial excavations should be designed on the basis of a sampling strategy so it's not necessary to dig everywhere, but rather to dig a representative sample from which to extrapolate.

#### PRESERVATION *IN SITU*

##### AS A PREFERRED ENGLISH HERITAGE OPTION

PPG16 explicitly favours preservation of remains *in situ*, on the historically true premise that improved techniques of scientific analysis in the future will allow archaeologists to extract far more information from an excavation than we could today. In real terms this would mean re-designing development to avoid any impact on the archaeology. This is a worthy goal, and a policy we all work to, but you will understand that preservation *in situ* is not always a cheaper option, nor is preservation *in situ* always feasible. At the recent *Preserving Archaeological Remains In Situ Conference* held in London (1-3 April 1996) it was graphically demonstrated that very few engineering designs can preserve archaeological remains in waterlogged contexts. On a more general level it was noted that any form of construction will alter the chemical/microbiological and hydrological balance of a site, rendering preservation extremely difficult to achieve. Nonetheless, on sites that are not waterlogged or do not contain unusual preservation contexts, mitigation by design remains a very real option in that it minimises the amount of a site affected by development.

Where need for development over-rides the presumption in favour of preservation, the recourse is to '**preservation by record**' (to use the current jargon) which means **excavation**. This may be less expensive than re-design, may result in a development that is more marketable; and can bring with it positive

publicity which may be very welcome on some controversial schemes, not to mention the production of data and knowledge about past societies.

As with field evaluations, excavations should be designed on a sampling basis - there is only rarely (as in the case of some *scheduled ancient monuments*) a case for TOTAL excavation. There is no responsibility to excavate remains that won't be otherwise damaged in the development process. Nonetheless, this should not be considered either a cheap or a quick option.

Great care should be taken to insure that the archaeological excavation process, and the rest of the development programme, are accurately and appropriately scheduled so that unnecessary and costly delays are avoided, and that limited resources are directed towards the most pressing or valuable sites. The larger the development or the more complicated the archaeology, the more important it becomes to have the process carefully controlled and managed. This role is again taken by the consulting archaeologist, whilst the processes of evaluation and excavation are handled by dedicated field archaeology organisations.

Planning Conditions are becoming more common (and less costly for developers to produce) which include some formulae as

"no development shall take place within the area indicated(.on an attached plan.) until the applicant has secured the implementation of a programme of archaeological work in accordance with a written scheme of investigation which has been submitted by the applicant and approved by the Planning Authority"

and where a consulting archaeologist writes a project design for the excavation and negotiates an agreement with the Local Planning Authority's Planning Archaeologist. The consulting archaeologist may sometimes implement part of the design themselves, sub-contract parts, or simply act as project managers where a field archaeology organisation takes on the excavation.

There will be a requirement by the Local Planning Authority for an appropriate level of analysis, and the production of a report, even if a field evaluation was all the fieldwork that was undertaken. Any reputable archaeological organisation will include this in their project design. But notice, again, that the developer should not be responsible for re-writing world prehis-



tory on the basis of one English Heritage excavation - the key is that the analysis and report must be appropriate to the site and fieldwork undertaken.

The basic report will be a quasi-academic document. This would discharge a planning obligation. However, the next step may be a popular publication, such as Tim Strickland's Wilderspool book on English Heritagealf of Greenalls. This need not be viewed as a luxury or a gesture - this may be a money-making proposition (even if it won't pay for the original excavation!).

**Planning Policy Guidance Note 15: Planning and the Historic Environment, Department of the Environment/Department of National Heritage 1994** is the statutory basis for the consideration of historic structures and buildings within the development control process. PPG15 reviews the integration of conservation policy with the planning/development control system, via Conservation Area Policies and emphasises the overlap between below-ground archaeology and the built-environment.

The designation of Conservation Areas and the application of PPG15 are the main instruments for applying conservation policies to areas, apply to unlisted buildings and areas of land. Therefore the responsibility again falls on the Local Planning Authority to designate Conservation Areas based on a clear rationale, and supplemented by appropriate policies in a Local Plan.

Conservation area status will depend on a variety of factors including: individual buildings intrinsic interest, historic layout of properties, mix of uses, characteristic materials, appropriate scaling and detailing, quality of shop fronts, street furniture, hard and soft surfaces, and intrusion of traffic.

PPG15 places on a developer the onus of assessing the effects of a development upon a building/site/area, just as they must consider effects on the archaeological resource. Similarly, Local Planning Authority's may require a developer to arrange for the recording of any features of a structure or building that may be destroyed by the proposed development, and may even require the provision of an assessment of effects and recording before considering consent for the main works. Again, consulting archaeologists and conservation architects may be retained to design and implement a wide range of recording and interpretive works based on agreements reached with conservation officers in the

Local Planning authority - the buildings parallel for a Planning Archaeologist. Most consulting archaeologists/conservation architects are employed in the private sector.

### CASE HISTORIES

The working practices described above may seem complicated, and may be best appreciated by using some examples from recent projects undertaken by Gifford and Partners. The first is a project now nearly 20 years old and still on-going: the City Walls of Chester.

Chester is a small provincial city in the northwest of England, on the borders with Wales. Chester was founded in the mid 70's AD by *Legio II Adiutrix* as part of the Roman Conquest of Britain - Chester was the fortress and *canabae* called *Deva*. Within 20 years *Legio XX Valeria Victrix* replaced *Legio II*, and *Deva* grew to become one of the four major centres of Roman authority in Britain. The fortress was defended by a monumental revetment wall of *opus quadratum* or large stones set 'block-in-course' with a unique cornice and elaborate monumental gates.

After the passage of nearly two millenia, the origins of Chester's Walls had become lost - a subject for scholarly antiquarian debate. Within the last 20 years it was realised that the Walls had also become increasingly unstable, and parts were in fact in danger of collapse. This danger led to a large-scale engineering project to re-establish the structural stability of the Walls. From the very beginning in 1978 it was realised that the engineering works had to go in tandem with, and be informed by, archaeological research, excavation, and analysis. Thus 20 years of work by archaeologists, historians and engineers, each with strictly professional objectives has led to remarkable gains in archaeological knowledge and a well informed multi-disciplinary management system. The archaeologists and engineers were provided by Gifford and Partners, with funding from English Heritage and the City of Chester, and the work in all instances proceeded with conservation goals agreed with the City and English Heritage (both exercising 'curatorial' control over the Walls).

The Walls of Chester are now structurally stable but continuously monitored, and probably rank among the best understood in northwestern Europe. The Walls project is published this year as *The Roman Defences of Chester Part I* by Gifford and Partners and the Grosvenor Museum of Chester, as part of the

Chester Archaeology Monograph series. This has involved an 18 month period of analysis and reporting by a team of over 12 distinguished scholars, each expert in various archaeological and historical aspects of the Walls, all again directed and managed by Gifford on behalf of English Heritage. This phase of the project is now entering its final stages, with publication due in the autumn of 1996.

The key points are first, the very close and long-lived cooperation between several levels of government and several private companies, and secondly, that the works, whether engineering, archaeological or historical, were undertaken with research as well as immediate practical objectives, all leading to a definitive and academic publication.

A second example is located only a few metres from the city walls, involving another Scheduled Ancient Monument - this time the Roman Amphitheatre of Chester and the building complex called Dee House which stands above half of the site. The amphitheatre, discovered in 1929, originally comprised a timber structure built around AD76-78. This was subsequently replaced with a larger, stone-built amphitheatre (ca. AD100-120) which continued in use throughout the Roman occupation of Britain. Between 1960 and 1969 the northern half of the site was excavated by F H Thompson, and is presently on display to the public. Dee House was built over the by then buried remains of the amphitheatre in ca. 1730 for a Chester merchant. It later served as both a vicarage and a convent school, undergoing extensive alterations throughout this period. It was ultimately used by British Telecommunications from 1970 until 1990.

By 1990 the site, close to the city centre, was ideal for commercial redevelopment except that it overlaid half of the amphitheatre (a Scheduled Ancient Monument) and that part of Dee House had been made a Listed Building (the equivalent status for a standing building). Since 1990 three separate attempts to redevelop the site have been made - to date all have failed because of the difficulty of dealing with the presence of the amphitheatre below ground. The amphitheatre and Dee House are no direct bar to redevelopment - the amphitheatre may be built over so long as the remains are not damaged by the new foundations, and Dee House has been the subject of plans to refurbish the historic core of the building and use it for a heritage centre. The difficulty in this case has been more a technical one. Chester City and English Heritage are again exercising curatorial control over the site, whilst a variety of private companies includ-

ing engineers, archaeologists, and architects have been involved in developing proposals for redevelopment. In each case the redevelopment proposals have been accepted in principle, but the detailed design of the new foundations have proven difficult. In this case again a variety of private sector companies have consistently operated with the best interests of the nation's heritage as a guiding principle, and have in the meantime contributed significantly to the continuing multi-disciplinary research and debates concerning the possible engineering solutions to preserving archaeological remains *in situ*.

One final example involves more strictly field archaeology where Giffords negotiated with the Department of National Heritage and the archaeological advisor to the Local Planning Authority on behalf of the developers in relation to a major redevelopment of a brewery plant as a supermarket, on the known site of a Roman settlement. Giffords also assisted in the design of the redevelopment ensuring that the majority of the archaeological remains were preserved *in situ* and Giffords negotiated an archaeological mitigation strategy for these with the Local Planning Authority which took the form of archaeological evaluation, excavation and watching brief fieldwork.

The excavation, undertaken by Giffords, recorded significant remains related to Romano-British manufacturing activity. The public profile of the development was raised by open days held during the excavation which proved a great public relations success.

Giffords prepared a display of results including the best artefacts and have prepared a colourful popular publication which was published by Greenalls. An innovative, thematic academic publication is in preparation, which, it is hoped, will make a very significant contribution to Romano-British archaeology and also be popular with the general reader. This 'presentation archaeology' allowed the archaeological project, a necessity in the planning process, to work for the developer.

By a process of negotiation an archaeological strategy was arrived at which satisfied all agencies involved and benefited the local community and the developer. As a result of being consulted and involved in the planning of the project the developer was delighted to fund 'presentation archaeology' beyond the actual requirements of the planning agencies. All the archaeological work was funded by the developer up to and including a full academic publication of the results of the work and the deposition of

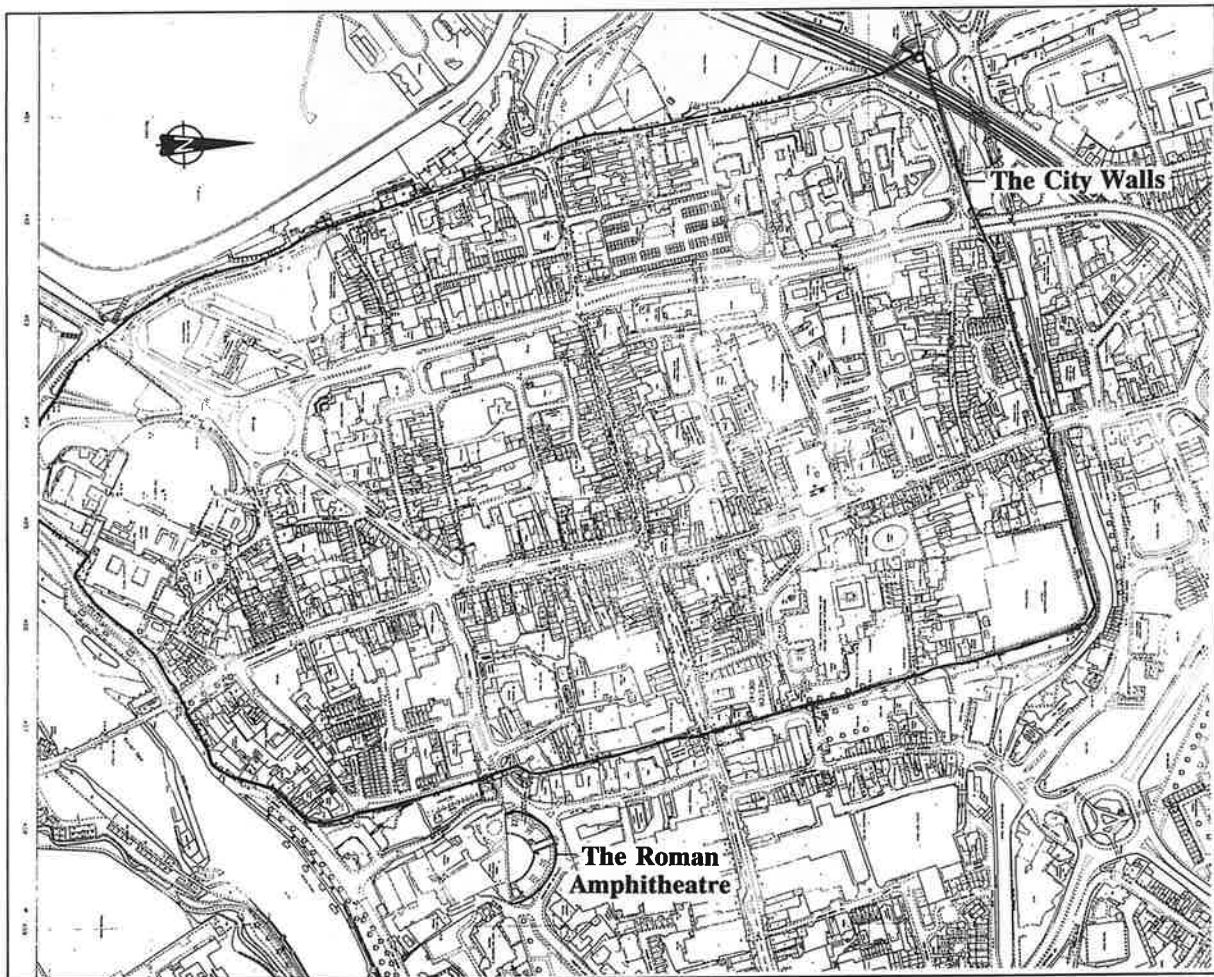
a permanent archive of the artefacts and records from the excavation.

The Wilderspool project demonstrates the strengths of private sector archaeology, the key being that the developer had independent professional archaeological advice allowing him to be a positive participant in the planning of the project.

### CONCLUSIONS

Throughout the 1980's the management of the archaeological and historical heritage of Britain underwent a considerable transformation. Previously, the management had been focussed on central government and conducted within a largely academic atmosphere. This all changed with the reduction in the size and influence of the central government, and the devolution of powers and responsibility for man-

agement to Local Authorities. The practice of management was similarly changed, moving from the fringes of academia into the more business-like atmosphere of commercial practices of architects, engineers, and professional archaeologists. However, at its core, the performance of archaeological, historical, and conservation architecture research, fieldwork, and management has continued to develop and improve in technique, and certainly in business management skills. The key to success has been the development of an accepted procedure or framework within which various organisations have accepted roles. The philosophies and interests of the practitioners have not altered, we are still as interested in knowing about the past, in communicating our knowledge of the past to the general public, and in conserving the remains of the past for future generations to enjoy.



Chester City plan with the City Walls highlighted



Fig. 1 Photograph of the City Walls

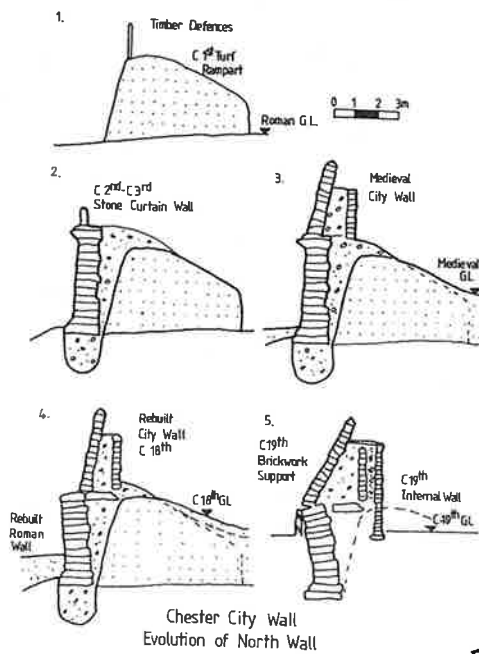


Fig. 2 Reconstruction of 4 phases of development of the City Walls



Fig. 3 Photograph of amphitheatre on display

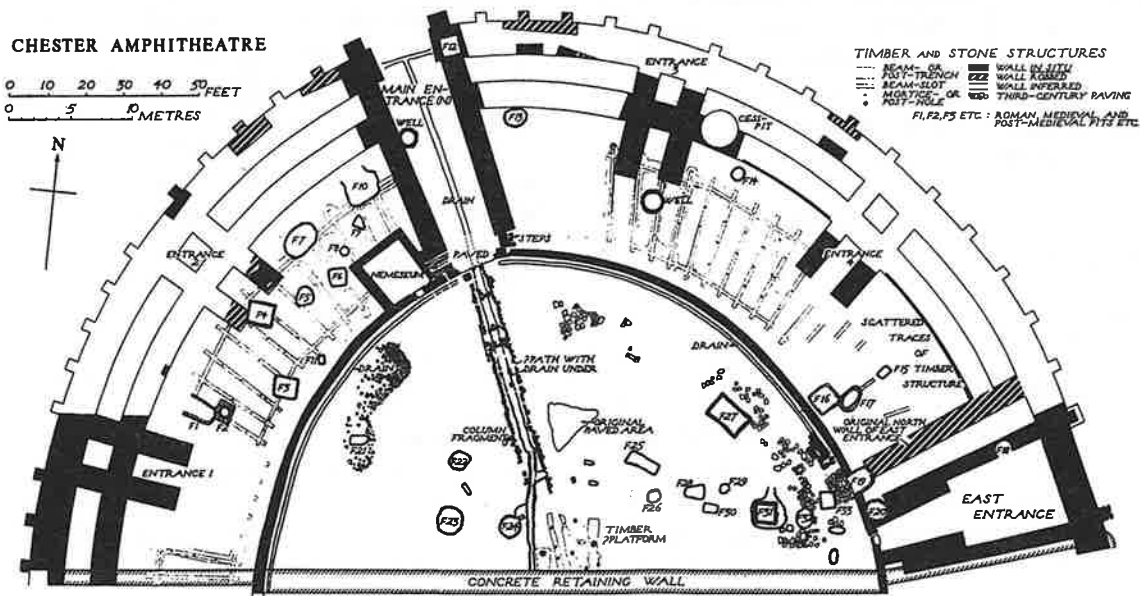


Fig. 4 Plan of excavated amphitheatre

## **Safeguarding of the World Heritage City of Galle under new management system In keeping with "Open Economy" concept**

**Gamini Wijesuriya**

*Sri Lanka*

It is a fact that conservation ideals have rapidly expanded over the last few decades in the international arena. During the same period, social changes (mainly towards 'open economy' approach) also take place in an unprecedented speed. Sri Lanka is no exception in this regard. Sri Lanka has one of the longest traditions of conservation of monuments in the modern world with a strict state control system backed by a strong legislation. The purpose of this paper is to present a new philosophy that Sri Lanka has adopted in bridging the gap between newly developed conservation ideals and the state control system in the context of changing society. This will be elaborated in relation to the World Heritage City of Galle.

### **SOCIAL CHANGES**

Within the last two decades, the Government of Sri Lanka has entered the 'open economy' system. This has now been endorsed by both leftist parties and the right. With this, the traditional Governmental institutional set up is changing fast. More efficient, flexible and self supporting institutions are being developed. Privatisation is more favourable as against strict Government control systems in many fields.

Another noticeable phenomenon with the open economy is the rapid growth of urban centres. The development of urban areas has resulted in a high demand for land for new activities. Infrastructure is being developed to meet the development demands all of which threaten the built heritage of the country.

Above all the life patterns of the population are changing fast as well.

### **CONSERVATION IDEALS EXPANDED**

World Heritage Convention expanded the conservation ideals to a greater depth. The idea of the World Heritage that monuments and sites belong to mankind irrespective of their location brought the world closer. As a result we had to be more and more conscious of our work towards monuments and sites. As Fileden and Jokilehto has noted; 'considering that World Heritage towns are recognised for their "outstanding universal significance", it is crucial to guar-

antee that their authenticity and cultural values are appropriately preserved.'

Multi-disciplinary approach towards conservation of monuments which I need not elaborate has been an accepted norm in our vocabulary. In terms of urban conservation, integrated planning has been considered as a vital tool for a successful conservation programme. 'Culture is not a bottomless pit but a gold mine awaiting excavation'- a notion developed by our present ICOMOS President concludes that monuments and sites should be able to self support their own cause. This has well been accepted elsewhere and have been successfully exhibited in several instances.

Unlike conservation of monuments and sites, urban conservation with multifaceted problems is new to countries like ours. It is essential that we understand and address all of them for a successful end as we now have several World Heritage Sites.

### **EXISTING SITUATION OF HANDLING MONUMENTS AND SITES**

Monuments and Sites and their protection in Sri Lanka are controlled by the Department of Archaeology. The Department of archaeology was started in 1890 and its activities were strictly controlled by the rules and regulations of the state. The finances and the staff were all provided by the state. In 1900, it had its own legislation namely the Antiquities Ordinance of 1900. In 1940 a new legislation was adopted which was later amended in 1956. It is this legislation that is operative at present. The legislation empowered the Department of archaeology to inventory, conserve/restore and maintained monuments that are in state land or under private hands.

The institutional framework is a typical government set up founded by the British colonial rule in which there are strict controls under every aspect of human resource and financial management as laid down in Administrative and Financial Regulations. The flexibility required to meet the present day needs are hardly found within the system.

Funding and the human resources are direct inputs of



the annual budget of the Government. There were a limited number of experts employed under the very low level salary structures of the government which prevented attracting human resources need for the multi-disciplinary approach to the conservation of monuments and sites. Any money collected from the archaeological sites or activities go directly back to the consolidated fund of the government thus preventing recycling it for the betterment of the monuments and sites.

#### **TOWARDS NEW INSTITUTIONS BUILDING.**

While this institutional set up had its own advantages and had continued for nearly a century it was strongly felt that certain changes were required to meet the modern demands. The Central Cultural Fund was a giant step towards this approach of new institutional building. This allowed a greater flexibility of bringing a wider range of human resources together. At the same time it was given the autonomy of collecting and re-using fund from the archaeological sites. In terms of the administrative structure, the board of management had the topmost political elements. This will be elaborated by my colleague Nilan Cooray.

#### **GALLE HERITAGE FOUNDATION ACT**

The city of Galle located in the southern Sri Lanka was a well known port for international trade for a long time. In 1505, Portuguese, the first European invaders built a fort in this location which was later enlarged and expanded by the Dutch in 1669. The Dutch built fort as it exists today with fourteen bastions is unique and still the best preserved in South and South east Asia. The total area covered by the Fort is around 90 acres. The city plan laid down on a grid-iron pattern similar to those of the fortified cities in Europe is still well preserved with its entire residential buildings fabric. Major built elements such as the church are still surviving in their best form. In 1988, this was inscribed in the World Heritage List.

The conservation of galle as a Living Town: challenges and prospects have been dealt with elsewhere but some of its highlights are worth quoting; 'In Sri Lanka, as in many other South Asian countries, religious monuments form a large majority of its built heritage. hence, the local conservation movement has so far been centred primarily around the study and preservation of such monuments. Moving beyond that, this programme attempts to approach the conservation of an entire historic sector which has residential , institutional and religious activities in it.

In this sense, it has to take the fort and its townscape in relation to the old harbour and the bay, the large open space presently used an esplanade as well as the outer town or 'Pettah' area extending up to the 'suburbs' which has a cluster of manorial residences that emerged in parallel with the growth of the city centre. Interestingly their locations and spatial organisations reflect the inter-relationships among each of those sub-sectors giving meaning and richness which must be studied in detail in any comprehensive preservation plan for Galle. This would especially reveal, the vast number of social and physical overlays that developed in the early phases of the export-oriented economy during the colonial occupation in which, Galle with its historic harbour played a prominent role before Colombo emerged as the trading capital in the late 19th century. Detailed studies of basic planning features which show, 'native' trading-cum-residential areas and local chieftains' residences set in estates formed around a nucleus - the harbour and fort - would make Galle stand out as a key example of a vital phase of our urban history, along with a series of other smaller, and much obscured townscape that emerged around the coast during the colonial rule. It also persuades us to look beyond the popular but naïve position of taking only the area within the Fort as the historic sector in Galle.

Perhaps, the most challenging task of the conservation of this historic sector is to retain the social and physical cohesiveness within the Fort as well as in its surroundings.

It must be admitted, however, the architectural conservation has so far confined itself to the study of monuments and related environments as physical entities. As Appleyard comments "..... as the field of conservation became professionalised, works on places of historic significance became codified. many began to view their work as a science, using new tools and techniques... in the quest for authenticity... exhaustive surveys are now made to establish detailed typologies of different styles and building types". (Appleyard, 1977) Viewed closely, it is revealed that, the practising codes and even the charters developed by the international conservation community have continued to take this approach by largely concentrating on perfecting technical principles, while the fast changing socio-economic situations in the environments they deal with demand that the discipline addresses itself to broader social issues as well.

It is also a fact that, this closed formalistic approach



has failed to retain the sensitivities of restored works to their local contexts and day to day activities as life enhancing environments. Instead, the over-emphasis on physical attributes and studying them in terms of abstract typologies tend to make the end result of conservation"... a rather unreal atmosphere. Buildings may be perfectly restored but any feeling of a living city has evaporated" (Worskett, 1977)

Another criticism on the urban conservation movement is that it has often tried to 'fix' a past that was produced by a flow of events, 'an inherently impossible task'. In the quest for 'authenticity' conservators often "turn a blind eye to the issues of social conservation" (Appleyard 1977), instead, they set themselves the task of restoring buildings in exactly their original shape, where the end result is very much like a 'staged setting'. 'Son et lumiere' is only a beginning" (Ibid 1977) These simulations complete with original sounds, smells, actors and events can turn the whole experience more into a theatrical production. Its effect on both the physical fabric as well as the socio-economic base can drastically change the character of a place. "At a superficial level we should rid ourselves of the view that conservation means tidiness and come to accept that a little more natural vulgarity helps". (Worskett, 1977)

The issue is that while rejecting this extreme standpoint, what course of action do we propose especial-

ly in dealing with living urban environments. While admitting that, there is no clear answer,"....because, as soon as we touch history it can no longer be authentic" (Appleyard, 1977), conservation must strive to retain the authentic physical characteristics of a place, allowing the existing populations to engage in their day-to-day pursuits. Perhaps architectural conservation has to move beyond just spurring patriotic and aesthetic motivations if it is to involve itself with basic issues of modern society in a rich and meaningful way.

This challenging task was almost impossible through the existing conventional institutional framework of the Department of Archaeology. As a new philosophy towards building up new institutions, the legislation for the Galle Heritage Foundation was prepared and approved by the government. It provided for the establishment of a new autonomous body for the conservation, maintenance and development of Galle Fort. It has already integrated all the relevant authorities while making provisions to obtain the service of any sector of the society. It can have its own funding and recycle them for the work of Galle Fort. It can employ any type of professionals and operate many ventures on a commercial basis. This perhaps will be a useful tool in handling large conservation site in keeping with the modern conservation ideals in a changing society.

**SUB-TOPIC C. - METHODOLOGIES AND TECHNIQUES**

**SOUS-THEME C. - METHODOLOGIES ET TECHNIQUES**

THE UNIVERSITY OF CHICAGO  
LIBRARY

## La ville de Monsaraz au Portugal. Etude d'un cas

Ana Paula Amendoeira

Portugal

L'ancien territoire de Monsaraz présente des signes d'un peuplement très dense dès la Pré-histoire. A titre d'exemple on doit mentionner l'important ensemble mégalithique, ainsi que des peuplements d'époques postérieures, du Calcolithique, du Bronze, du Fer et aussi la forte influence romaine présente encore dans la structure agraire de la région. La présence wisigothe est aussi signalée à Monsaraz, à partir de quelques trouvailles archéologiques.

En ce qui concerne la documentation écrite, les informations les plus anciennes relatives au peuplement de Monsaraz sont de la période de l'occupation musulmane, à partir du VIII<sup>e</sup> siècle. À cette époque-là, le bourg avait une certaine importance stratégique. Les vestiges de cette période, qui a duré jusqu'au XIII<sup>e</sup> siècle, sont l'ancienne "Kuba" et l'existence de plusieurs toponymes et anthroponymies.

La Reconquête chrétienne définitive date de 1270, avec Alfonso III, qui règle en 1272, les principaux aspects de la vie publique et accorde à Monsaraz le titre de siège de municipalité. Le plan intra-muros, les principaux édifices publics et la fortification datent de cette époque, surtout de la période du roi Denis.

Dans la formation du noyau urbain nous devons considérer deux périodes fondamentales. La première, précédemment citée, correspond à la période de la Reconquête; La deuxième aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles, par les constructions de l'église matrice, de la Miséricorde et de la nouvelle fortification. Des édifices aussi importants dans l'ensemble urbain que l'église Saint Jacques, la maison de l'Inquisition et l'Hôtel de Ville, appartiennent déjà au XVIII<sup>e</sup> siècle.

La situation économique du territoire est devenue précaire en raison des crises successives dues au manque de céréales du XVI<sup>e</sup> siècle et de la situation géographique: les routes de grande transhumance de la "Meseta" ibérique, qui utilisaient la plupart des pâturages communaux. Cette situation a été à l'origine de la première réforme agraire. Le roi Manuel I l'a organisée en morcelant les terres communales autour de la ville. Ce procédé a été plus tard (au XVII<sup>e</sup> siècle) à l'origine de l'ouverture du grenier communal, à l'exemple de ce qui s'est passé à Evora pendant la même période.

L'importance stratégique régionale au niveau de la défense des frontières, dont Monsaraz a bénéficié pendant de nombreuses années, s'est achevée avec les Guerres de la Restauration, lors de la construction de la deuxième ligne de fortification du type "vauban", dont le but était de rendre l'artillerie plus performante.

La disparition des fonctions de défense et l'évolution politique ont contribué à la décadence de l'importance régionale de Monsaraz. Cette diminution progressive de son influence a atteint son sommet lors de la procédure de cession du siège de municipalité, au bénéfice de la ville de Reguengos, entre 1838 et 1851.

Malgré sa localisation topographique, accidentée par rapport au reste de la région, son plan présente un tracé régulier, s'organisant à partir de deux voies principales: la rue Droite (qui commence à la Porte de la ville et se termine au Château en passant par la Place, où sont situés les principaux édifices) et la rue Saint Jacques, parallèle à la première, qui s'étend tout au long de la ville. Toutes les deux sont traversées par des rues secondaires qui font la jonction avec les autres accès de la fortification médiévale. D'une façon générale, on peut qualifier le type de constructions d'architecture populaire, bien que quelques édifices révèlent une certaine érudition.

Au début du XX<sup>e</sup> siècle, Monsaraz est une petite ville qui présente quelques difficultés d'accès. Ses habitants continuent à revendiquer le retour du siège de la municipalité, ce qui ne se produira pas.

La dégradation de son "ex-libris" (la fortification) a donné à Monsaraz une image d'oubli et d'abandon. De façon institutionnelle, la situation a changé en raison de la politique des années 40, politique de valorisation du patrimoine historique et de l'identité nationale, dont l'exemple est la récupération massive de châteaux, de quelques monuments classés, dont la fortification de Monsaraz.

Les premiers signes d'intérêt pour la ville datent de cette période. Un historien local commence à développer ses études sur la ville et devient le collaborateur du couple d'archéologues allemands Georg et Vera Leisner qui sont arrivés en pleine

Guerre Mondial (39-45) pour étudier les dolmens de la région. Pendant les années 50 on a découvert la fresque du Bon et du Mauvais Juge dans l'ancien tribunal. Ce fait a contribué à la promotion de la ville auprès de certains cercles intellectuels; cela a ensuite été à l'origine d'un accroissement de la reconnaissance de son intérêt, du point de vue du patrimoine.

Les années 60 sont, par excellence, celles de la découverte du paradis perdu par quelques intellectuels, artistes et aristocrates. Ces étrangers cultivés ont une attitude romantique envers la ville, en grande partie à l'origine de son image actuelle. En fait, à l'époque, Monsaraz était l'endroit idéal pour faire état du "bon goût" et d'une certaine invention de l'histoire et de la tradition qui étaient alors à "l'ordre du jour".

Le processus d'achat des maisons par ce nouveau groupe a été facilité par la fragilisation du tissu urbain, en raison de la pauvreté et de la fatalité de l'émigration. La vente des maisons semblait être une bonne affaire pour les autochtones. Étaient donc créées les conditions pour satisfaire la demande accélérée d'un espace urbain intra-muros, demande provenant d'une nouvelle classe qui voulait posséder un espace dans cette ruralité éternelle, qui irait certainement en se valorisant.

On a alors vendu environ 60 maisons dans une ville où il y avait approximativement 120 espaces d'habitation. Ce fait a créé une certaine polémique concernant la désertification, consécutive au départ en masse de la population résidente. Les protestations de certains habitants ont été traduites par des reportages explosifs publiés par la presse, sans autre résultat pratique que celui d'attirer de nouveaux acheteurs, en créant davantage de publicité autour de la ville.

Si le changement de propriété des édifices urbains a été négatif du point de vue social, les transformations introduites ont aussi été significatives: l'élimination de la couleur des façades, l'emploi massif du blanc, l'introduction d'éléments décoratifs de dessin érudit que n'existaient pas (battants, fers forgés, portes et fenêtres), la restauration du pavé dit médiéval, le remplacement des lanternes d'illumination publique, le changement typologique des édifices, en accord avec la nouvelle classe sociale récemment arrivée. Ces éléments ont soustrait de l'authenticité à la ville et on crée une ambiance artificielle, caractéristique des "références portugaises", héritées des années 40.

Pendant les trois dernières décennies, un processus accéléré de transformations urbaines a changé la ville. Plusieurs facteurs qui se rapportent à la révolution de 74 et au pouvoir démocratique local ont contribué à ce que les changements d'image soient de plus en plus importants et fréquents, motivés davantage par le développement croissant du phénomène touristique, que par les besoins des habitants qui, eux, sont en train de décroître. La compréhension du processus de changement effectué pendant les dernières décennies peut nous fournir des informations importantes concernant l'investigation de l'image urbaine de la ville. La valeur historique et patrimoniale de la ville est officielle et définitivement reconnue en 1971, avec la classification en "monument national" de tout l'ensemble intra-muros.

Depuis l'arrivée des nouveaux habitués jusqu'au processus de classement cité ci-dessus, la ville a attiré des visiteurs, ce qui a justifié l'ouverture d'un gîte de chambres à louer, d'un restaurant (qui a remplacé l'ancienne taverne) et d'une auberge aux alentours. Ces équipements ont été le support embryonnaire de ce qui est aujourd'hui le phénomène touristique à Monsaraz.

En 1987, l'intervention proposé par la Mairie a commencé, avec l'objectif de permettre un développement touristique. Cette intervention n'a obéi à aucune étude préalable. Elle s'est intégrée dans les cours de Conservation du Patrimoine Culturel, proposé par l'Institut de l'Emploi et de la Formation Professionnelle (I.E.F.P.), ainsi que par l'Institut Portugais du Patrimoine Culturel (I.P.P.C.) dans le cadre de la formation professionnelle en techniques traditionnelles de construction, financée par les fonds de la Communauté Européenne. Les cours ont bénéficié d'un professeur et de trois moniteurs (deux architectes et un dessinateur) qui ont dirigé les travaux des élèves et des maçons ayant participé à ces mêmes travaux.

Il y a eu des interventions dans l'église Saint Jacques (XVIIIe siècle), la Maison Paroissiale (XVIIe et XVIIIe siècles) et la fortification médiévale.

L'église Saint Jacques a été transformée, sans projet, en maison de la culture; la Maison Paroissiale a été transformée en une unité de tourisme d'habitation, sans obéir au projet architectural; la fortification a souffert des interventions ponctuelles de manutention et de la transformation d'une tour en belvédère, également sans projet.

En 1989/90, à partir d'une candidature aux financements communautaires, la Mairie a approuvé le projet d'aménagement paysager de l'entourage de Monsaraz, ce qui n'a pas été accompli. Dans ce champ d'action, et avec l'accord de financement, on a effectué des travaux importants dans toute la fortification du XVIIe siècle, transformant les ravelins en parkings. Cette mesure avait pour objectif d'interdire la circulation et le stationnement des voitures dans la ville, ainsi que de créer de l'équipement logistique pour le développement du tourisme et pour l'animation touristique ponctuelle pratiquée par la Mairie. Avec cette intervention on a construit des nouvelles murailles pour soutenir les rampes d'accès aux parkings, sans tenir compte du fait qu'on était en train d'intervenir dans un ensemble classé. Ainsi, on a pratiquement anéanti la lecture du système défensif du XVIIe siècle. Nous devons aussi mentionner le pavage "de style médiéval" de toutes les zones publiques non pavées de la ville, à l'intérieur et à l'extérieur des murailles, y compris la fortification du XVIIe siècle. On a terrassé les terrains autour du château, sans aucune supervision des archéologues, causant ainsi la destruction des vestiges des périodes d'occupation antérieures.

Les choix de l'utilisation des espaces récupérés et l'ouverture d'autres restaurants, d'unités de logement touristique et de boutiques d'artisanat, démontrent effectivement la vocation touristique de Monsaraz et tout semble être fait en fonction de cet aspect touristique. Certaines fêtes cycliques et les grandioses processions de sécheresse sont devenues de plus en plus rares ou ne se réalisent plus. L'authenticité culturelle des modes de vie est aussi affectée par la manque de diversité des activités économiques. Le déséquilibre entre les professions existant en 1950 et celles existant actuellement est révélateur et a des répercussions sur les signes visibles, comme le mobilier urbain et les panneaux. Les plaques qui indiquent les restaurants, les chambres et les boutiques d'artisanat suggèrent la monotonie et l'uniformité des activités de la population. La spéculation immobilière provoque une inévitable canalisation d'espaces pour des équipements touristiques ou habitations secondaires des couches sociales ayant une grande capacité économique et des habitudes très différentes. Donc, les changements typologiques sont évidents. Des 120 habitations existantes, au début des années 60, il en reste à l'heure actuelle 84, et bien que l'aire construite soit plus grande, cela se fait aux dépens de l'occupation progressive des jouissances. Ce fait provoque des changements dans le type d'utilisation des édifices, où il y a de moins en

moins d'habitants traditionnels. Le type d'offre proposée, comme nous l'avons déjà signalé, un tourisme ponctuel avec la concentration occasionnelle de milliers de visiteurs dans une ville qui possède exactement 111 habitants, un tiers de moins que le nombre concernant les années 60, et dont la population scolaire est d'environ 6 élèves dans les quatre premières années de scolarité.

Il faut retenir quelques chiffres relatifs à la réalité actuelle de Monsaraz: plus de 50% des habitations correspondent à des maisons fermées ou des résidences de "week-end", appartenant à des forains; environ 30% de l'aire construite (exception faite des édifices publics) est liée aux équipements touristiques; l'ensemble d'équipements touristiques et d'habitations non permanentes est trois fois supérieur à celui de l'aire d'habitation réelle. La fixation de familles est de plus en plus difficile, soit à cause du manque d'espace habitational, soit à cause de la spéculation immobilière. Tous les couples jeunes sont forcés d'habiter dans les autres petits villages des environs.

La monochromie du blanc, encouragée et officialisée pendant les dernières décennies comme "l'image de marque" de l'ensemble, nous permet de parler d'archéologie de la couleur à Monsaraz. L'utilisation massive du blanc dans la peinture des façades a été considérée comme fondamentale, tout au long du processus déjà décrit, pour rendre de l'authenticité à la ville, en l'intégrant dans la monumentalité du blanc et de la pierre. De cette façon, on a anéanti toute la diversité chromatique de la vie et de l'âme de la ville. A partir de quelques images photographiques antérieures à ce processus, nous pouvons avoir une idée du nombre de maisons arborant les couleurs traditionnellement utilisées en Alentejo.

Quelques sondages réalisés nous ont montré une prolifération chromatique, où nous avons identifié l'ambre, le brun, le rouge et le noir, des couleurs produites à partir de pigments naturels. Les façades ont donc une stratigraphie avec plusieurs peintures différentes, ce qui pourra nous permettre de faire l'histoire chromatique de quelques édifices.

Une des raisons fondamentales de l'utilisation de la couleur dans les façades, est la nécessité d'individualisation des édifices. C'est très difficile de trouver deux maisons contiguës, appartenant à des propriétaires différents, dont les plinthes soient peintes de la même couleur. Ce fait permet donc l'identification rapide d'un édifice.

Aujourd'hui à Monsaraz l'énorme tache monotone de blanc ne permet pas cette identification dans la distance et anéantit le relief artistique et architectural de certains édifices par rapport à d'autres, de telle façon qu'on peut confondre les limites des édifices religieux avec les habitations privées.

Les déséquilibres qui existent aujourd'hui sont une conséquence de la totale absence d'études intégrées, de plans et de stratégies d'intervention dans l'ensemble urbain.

Toute intervention dans un noyau comme Monsaraz doit être précédée d'une étude analytique profonde de la zone, qui puisse conduire à l'élaboration d'un plan d'intervention dans le territoire. Le processus a été inversé à Monsaraz: on a d'abord effectué les interventions importantes, comme par exemple le réaménagement total de la zone autour de la ville, qui comprend son système défensif (c'est plutôt une intervention au niveau de la stratégie qu'au niveau de l'architecture, car elle présuppose l'arrivée des foules, comme conséquence du développement touristique) et seulement après on a commencé à créer des mécanismes comme le Plan Directeur Municipal et le Plan de Sauvegarde (ce dernier encore en préparation et par conséquent inaccessible). Ces plans feront difficilement preuve d'efficacité, étant donné que les décisions conditionnantes ont déjà été prises; on peut aussi émettre des doutes sur la sérieux de ces plans, vu qu'ils doivent s'adapter aux graves erreurs des travaux déjà réalisés.

Dans la pratique, il en résulte que la population ne se sent pas concernée par les propositions présentées comme cela s'est produit lorsque l'on a introduit d'une façon unilatérale des changements dans la circulation et dans le stationnement à l'intérieur de la ville. En somme, la population ne participe pas à un processus dans lequel elle devrait avoir un rôle décisif.

Comme il n'y a pas de modèle, de règle ou de règlement, chaque individu interprète librement la phrase "préserver le patrimoine", en utilisant à profusion le "pastiche", et des matériaux, des formes et de procédés de construction sans rigueur. La Mairie, elle-même ne s'impose pas de critère de qualité en ce qui concerne le "lettring", les panneaux et le mobilier urbain, lesquels sont achetés par catalogue pour toute la municipalité. Si ce processus devait se poursuivre, la muséalisation effective, au sens traditionnel du mot, sera une réalité et parler de l'image urbaine de Monsaraz pourra ne plus avoir de sens. Nous considérons cela comme un cas paradigma-

tique de la consécration d'un ensemble classé à une activité qui, à moyen terme, peut étrangler toutes les autres - le tourisme. Il peut être l'embryon de la décadence urbaine, en raison des déséquilibres non intégrés et non corrigés qui se sont installés le long des décennies. Aujourd'hui il est évident et inévitable que l'activité touristique doit occuper une place dans le processus de développement. Cependant, il est essentiel qu'on pense aux caractéristiques urbaines de la ville. Le bouillonnement de la vie et l'utilisation effective et non solennelle des édifices sont des éléments déterminants dans l'esprit et le caractère de la ville. Un complexe touristique, même s'il présente une image médiévale, n'est pas un ensemble urbain en soi.

Rénover et préserver la ville ne signifie pas remplacer de façon aléatoire, ou limiter l'intervention à des opérations esthétiques des édifices. On ne peut pas intervenir dans l'ensemble classé de Monsaraz sans considérer son insertion dans un contexte patrimonial complexe, où l'occupation humaine du territoire a produit une concentration étonnante de vestiges de la vie humaine, dès la période du Néolithique en traversant les périodes de la division de la Pré-histoire et de l'Histoire que tout le monde connaît. Il s'agit d'un territoire qui doit être considéré comme tel et pas seulement comme une ville "médiévale" qui s'écoule dans sa ligne de murailles.

Toute son authenticité, qui attire tant de gens intéressés par ces paradis perdus, s'est construite dans une région et doit rester dans ce même contexte. L'identité culturelle d'une région peut (et nous pensons qu'elle le doit) être la passerelle vers sa diversité urbaine, aussi bien que le réseau social construit le long des siècles est un patrimoine essentiel, et sa réhabilitation est une condition "sine qua non" pour la réussite d'un quelconque type d'intervention urbaine.

#### RÉSUMÉ

Cette communication a pour objet d'analyser les interventions effectuées à Monsaraz (région d'Evora, Portugal) pendant le siècle actuel, en les mettant en rapport avec les changements sociaux et les caractéristiques de l'image urbaine de la ville. Si l'on tient compte du fait que ces interventions ont été effectuées sans aucun plan ni étude préalable, il est évident que lesdites interventions ont naturellement provoqué des déséquilibres d'ordres divers, que nous essayerons par la suite d'analyser et de commenter de façon critique.



**THE VILLAGE OF MONSARAZ, PORTUGAL. CASE STUDY****Ana Paula Amendoeira***Portugal***SUMMARY**

The village of Monsaraz (âvora - Portugal) has suffered, in the

last decades, some important changes concerning its urban image. There have been several phenomenon contributing for this situation, which is becoming more and more accentuated. If it continues, we think that we are coming near to a turning point which will transform this still peaceful mediavel village into a tourist resort with some leftovers of mediavalism.



## **La continuité historique - guide pour un développement constant. Etude-cas: un paysage à l'île de Leucade - Grèce**

**Prof. M. Phillipa-Apostolou, architecte, R. Christodouloupoulou, architecte**

*Grèce*

Les activités humaines sont strictement liées à la vocation du paysage. S'est pour cela qu'elles se reproduisent éternellement inscrites sur le même tissu physique. Les témoignages matériels des activités humaines constituent des réseaux superposés concernant soit des réseaux de bâtiments soit de communication, soit de tous les deux. Tous ensembles constituent les caractères diachroniques du paysage historique.

Aujourd'hui, d'importantes interventions techniques tentent d'altérer les traces de ces réseaux sensibles. Il s'agit des témoignages dispersés, mal distingués et parfois cachés par la nature même, étant absorbés visuellement dans sa verdure ou par assimilation à elle étant construits par les matériaux du pays. Il est vrai qu'on peut passer maintes fois à côté d'un tel témoin sans le découvrir.

Dans ces conditions nous tâcheront de dévoiler les réseaux et les structures diachroniques d'une certaine région agricole en Grèce. Il faut noter que afin de réaliser ce but on doit avoir développé une liaison étroite avec le paysage et les gens qui y vivent. On doit connaître, si possible, chaque coin de cette région, chose impossible, puisqu'ils ne sont pas toujours accessibles et reconnaissables. Au contraire, s'est sûr que de gens du pays ont déjà beaucoup vus, connus et inscrits dans leur mémoire, donc ils peuvent offrir des informations très importantes. La région étudiée se situe au mont Skaros.

### **1. ANALYSE ENVIRONNEMENTALE**

L'île de Leucade - Santa Maura aussi auparavant - se trouve à l'Ouest, à la région limitrophe des îles Ioniennes. De 1300 au 1864 a été successivement dominée par des familles latines, ensuite par des états Européens et l'Empire Ottoman. Les limites de leurs étendues passant de l'est ou de l'ouest de l'île, la mettaient sous l'influence de différentes civilisations. C'est important de noter qu'en se trouvant au carrefour de grands axes terrestres et maritimes l'île a été subit une vie tourmentée influant directement ses côtes et secondairement l'intérieur du pays qui a été entouré par des montagnes.

Les pentes abruptes du mont Skaros concourent à la

formation du contour est de l'île. Au milieu presque de sa ligne côtière ses pentes descendent jusqu'à la mer découpent le littoral en deux et délimitent l'extrémité nord-est de la région étudiée. La région s'appartient donc de la partie sud des pentes orientales, des pentes méridionales et d'un plateau à l'ouest du mont Skaros. Vers le sud une plaine s'étend aux pieds de la montagne aboutissant à une baie bien fermée. Un ravin profond délimite la montagne au sud et à l'ouest.

Des pentes abruptes à l'est, des sommets au nord, du ravin au sud-ouest constituent des fortifications naturelles, protégeant la région de dangers physiques et humains.

Des pentes méridionales tombent en étapes vers la plaine et le ravin. Ces étapes sont formées par des prééminences de la pente de la montagne étant perpendiculaires ou parallèles à elle. Ces prééminences donnent au paysage sa physionomie, le subdivisent et l'organisent en unités et le découpent visuellement de l'est et de la mer. Donc elles aussi concourent à sa protection.

La forêt au sommet de la montagne a été publique pendant la domination ottomane (1479 - 1684) et vénitienne (1684 - 1797). Les niveaux cultivables contenus entre les prééminences du sol ou se trouvant sur elles offrent la possibilité d'obtenir une variété de produits agricoles (production de blé, élevage, arboriculture, viticulture). Il ne s'agit d'une production riche mais capable de faire survivre une société agricole à une manière sobre. La plaine, malsaine auparavant, ne devient productive qu'au commencement du 20<sup>ème</sup> siècle par la culture des agrumes. La mer approvisionnait toujours la région par ses produits. La mer, la plaine et la montagne ont toujours fonctionné d'une façon complémentaire.

### **2. LA CIVILISATION**

L'archéologue allemand W. Dörpfeld a découvert une civilisation importante préhistorique dans la plaine ainsi que des vestiges de toute l'antiquité dans la plaine et dans une étendue plus vaste comprenant les versants sud-est du mont Skaros. Il a supporté la théorie qu'il s'agit du royaume d'Odyssée et ce

pour cela qu'il a appelé "tombeaux royales" les vestiges où il a trouvé des ornements d'or. Dans cette théorie, le mont Skaros était l'un des endroits où on amenait les bétails de l'Odyssée et il espérait trouver là le temple pas trouvé dans la plaine.

L'organisation du paysage agricole présenté ici pendant les cinq derniers siècles (1479 - 1684) est dû surtout aux activités du couvent appelé "église Rouge" et dédiée à la Vierge (15<sup>es</sup> - 19<sup>es</sup>). On tâchera de démontrer les témoignages de ses activités et leur caractère diachronique. Point focal de cette organisation est le couvent installé dans la plus vaste vallée au centre de la région. D'autres points référant à cette organisation se sont les dépendances (métoque ou métochi) du couvent ainsi que des installations à destination diverses, parsemées à une distance de 8 kilomètres de la mer jusqu'à l'intérieur du pays. Nous les présenterons en partant de l'intérieur.

1. La dépendance de st. Jean est formée par une église ruinée et des petites annexes mal distinguées aujourd'hui. Il se trouve au sommet d'une colline dominante à un paysage relativement vaste, à pentes douces protégé par des collines au nord-est. Là, il y avait des champs de blé auparavant, des vignobles aujourd'hui. Par la colline de l'église on a une communication visuelle avec toute la région au sud-est.

2. "Raftopoula" est une colline au sud de la vallée du couvent. Au sommet il y a une maison, des espaces auxiliaires, des dépôts détruits.

3. Métoque de st. George. Il s'agit du prolongement de la colline précédente séparée d'elle par un torrent. Au sommet l'église avec ses annexes.

4. "Fagias" a deux groupes de bâtiments. a) une série de pièces, b) un enclos de grande superficie avec un grand bâtiment portant quatre dépôts voutés à ses côtés étroites.

Il s'agit de la dernière prééminence vers l'est, la plus forte, en direction perpendiculaire au versant de la montagne. En se haussant au sud elle découpe la continuité des versants méridionaux formant un passage restreint vers l'intérieur du pays. Ce passage porte aujourd'hui le nom "sporia" quoique à une carte du 17<sup>ème</sup> siècle s'est écrit "poria" c'est à dire "passage". Aux versants orientaux et méridionaux de Fagias trois places antiques ont été localisées. L'une, située près de la plaine la domine (4a) jouissant en même temps une vue vers le ravin et les sommets du

massif central. Deux autres se trouvent à "a partie orientale, aux pieds de cette éminence, dans la vallée nommée aussi "sporia" une vallée bien protégée visuellement.

5. Un balcon terrestre de superficie restreinte se trouve au détour des versants méridionaux vers l'est. La vue est ouverte vers toute direction. Un puits et quelques petites pièces existants aux temps passés, signalaient l'installation de cette station. L'emplacement s'appelle Hosto.

6. De là, la pente abrupte vers le sud tombe à un plateau suivi par des versants aboutissant sur la plaine. Là, au bout d'un sentier inscrit au système de communication il y a une cellule voutée de disposition pareille aux cellules du couvent. Elle s'appelle "voltos" et marque les limites méridionaux de la superficie où s'étendaient les activités du couvent. Plus bas les vestiges des murs antiques signalés par Dîrpleld markent les confins entre la plaine et la montagne.

7. L'église Santa Maria à Maritza mentionnée depuis 17<sup>ème</sup> siècle se situe au confin d'un précipice rocheux. Construite derrière un rocher elle devient invisible de la mer.

8. La dernière station est "la fontaine de Passa". L'église St. Nicolas et une maison sont mentionnées dans les sources écrites. Toutes les deux ont été démolies et remplacées par des bâtiments contemporains. Elle a le nom du conquérant ottoman de l'île, Fait Passa, enfant naturel de la dernière famille latine dominante l'île, de la famille de Tocco. A la carte du 17<sup>ème</sup> siècle on trouve une indication "Tour del Bassa". Sans aucun doute il y avait une tour disparue de cette place et même de la tradition locale. Un peu avant, à côté d'un sentier conduisant à la source d'eau une construction ancienne appartient à la rue antique.

9. Entre les deux dernières stations à côté du sentier qui les relie nous avons localisé encore une place antique qui porte le nom "Helenikon" et se trouve tout près d'un ravin et de son passage étroit et unique en ce niveau du sol.

Nous pouvons mentionner encore des installations agricoles aux emplacements à numéros 10, 11, 12, 13, 14.

Ces stations sont inscrites à un réseau de communication qui sillonne et organise toute la région, réseau

reconnaissable aujourd' hui encore par ses restes authentiques. Ce réseau est dépendu d' un sentier primitif qui relie la source d' eau de Passa a celle d' Avdeliaris, auprès du couvent, en passant par les passages uniques de Sporia et de Hellenikon. Ce sentier suit les sommets des precipices et des rochers a la pente orientale retransché de la communication avec les niveaux inférieurs et la mer, tracée que lui permet un parcours bien protégé. énsuite le sentier se cache dans la vallée sud-est de "sporia". Au delà du passage "sporia" il suit une tracée normale entre les pentes meridionaux et leur prééminences.

A la place Avdeliaris le passage du ravin est temporaire. Pendant l' hiver les eaux du ravin font le passage dangéroux. Trois ponts des différentes époques obligent le sentier de se détourner. Les anciennes vestiges de l' un d' eux nous rappellent qu' au sommet de la colline aux pieds de laquelle se trouve Avdeliaris il y a les vestiges d' un bâtiment ancien. La source donc a attiré des activités humaines dès l' antiquité, activités desservies sans doute par le même réseau de communication séculaire. Il faut noter que les stations et les métoque du couvent se trouvent en principe a part de cette tracée principale et surtout invisibles par elle, se reliant ave elle par de sentiers secondaires. Quand même une communication directe audiovisuelle a été restituée entre eux, car toutes les stations sont visibles par leur voisines. La fonction de ce réseau - selon la tradition vivante - permettait par le moyen d' intercommunication entre les station la commande des approvisionnements indispensables au couvent, par exemple de légumes cultivées au Jardin de Passa à une distance de cinq kilomètres à peu près.

### 3. CONCLUSION:

Les traces de la vie agricole du pays sont vivantes et son réseau organisateur lisible. Àa arrive pour des raisons concrètes qui peuvent bien nous enseigner comment agir au futur pour assurer la continuité aux paysages historiques.

Comme une partie de cette région n' était atteinte par de grands courants touristiques elle a pu conserver sa physionomie séculaire et le réseau de temoins historiques reconnaissable. L' utilisation modérée de la région va en pair avec la protection de la nature et de la civilisation authentique. Des réseaux culturels, et de l' écotourism, utilisations convenables au caracté-

ère du pays, peuvent offrir a la société une autre dimension de vie, inbibée dans de qualités naturelles et culturelles, richement offertes dans la région en question. D' ailleurs, áa c' est une conclusion valable aux paysages et aux régions dont l' histoire de leur civilisation est strictement liée à leurs qualités naturelles.

Une telle utilisation de l' espace agricole donnera la chance d' une alternative à la vie mouvementée de la zone côtière touristique, alternative qu' une petite quantité de tourists la pratique déjà. De l' autre part áa donnera la chance aux habitants de garder leur identité au contact de la nature et de leur civilisation originale. Contacte que vraiment n' est pas encore rompu.

### BIBLIOGRAPHIE:

- 1) Γ. Δαιρπελδ-Λευκας, η Ομηρικη Ιθακη. Μεταφραση - Επεξεργασια υπο Β. Φραγκουλη, (απο το Γερμανικο: Ω. Δ ρηφελδ, ©Αλτ Ιτηαχα©) Επετ. Εταιρ. Λευκαδικων Μελετων τ. Β. (1972).
- 2) Π. Ροντογιαννη, Ιστορια τνς νησου Λευκαδος Αθ. 1980 τομ. Α, Β.

### RÉSUMÉ

Les réseaux superposés de témoins archéologiques et recents constituent les caractères diacroniques du paysage historiques. La présentation de tels témoins dans un paysages assez vastes pourra nous faire rapprocher à une notion de continuité depuis l' antiquité jusqu' à nos jours. én plus il peut nous mettre en contact aux valeurs environnementaux et culturelles. Ainsi elles peuvent nous faire penser aux chances qu' un tel contact peut apporter à la société contemporain.

### THE HISTORIC CONTINUITY - A GUIDE TO CONTINUAL DEVELOPMENT. LANDSCAPE OF THE GREEK LEUKAS ISLE CASE STUDY

Prof. M. Phillipa-Apostolou, architect  
R. Christodouloupoulou, architect  
Greece

### SUMMARY

The archeological frames and recent installations formes characteristics of historique sites. The presentation of these elements in an agricultural site and their interrelations with the frames forming the historical infrastructure of the site, bring us near the sensation of the continuity. Further thus, by meetings us in contact with natural and cultural qualities do us recognise the chances that these experiences offers to our society.

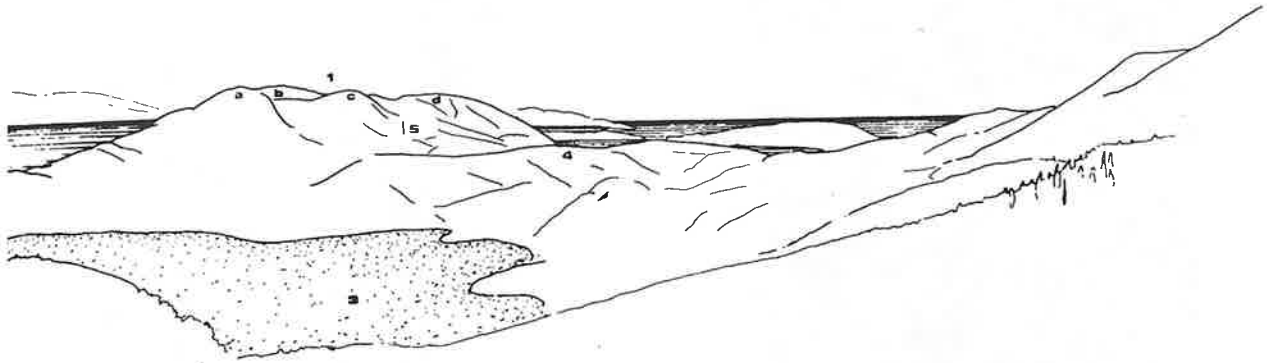


Fig. 1. Vue de l'ouest

Carte de Leucas  
1. Massif central  
2. Plateau central  
3. Skaros  
4. Plaine de Hydri  
5. Baie Vlycho  
6. Grèce continentale  
7. Région étudiée



Carte du relief  
1. Terrains aplatis vers l'ouest. 2. Vallée centrale.  
3. Plaine Nyçri. 4. Faites de Skaros

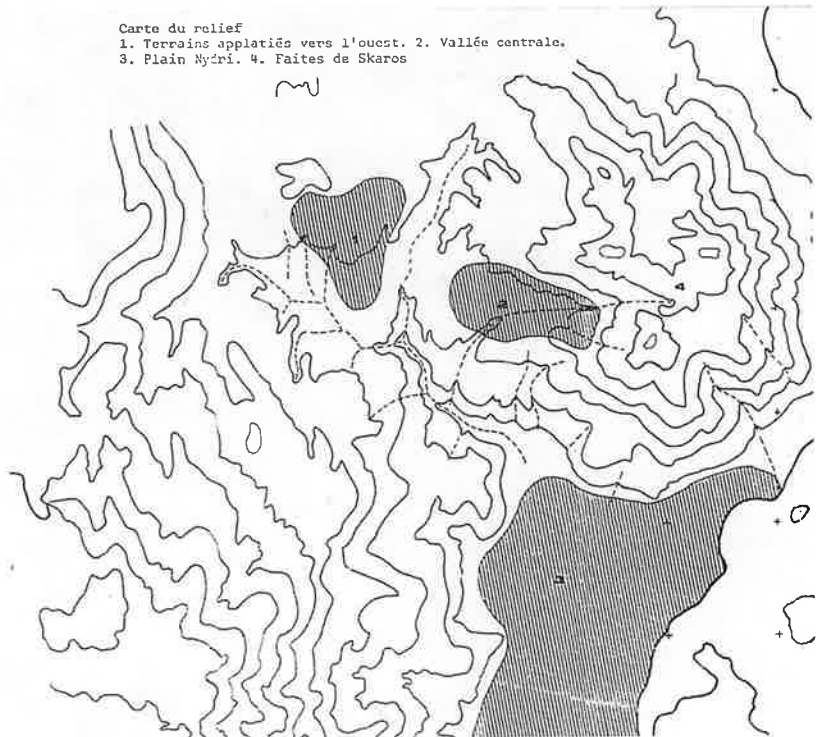


Fig. 2. Carte de Leucade



Fig. 3. Tombeaux préhistoriques à Nudri

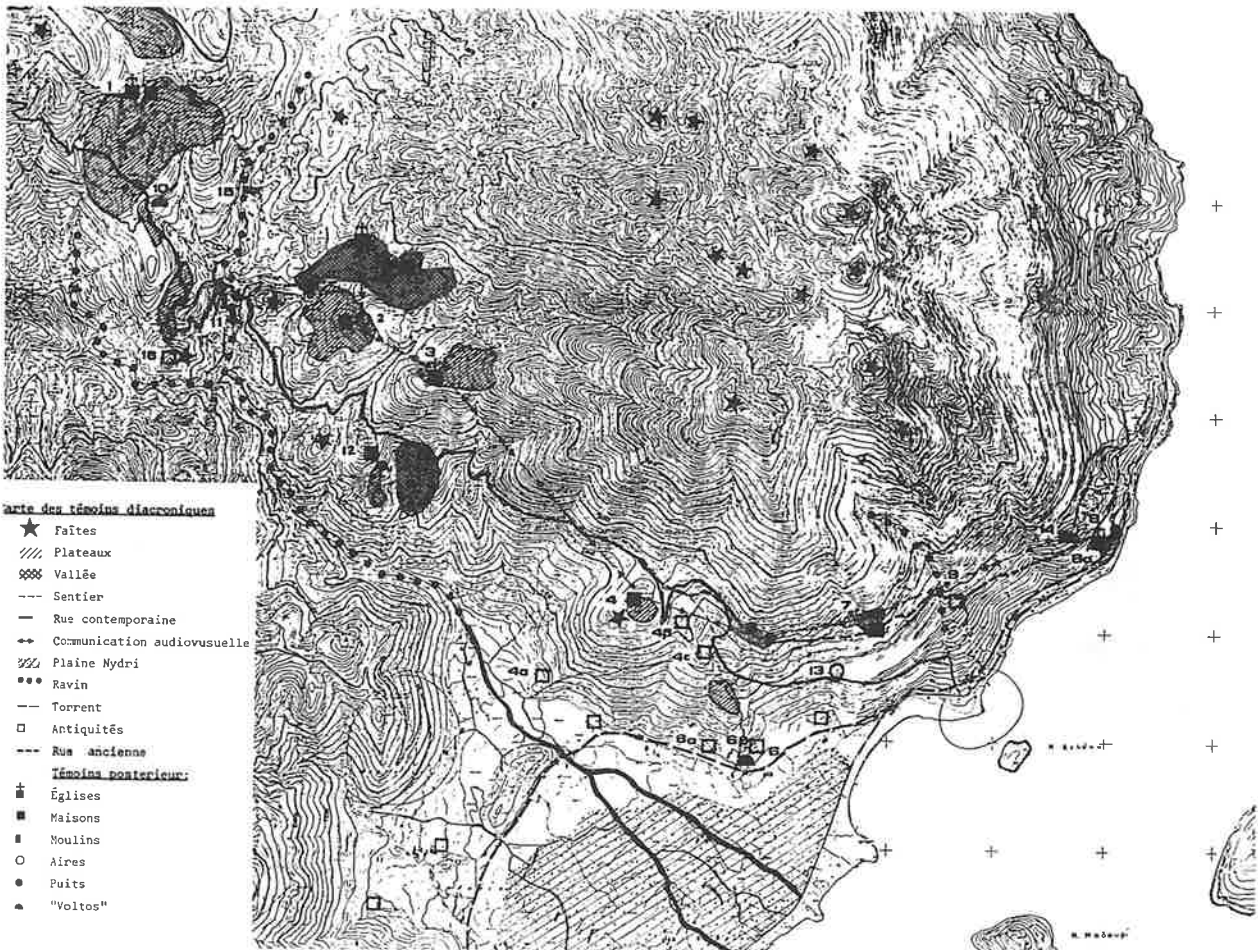


Fig. 5. Carte des témoins diacroniques



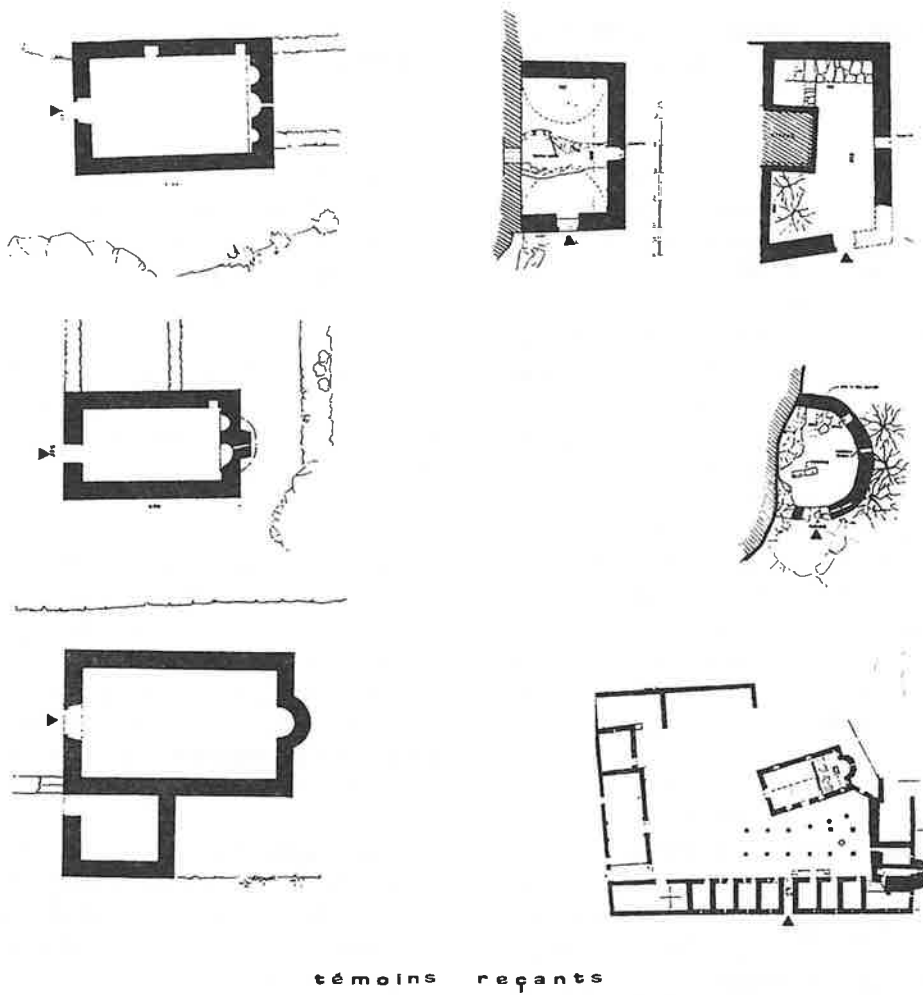


Fig. 6. Témoins reçants



Fig. 7. Skaros: Fagias, Dépôt de blé



Fig. 8. "Sporia" Vestiges d'un bâtiment ancien



## The restoration technology of the A.S. Pushkin monument in Moscow

**GTSO Bacaliarova E.G., Bacaliarov V.M., Pokrovsci A.V., Pokrovsci N.V.,  
Potapova N.A., Soloviev A.V., Trankovski E.G., Chechin M.A.**

*Rossia*

The A.S. Pushkin is one of the famous monuments in Russia. The monument was erected for centenary of the great poet in 1880 by the project of sculptor A.M. Opekushin and architect I.S. Bogomolov. The idea of the poet monument creation in Russia was first expressed in 1855, and in 1860 was opened the subscription to a collection of means for this project realization with Emperor II approval. In the competitions for the best monument's project took part the famous Russian sculptors I.N. Shreder, N.S. Pimenov, M.M. Antokolski, A.M. Opekushin and others. The project of A.M. Opekushin was declared the best in May of 1875 on the ground of the monument creation committee decision. In realization of the A.S. Pushkin monument project architect I.S. Bogomolov took part by the sculptor invitation. Bronze statue and decorative elements was casted in 1879 in Saint-Petersbourg in the Kochun plant.

The A.S. Pushkin monument unveil in Moscow was postponed twice. In the first place it was decided to develop the unveil in October 19, 1879, but during angular monoliths installation for the ladder arrangement around the pedestal, one of them failed and spilled and splitted. The damaged monolith was substituted for two new. The second day of monument unveil was fixed on the day of the A.S. Pushkin birth anniversary in May 26, 1880. In connection with Empress Mary Alexander death and declared mourning the unveil was postponed and the new date was fixed in June 6, 1880.

The historic-archive investigations showed that the A.S. Pushkin monument underwent changes. According to the documents and historical photographs the reconstruction of bronze laurel chains was made several times. In early 1937 the part of text on the monument was changed according to the decision of the Moscow regional committee. In 1950 after Strastnoi monastery demolition and Pushkin Square reconstruction, the A.S. Pushkin monument moving was made at the new garden. The monument moving was made at night of August from 13 on 14, 1950 on the highest place of the square. The monument moving was made for the distance of 104.4 meter. The difference of the new and old locations of the monument is 1.2 meter. After installation on the new place the monument was turned round on 156°. The space

between the earlier constructed base and the project mark of the pedestal bottom was filled by mushy concrete. From 1956 till 1962 five reconstructions were made, the documentation on works composition and technology is absent.

According to the celebration in 1999 two hundred years from the poet birthday the decision about the monument restoration was taken by Moscow Meria. The monument restoration was made from 1991 till 1995.

For the first time the investigations of the figure, plinth, pedestal, stilobath, decorative frame and lamps of this monument were made. During the monument investigation the optical, X-ray, acoustic-ultrasonic and electromagnetic methods of nondestructive control were used, which allowed to design the detailed cartograms of defects distribution on different monument element elements.

For the restoration technology development of the figure and bronze elements of monument the alloy samples of protective-decorative coating and joints closing were selected by the developed result of liquation, coating composition as a result of atmospheric corrosion and so on.

As a result of the investigation was stated that metal of which the figure was casted is complex-alloy copper alloy of the following composition: Cu-base, Zn 7.4-8.4%, 2.0-2.8%; Pb 1.3-1.7%; additives: Ag 0.05-0.08%, Ni 0.19%, Fe 0.05-0.38%. It was determined that plinth and author decorative elements of the monument was casted from alloy of the analogous composition. The joints staking-on were made from alloy on Pb base, containing Sn-0.7, Zn 0.9%. The data received as a result of complex investigations of protective-decorative coating showed the presence of mineral and organic components. The samples of patina contain copper, oxides and sulphates on the whole. Brown and black coatings are characterized in presence of univalent and bivalent copper oxides and carbon. The green coatings contain brochantite and antlerite on the whole. The peculiarity of the latter is that on the areas, where thick double-layer patina was formed, in outside layer composition the brochantite prevalence and on the other areas the

copper oxides with antlerite take place. The organic component of coating is natural and synthetic waxes with carbon or laquer additive.

The investigation of protective-decorative coating of the figure showed the variety of the decorative qualities, texture and colour, synthetic and natural patinas, organic films and layers presence. Colour gamma of coating was characterized in black, brown and green components of different hues irregularly distributed on the sculpture surface. On the face, back part of head, clothes, shoes and plinths areas there were areas with well formed thick dark-brown natural patina. In the clothes folds there discovered gray and black films of synthetic sulphide coating. Besides, on all area of the figure there were the black colour areas having the different nature, from and sizes. In one cases the black coating is as a natural patina with typical mineral glitter and texture and in the others - organic films of laquer and wax coatings. The natural patinas of green colour prevailed in the colour gamma of the monument perception. Anormous of head, shoulders, arms, clothes and plinth of horizontal and slopped orientation were coated with well formed thick green patina. These sculpture areas were most intensive subjected to open atmosphere action and as a result the destruction process of synthetic sulphide patinas and organic coatings runs here in more short time. The other reason of the combined coatings destruction was micro stresses, caused by cast surface microrelief. Optionality test clearings and coatings layers openings showed the uniformity of internal layers, namely presence the areas with brown and green patinas in different stages of formation in all cases.

Fundamental investigations in the field of corrosion inhibition showed that for copper and copper alloys the atmospheric corrosion processes are uniformed and run with protective layers formation which lead to corrosion inhibition.

The alloy from which the A.S. Pushkin monument sculpture and decorative elements were made by composition belongs to low alloy multi-component brasses. The accelerated and natured corrosion tests showed that on the alloys with Zn content not than 10% the uniform oxidation with patina formation with high protective properties and decorative qualities take place.

The A.S. Pushkin monument is used in very severe conditions of aggressive town atmosphere of Moscow central part. But Exactly this atmosphere

creates the favourable conditions for destruction acceleration of synthetic combined coatings and natural precious patinas formation. The most effective protective properties in these conditions have the natural patinas, phase components of which are the final products of alloy corrosion. Accordingly to this, during development of the monument figure and decorative elements technology the different ways were worked out to remove all types of contaminations, laquer and wax coating residues synthetic sulphidic patinas layers removing and natural patinas opening, rust removing and so on.

During the monument investigations some the figure and plinth constructional details were discovered. The visual inspection, test cleaning and control with the equipment showed that the figure and plinth were casted by parts with the following assembly. The assembly was made as butt assembly with the construction locks and studs with the following of joints. In most the cases the monument figure parts adjustment was made with jewelry accuracy. But on the sculpture cracks were discovered as by cast body and in the joints. During plinth investigations the cracks were discovered, one of them caused the most misgivings by its nature and sizes. The loads distribution analysis that the figure base weight through the legs transmit on the face of plinth, which is a bent up diaphragm supported on side faces. The crossjoint was discovered between plinth and pedestal during inspection. The methods of cracks distribution, their conservation and sealing were determined during restoration technology development.

The A.S. Pushkin monument pedestal as made from black polished Serdobolsky granite and stilobate and bottom area from red polished granite. During the monument elements investigation the spalling on angles and ribs, distributing cracks, polishing losses, joints sealing disturbance were discovered. Joints sealing investigations and spallings finish showed that they are made from different materials. So some joints were finished by granite inserts, coloured cement, epoxy resin with different fillers. All these materials lost the construction strength, adhesion and engagement with stone massive for the investigation period. During investigation of finish masses, spallings. It was discovered that they have the following compositions: mixture of epoxy resin and granite aggregate in relation of 1:1; mixture of cement resin, granite aggregate and toning pigment; mixture of clay, lime, cement and toning pigment. As a toning pigment the yellow and red ochres, lead crown, red

cadmium, finely dispersed coal and graphite were used. Besides two technology methods were defined for joint sealing: a) in the first place the cement-sand solution was injected into the joint in relation of 1:4, then the joint surface was painted by decorative solution on lime, cement and pigment base; b) in the first place the composition containing cement, epoxy resin, granite aggregate was injected into joint and then was toning. The most of mastic spalling losses their properties and disturbed. But the part of finishes made from mastic mass containing 15-20 % of epoxy resin, 5-10% of cement, 70% of granite aggregate and upto 5% of pigment, preserve its properties and practically dont change. These finishes were preserved during the restoration.

During the joints restoration technology and method development the base elements were the quality of water proofing provision plasticity of the bundle between granite blocks, durability and decorativeness. The several versions of different compositions and joint sealing methods were tested during existing technologies analysis. The joint sealing technology by lead was the most preferably. Earlier this joints sealing method showed the good results during the Dostoevski monument restoration (sculptor S.D. Mercurov, 1914, Moscow).

The advantages and special features of this technology are in the following: a) lead is low-melting point metal with filling operating temperature of 370-390C, which allows to made its meltin and filling in field conditions; b) lead is soft and plastic metal, which allows during sealing and peening into joints to prvide with density of finishing the small pores and cavities and accordingly seeling; c) lead is corrosion-proof material for industrial atmosphere action. The most effective parameters of metal melting and filling were defined during this technology development; special melting furnace was designed; universal elements of casting auxiliaries were made, allowing to make the forms for lead filling on horizontal and vertical joints; moulding clay mass compositions were developped. The special feature of this technology is the possibility of filling the cavities of different sizes (from 3 mm and more) and configuration and quality control immediately after manufacture.

During investigation of the A.S. Pushkin monument decorative frame the multiple losses of bronze casting fragments were discovered, cross-joint of granite columns, multiple spallings and cracks of granite. Preliminary investigatijns of elements from different cast compositions allowed to install the author fragments which were used during restorati on as models. The losses making-up were made by casting technology of wax casted models. The synthetic patina creation during making-up were made by oxidation method. The restoration of protectiv-decorative coatings on preserved fragments was made as restoration of figure coating.

The multiple losses of cast fragments, butt joint openings of different elements, full wear of protective-decorative coating were discovered during the monument ensembl iron lamps inspection. During dismounting the additional losses of constructive and mounting elements result from corrosion were discovered. The investigations of alloy showed that the lamps were made from iron of the following composition: Fe-base. C - 3.55%, Si - 2.55%. The losses making up were made in author alloy by cast method into single sandclay forms and by casted models. Removing of old laquer coatings and corrosion product were made with mechanical and chemical methods of cleaning. The primer  $\beta_1$  - 0,8, primer -  $\phi_1$  - 0,3k, enamel 17 $\phi$  - 19m were used as restoration protective-decorative coating.

During the A.S. Pushkin monement restoration full layer opening of natural patina was made on the figure, plinth, decorative elements of pedestal and frame, cast losses were made up in author alloy preserved and finished the cracks on metal and stone by method of lead filling the butt joints and distributed cracks were seeled.

Control observations for the A.S. Pushkin monument preservation condition showe that process of patina stabilization occures on bronze cast surface and now the figure and decorative elements have the image unity. Lead finishes of joints and cracks ensure the full sealing of the monument. The professional routine care is made by restorators for maintenance of the ensemble preservation condition.

# Heritage Inventories Computerised Database Management System

**Graham Brooks**

*Australia*

## INTRODUCTION

New South Wales (NSW) is a State on the eastern coast of Australia, with a population of approximately 5 million. Its capital city, Sydney, has a population of about 3 million. The remainder of the population is spread along the coastal fringe with a number of large regional towns and villages spread through the rich agricultural hinterland.

Although Australia has evidence of occupation by Aboriginal people over some 40,000 to 60,000 years, European settlement did not commence until 1788. Throughout the 19th and 20th centuries Australia as a whole has developed as a dynamic, industrialised, democratic market economy. These two centuries of development have left a rich legacy of historic sites and places. They establish and define a major component of the Australian identity but many are threatened by the same forces of economic development and natural deterioration that face cultural heritage sites across the world.

Unlike many European, Asian and African societies, Australia does not have an historic heritage tradition extending back for several thousand years. Consequently, Australia ICOMOS developed its own conservation methodology as an extension of the ICOMOS Venice Charter. It is known as the "Burra Charter" and recognises the heritage values of not only "monuments" but of a wide variety of other places that survive to provide evidence of Australia's cultural development.

The protection and management of that heritage resource requires a firm knowledge and understanding of its nature and complexity. Australian conservation practitioners have developed an extensive programme of inventory preparation based on detailed studies of the heritage resources of various regions and communities.

However, until recently, these inventories have been prepared in isolation, produced usually as a collection of data sheets, only in the form of hard copy. There has been no benefit of a centralised computer database system, limiting the usefulness of the collected information. Researchers have found it hard to gain a comparative understanding across regions. Planning authorities have been unable to appreciate

similar information from other jurisdictions and the information has rarely been effectively made available to the public.

The paper outlines a project in New South Wales which is a cooperative relationship between State Government, Local Authorities and private enterprise.

- The State Heritage Council has promoted the preparation of a State Heritage Inventory by developing standard assessment criteria, information categories and some funding assistance undertaken heritage studies of their communities, often by employing private consultant historians, planners, architects and researchers.
- The Centre for Cultural Heritage Management, an independent heritage consultancy, based in Sydney, has developed a specialised database computer programme that supports the Heritage Inventories.

During 1996, a four year project will reach fruition with the introduction of a centralised computer databank. Each Local council will send its collected heritage information to the State Heritage Council. The individual databases will be combined and consolidated into the State Heritage Inventory. This will then be distributed, as software, to the Councils and to schools, universities, libraries, the property industry and researchers.

For the first time the people of New South Wales will have comprehensive and readily accessible information on thousands of historic sites and places.

## HERITAGE MANAGEMENT IN NEW SOUTH WALES

In Australia there are three levels of Government - Federal, State and Local. While each level of government owns property and has custody of some heritage sites, the majority of property is held in commercial or private ownership. Each level of government has particular responsibility for certain aspects of heritage management.

- The Australian Heritage Commission identifies items of national heritage value, "The National Estate", but has no jurisdiction over property which is not owned by Federal Government agencies.

- State Governments, such as New South Wales, have jurisdiction over those places of State significance but have a role, through the planning legislation, of establishing standard procedures for managing all heritage sites in their region.
- Local Governments have direct responsibility for the application of the planning legislation, for granting approval for development which may influence the successful conservation or the destruction of heritage listed sites.

In New South Wales over the last few years, the State Heritage Council has devolved much of the responsibility for day-to-day heritage management to Local Government. This programme has been supported by policy advice, standardised procedures, skills transfer, training and some funding support of particular interest is the State Heritage Inventory Project, which has been aimed at producing common information across all the Local Councils in New South Wales with regard to the identification and description of heritage places. In this way there can be a consistent approach which gives a degree of certainty to property owners and the development industry.

Such a consistency of approach relies on accessible information and it was only with the development of a specialised computer database software by the Centre for Cultural Heritage Management, that the project was able to reach its overall objectives.

#### **THE STATES HERITAGE INVENTORY PROJECT**

The State Heritage Inventory Project has been developed to simplify and improve heritage assessment, management and administration procedures in New South Wales. It has been particularly devised for use by Local Government who have the most direct contact with the community and who are taking an increasing role in the successful management of cultural resources.

The State Heritage Inventory will be a comprehensive computerised database of the State's cultural heritage. The need for a recognised inventory has been the subject of discussion by many people involved in heritage conservation. Until now heritage items were identified on a number of disparate lists, some with statutory power under planning legislation, others with no statutory power such as those compiled by community and professional interest groups.

The State Heritage Inventory database is intended for use as an informative research and management tool

by all those involved in heritage management or administration.

#### **THE HERITAGE INVENTORY DATABASE SYSTEM**

The system, as developed by the Centre for Cultural Heritage Management, uses a conventional database software package that has been extensively modified. It meets exactly the requirements for information fields established by the NSW Heritage Council and has been developed with very powerful but very easily used search procedures.

The concept is very simple. The software only comes in a pre-formatted version. The user does not need to be an expert computer programmer to make it suit the requirements of the project. Researchers can immediately commence the entry of data while Council staff or members of the public can readily search and identify the information they require.

The software has been developed to run on IBM compatible personal computers under Windows 3.1 or higher. Photographs or other images can be scanned in and displayed on the screen. There is a standard form; the printed A4 sized data sheets and summaries of information can be easily printed as reports.

The software can be networked around an individual Local Council office and to the Local Library for use by the public. Only one computer screen on the network displays Data Entry or Edit functions, allowing full control of the data entry process.

The software has been successfully introduced into 14 Local Councils over the last three years. At times previously collected data has been entered, at others, the software has directly supported the preparation of a new Heritage Inventory.

The speed and efficiency of the software has enabled many Councils to upgrade information that had been collected over many years. As more information is gathered it is progressively entered into the system.

#### **CONSOLIDATES STATE DATABASE**

The Statewide Inventory project will gather the information collected by individual Councils or other agencies into a consolidated database. With over 100 Local Councils and a total in excess of 40,000 heritage items, the NSW Heritage Council does not have the resources to gather heritage information in its own right.

By encouraging Local government to collect the information there is a sense of ownership by the individual community that will encourage a continual upgrading of the data. This will then be periodically downloaded by telephone modem to the central system.

As all Local Councils are encouraged to use the same assessment criteria, information categories and software, the process of data consolidation is facilitated. Every six months the consolidated data is transferred onto the diskette or CDROM and sent back to the individual Councils for their use. It will also be made available to schools, universities, libraries, researchers and the property industry.

The overall computerised State Heritage Inventory project inspected to take several years before it is fully implemented. About 15 Councils will join the program initially and it will gradually extend to all 157 Councils throughout New South Wales. This is one of the key reasons why the expanding database will be issued every six months.

As the project develops the people of New South Wales, in general, and those involved in the management of its heritage resources will have access to a comprehensive, consolidated and easily accessible Inventory of the State's Heritage resources.

#### **SUMMARY**

One of the common needs of heritage managers and practitioners throughout the world is to develop a comprehensive and comparative understanding of the historic places and heritage items under their jurisdiction. Without a firm knowledge of the historic resource there can be no planning to safeguard the heritage. This situation applies at every level of heritage management, from World Heritage to the smallest local government or individual site manager.

This paper presents the results of a four year project which will lead to the introduction of a computerised heritage inventory

system for the State of New South Wales, Australia. The project has the aim of recording and making readily accessible, comparative information on a total of some 40,000 individual heritage places and items, within a single geographic/ political jurisdiction. It will provide a centralised databank where individual heritage registers, prepared by local communities or special surveys, can be consolidated into a single database and then distributed for detailed research and management. The data base will be regularly updated and will eventually be accessible by telephone modem from the central location to anyone in the state or elsewhere in Australia.

The NSW Heritage Council, the State Planning Department responsible for heritage protection, has been working for almost a decade to develop a comprehensive State Heritage Inventory. This will record standard categories of information about places of Cultural Significance as defined by the Australia ICOMOS "Burra Charter".

Standard assessment criteria, methodologies and information categories have been developed and refined. Historic thematic studies have been prepared for the State as a whole and for individual regions and Local Government areas. Heritage studies have been prepared by consultants working with local communities to identify and record places of significance. These studies have been jointly formed by State and Local Government. As more studies were completed the methodologies have been progressively improved.

Until recently, however, the inventories had been prepared in isolation, produced usually as a list of data sheets only as hard copy. There had been no benefit of a centralised computer database system, limiting the usefulness of the collected information and making comparative analysis between different areas extremely difficult.

The Centre for Cultural Heritage Management has independently developed a powerful and easily used computerised database system for individual heritage studies. A number of Local Government bodies now use the software to support their Heritage Inventories. They can now make their information readily available to the public in the local library as well as to staff members, researchers and property owners.

This system has now been accepted as suitable bases for operating the state wide project, greatly facilitating the achievement of a useful, standardised State Heritage Inventory.

## Réhabilitation et authenticité à l'intervention au donjon d'Asilah, au Maroc

João Campos

Portugal



### I. PRÉSENTATION D'UN CAS D'ÉTUDE

Grace au rôle historique que le Portugal a joué au XV<sup>e</sup> siècle, il a transmis au monde entier une culture européenne qui est un emblème du Patrimoine construit que l'on peut trouver dans tous les continents.

Le Donjon d'Asilah est, notablement, la dernière construction européenne de ce genre survivante en Afrique; il s'agit d'un modèle médiéval, tardivement construit, au début du XVI<sup>e</sup> siècle.

Maître Boytac a été l'architecte qui a supervisé les travaux. En même temps et d'une façon innovatrice, il s'exprimait au Monastère des Jerónimos, à Lisbonne, à travers le nouveau langage européen de l'architecture portugaise du Manuélin.

Quelle est, alors, la raison d'être de cette architecture "dépassée", survenue d'un architecte d'avant-garde? On aura désiré, éventuellement, fixer un archétype formel de la représentativité architecturale des "tours d'hommage", comme siège du pouvoir royal - ce qui aurait généré la réalisation d'oeuvres singulières, écartées du contexte stylistique contemporain, en sacrifiant la propre adéquation fonctionnelle des objectifs militaires qui devraient, d'abord, être considérés comme facteur primordial.

C'est, d'ailleurs, le roi Manuel qui a ordonné l'inventaire de tous les 57 châteaux médiévaux de la fron-

tière du territoire portugais, garantie de la souveraineté du territoire national, en fixant les limites les plus anciennes d'un état européen, 250 années avant ce règne de la fin du XV<sup>e</sup> siècle.

Le beau codex nommé "*Livre des Forteresses*", atteste profusément le caractère de ces constructions et confirme les remarquables ressemblances avec la seule représentation connue de la ville d'Asilah, où l'on observe son donjon: la gravure insérée dans le Livre des Cités ("*Civitates Orbis Terrarum*") de G. Braun et Jansonnius. En s'appuyant sur ce document iconographique excellent et unique, en recherchant les photographies disponibles dès le début de ce siècle et considérant l'état du monument, on a élaboré le projet, ayant fini les travaux de réhabilitation il y a, à peu près, un an et demi.





## II. L'ACTUATION DE LA FONDATION CALOUSTE GULBENKIAN

Au Portugal, parallèlement à l'activité officielle, on souligne celle de la Fondation Calouste Gulbenkian, laquelle, dès sa constitution en 1956, a donné une signification spéciale à la sauvegarde des valeurs patrimoniales portugaises qui se sont répandues dans le monde.

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

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

Pourtant, le privilège de l'expérience acquise, me permet de témoigner la rigueur et l'amour dévoués à chacune des situations travaillées pour la Fondation Calouste Gulbenkian tels ont été les études et projets pour l'île de Mozambique, la forteresse du Prince de Beira, au Brésil, la Porte de Santiago et les ruines de l'église de Saint-Paul à Malaca, en Malaisie, les ruines du couvent des Dominicains à Ayuthaya, en Thaïlande et, plus récemment, le Donjon d'Asilah, au Maroc.

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

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

## III. DESCRIPTION DES TRAVAUX REALISES

La conservation a entraîné le remplacement intégral

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

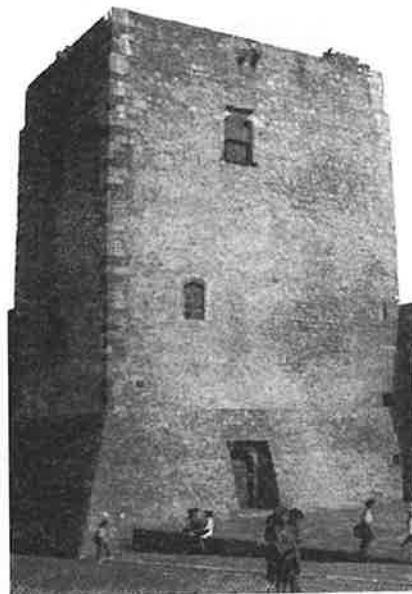
On a construit des installations sanitaires, occupant la petite tour qui est articulée avec le Donjon, dans le chemin de ronde de la muraille, toujours avec le souci de ne pas affecter l'expression stabilisée de la construction préexistante.

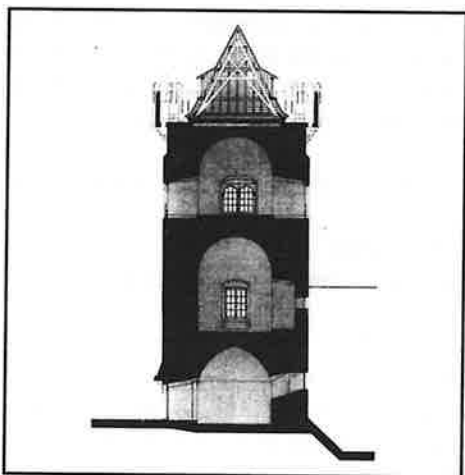
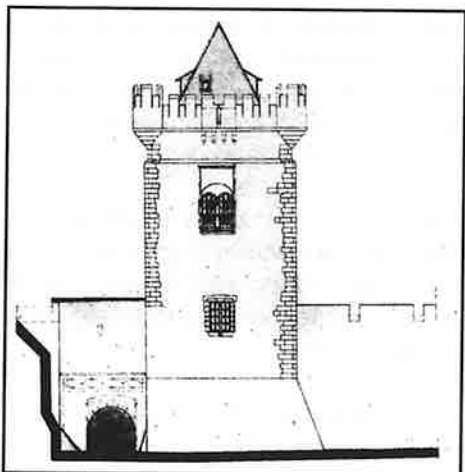
On a fait l'infrastructure électrique (à l'intérieur et pour l'illumination nocturne du monument), en gardant place pour les réseaux de communication.

Étant donnée la quantité et l'importance des éléments originaux qui subsistent, la grande fenêtre d'apparat du deuxième étage du Donjon a été restaurée, permettant la théorisation d'un dessin équivalent à celui de la fenêtre manuelle originale.

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

La restauration fictive d'un système de couronnement de la tour, laquelle serait complètement inopportune et inadéquate en ce qui concerne le respect par le Monument, a été laissée de côté; d'ailleurs, il n'existait aucun document pertinent pour une hypothèse de reconstitution.





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

Le projet a consacré une expression formelle qui se revoit à l'imagerie des dessins des châteaux médiévaux portugais, quoique tous les éléments constructifs, dessinés exhaustivement, aient utilisé les matériaux et technologies de nos jours. En effet, le système de merlons et de créneaux du chemin de ronde, avec les trois machicoulis et les guérites cylindriques balancées sur les quatre coins, ainsi qu'une gargouille de drainage d'eaux pluviales, ont été exécutés en béton armé.

La couverture proprement dite, en bois, avec trois chevrons à ciseaux de grande hauteur, a été attachée à une base de linteaux en béton armé qui,



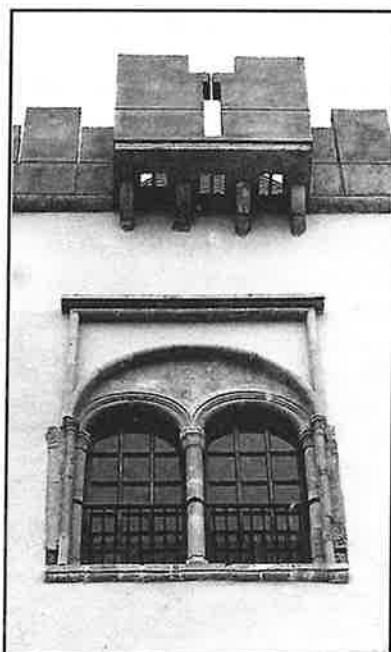
simultanément, ont servi à stabiliser le sommet des élévations des murs et de la voûte du salon du deuxième étage et les nouveaux guérites aux coins du chemin-de-ronde.

Après la protection thermique, le revêtement de la charpente a été réalisé en cuivre électrolytique, la caractéristique patine verte se formant rapidement.

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

#### IV. PRINCIPES D'INTERVENTION

Dans mon rapport au sous-thème A (Ethique et Philosophie)



de ce Symposium, je défends qu'on doit ne pas vouloir standardiser ce qui est "authenticité", sous peine d'aboutir au vide de la signification de plusieurs questions où elle est déjà naturellement implicite.

Fixer les contours de l'authenticité sera toujours, sur le

plan technique, établir des recettes préparées à l'avance et hypothétiquement sûres. Une attitude pareille a toujours été condamnée par toute la théorie élaborée au plus haut niveau international.

En vérité les apports méthodologiques qui sont compris aux "Conclusions de la Conférence Internationale d'Athènes sur la Restauration des Monuments"(1931), et à la Charte Internationale sur la Conservation et Restauration des Monuments et des Sites" (Venise, 1964), sont continués par la "Charte Européenne du Patrimoine Architectural" (Amsterdam, 1975) avec l'importante référence à la problématique de la Conservation Intégrée comme "le résultat de l'action conjointe de techniques de rénovation et de la recherche des fonctions les plus

*appropriées" (...) et, en n'imposant pas l' "exclusion de toute l'architecture contemporaine des anciens ensembles, on devra faire le maximum d'attention au cadre existant, respecter les proportions, la forme et la disposition des masses, ainsi que les matériaux traditionnels".*

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

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

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

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

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

Une théorie universelle et sa méthode d'intervention

conséquence est impossible, particulièrement quand, pour la défense de la valeur intrinsèque de chaque situation, on conclut qu'il n'y a pas de paradigmes dominants, soit pour l'évaluation, soit par rapport à la compréhension préalable de l'atteinte de l'intervention.

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

Le résultat de l'interaction entre responsabilité et liberté sera une action ajustée, ayant en vue que pour la préservation du Patrimoine l'important est surtout d'agir. Et, pour y arriver, l'élément essentiel est le pouvoir créatif, large et exigeant, sans oublier que chaque époque a son art et que chaque art a sa liberté.

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

## V. QUOI FAIRE?

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

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

Au cas d'Asilah, un désir et une posture ont prévalu: mettre en évidence un concept de récupération et de revitalisation qui, sans être passéiste, donne une forme objective aux déterminations consacrées par la

Charte de Venise et aux principes de la Conservation Intégrée présentes à la Déclaration d'Amsterdam.

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

Ainsi, d'après mon expérience au Maroc, je pense qu'on doit ouvrir en liberté. La liberté du projet c'est la condition de l'authenticité de l'intervention, en respectant les Conventions Internationales et en assurant les conditions pour la minimisation d'éventuelles erreurs.

Je conclus avec une possible contribution méthodologique pour garantir l'efficacité de cette posture:

Dans la base de la liberté de projeter une intervention adéquate, et au delà du maintien continu pour la préservation des valeurs patrimoniales, une politique de réhabilitation devra toujours renfermer l'observation de deux principes basilaires. Le premier, que je nommerais de **principe de la compatibilité**, établissant la priorité par rapport à l'usage de matériaux et techniques traditionnelles, liée, quand une solution spécifique est demandée, à l'usage intelligent et restreint d'options innovatrices. Le second, que je nommerais de **principe de la réversibilité**, déterminant le choix de la solution qui garantit plus facilement l'hypothèse de reposition à l'état antérieur, face à la conclusion éventuelle de l'inadaptation de l'intervention réalisée.

## REHABILITATION AND AUTHENTICITY IN THE PROJECT OF THE TOWER OF ARZILA, MOROCCO

João Campos  
Portugal

### SUMMARY

In Portugal, in parallel with the official activity, we must emphasize that of the Calouste Gulbenkian Foundation, which since its constitution in 1956 has given a special meaning to the safeguard of the Portuguese heritage throughout the world.

In the case of Arzila, the most recent project developed by the Foundation in Morocco, one wish and one posture prevailed: to put in evidence a concept of recuperation and revitalization that, without being past bound, gives an objective form to the determinations laid down by the Venice Charter and to the principles of Integrated Conservation present in the Declaration of Amsterdam.

On the basis of a cultural legitimacy and of an imperative to actively defend the values that make the memory of

Civilisations, all the attitudes carried by the Project of Rehabilitation were permanently considered with rigour and authenticity.

On the basis of the freedom to project an appropriate intervention, that is, with authenticity, and beyond the need of continuous care for the preservation of the built Patrimony, a policy of rehabilitation should always follow the observation of two basic principles: the first one, which I would call **the principle of compatibility**, stating the priority as regards the use of traditional materials and techniques, related, whenever a specific solution demands, to the clever and restricted use of innovative options. The second, which I would call **the principle of reversibility**, determines the option for the solution that warrants the easier reposition to the former state, considering the eventual future conclusion of the unfitness of the accomplished intervention.

### REHABILITACIÓN Y AUTENTICIDAD EN LA INTERVENCIÓN A ARZILA, MARRUECOS

João Campos  
Portugal

#### RESUMAN

Paralelamente a las actividades oficiales en Portugal, la actuación de la Fundación Calouste Gulbenkian debe ser ensalzada, desde su constitución en 1956, en la salvaguarda de

múltiplos ejemplos de patrimonio portugués en todo el mundo.

El caso de Arzila es el más reciente proyecto desarrollado en Marruecos por la Fundación. Un deseo y una proposición han prevalecido: poner en evidencia un concepto de recuperación y de revitalización que no mira al pasado, pero que gana forma objetiva por la aplicación de las determinantes de la Carta de Venecia y de los principios de Conservación Integrada presentados en la Declaración de Amsterdam.

Basados en la legitimidad cultural y en el imperativo de defensa de los valores que constituyen memoria de las Civilizaciones, todas las actitudes puestas al servicio del Proyecto de Rehabilitación fueron permanentemente consideradas con rigor y autenticidad.

Basados en la Libertad de proyectar una intervención ajustada, o sea, con autenticidad, y sin perjuicio de la necesidad de preservación continuada del patrimonio edificado, una política de rehabilitación deberá siempre observar dos principios básicos: el primero, que yo llamaría de **principio de la compatibilidad**, estableciendo la prioridad en el uso de materiales y técnicas tradicionales, aunque si es justo afirmar una solución específica, habrá que relacionarla, con el uso inteligente y restringido de opciones innovadoras. El segundo, que yo llamaría de **principio de la reversibilidad**, determinando la opción por la solución que más fácilmente garantiza la hipótesis de reposición en el estado anterior, en caso de que eventualmente se concluya por la inadaptación de una intervención llevada a cabo.

## Certains problèmes de la conservation des fresques de l'église de la dormition de la vierge au cloître Ptchelina (monastère de Rila)

M. Christova, I. Levitcharov

Sofia, Bulgarie

Les interventions de conservation sur les fresques de l'Église de la Dormition de la Vierge du cloître Ptchelina s'inscrivent dans le projet de conservation et de restauration des monuments historiques de l'ensemble architectural du Monastère de Rila, le plus grand monastère en Bulgarie et un des centres culturels et spirituels les plus importants de la péninsule balkanique.

Le Monastère de Rila est situé dans la partie occidentale du massif de Rila, à une altitude de 1200 m, dans la vallée encaissée de la rivière Rilska.

Selon les sources historiques, le monastère est fondé au 10<sup>e</sup> siècle, non loin de la grotte et de la tombe de Jean de Rila, célèbre moine anachorète, canonisé par la suite. Les reliques du saint, conservées à nos jours, ont attiré au cours des siècles de nombreux pèlerins.

Détruit et incendié à plusieurs reprises au cours de son histoire millénaire et surtout pendant la domination ottomane, le monastère a toujours été reconstruit et joué le rôle de centre culturel préservant l'esprit bulgare. Sa situation lui a assuré une protection naturelle et lui a permis de survivre.

La période du Réveil (ou Renaissance) national (18<sup>e</sup>-19<sup>e</sup> siècles) est la plus active et féconde pour le monastère. Bien que sous domination étrangère, pendant la Renaissance nationale, survenue plus tard que dans le reste de l'Europe, la société bulgare connaît un essor matériel et spirituel. Attirés par la gloire légendaire de Saint Jean de Rila, des pèlerins y viennent de tous les coins de la Bulgarie. Les donateurs sont nombreux. Pendant cette période, le monastère acquiert son aspect actuel. L'église centrale est décorée en 1837, ainsi que quelques autres chapelles, plus ou moins éloignées des bâtiments centraux. Une de ces chapelles est celle de la Dormition de la Vierge du cloître Ptchelina.

### INFORMATIONS GÉNÉRALES SUR LE MONUMENT

L'église est construite sur une terrasse naturelle du versant sud escarpé du domaine monastique Ptchelina (l'Apier). Difficile d'accès et un peu à l'écart de l'ensemble, la chapelle ne faisait pas l'objet de soins particuliers. Elle n'attirait des pèlerins qu'une

fois par an, le jour de l'Assomption.

On ignore la date exacte de la construction de l'église, mais certaines des inscriptions concernant les donateurs permettent de supposer qu'elle existait déjà au cours des années 80 du 18<sup>e</sup> siècle. En 1834 l'église est décorée grâce aux moyens réunis par trois moines, prédicateurs et érudits connus, ayant vécu au monastère à la fin du 18<sup>e</sup> et au début du 19<sup>e</sup> siècles: l'archiprêtre Séraphin, le moine Sébastien et le moine Raphaël, disciple de ce dernier.

### L'ARCHITECTURE

L'église est en pierres de taille, liées avec un mortier d'argile, de paille grossièrement hachée et de sable. Le bâtiment est à une nef et à une abside, avec une toiture en double pente et un porche ouvert. Les murs n'ont pas d'enduit extérieur, à l'exception de la façade ouest.

Le bâtiment est en mauvais état. De larges crevasses verticales fissurent les murs et certaines parties de la maçonnerie sont affaissées. Cela est particulièrement visible à l'angle sud-ouest du bâtiment, situé au point le plus bas du terrain.

La cause principale des processus de destruction à l'intérieur de l'église est l'infiltration d'humidité par la toiture qui, durant une longue période, n'a pas assuré de protection fiable du bâtiment contre les intempéries. Sur le plafond décoratif de planches il y a des traces des fuites d'eau.

### LES FRESQUES

Les peintures murales recouvrent entièrement le mur extérieur ouest et les murs du naos. La surface totale des peintures est de 140 m<sup>2</sup>. À l'intérieur, les fresques occupent trois rangées horizontales. La rangée supérieure représente des sujets bibliques et évangéliques; la rangée médiane est occupée par des torsos de saints peints debout et la partie inférieure (le socle) est recouverte de motifs décoratifs végétaux stylisés. Dans l'autel les murs sont décorés d'une succession de deux saints debout et de scènes.

Les études permettent de considérer que l'auteur des fresques est le célèbre représentant de l'École de

peinture de Bansko, Dimitar Molerov. Le style et la technique d'exécution en font un phénomène rare non seulement parmi les monuments de l'ensemble du monastère de Rila, mais aussi dans la peinture bulgare du Réveil national. Les effigies évanescences et l'ascétisme du Moyen Âge ont été remplacées par des images équilibrées, plus vitales, ramenées à l'échelle humaine. On y constate la tendance à l'expressivité plastique et à l'authenticité visuelle spécifique de la peinture du Mont Athos. On y décèle également quelques motifs baroques et orientaux. Mais le véritable esprit novateur du peintre est dans la technologie et la technique d'exécution des fresques de cette chapelle.

L'enduit du support est constitué d'une ou de deux couches de mortier de chaux et de charge inerte en faible quantité. Le mortier est armé d'une multitude de fibres végétales fines et recouvert d'un film isolant de blanc de plomb et d'huile de lin. Cet enduit est posé sur une couche, épaisse de plusieurs centimètres, d'argile et de paille, utilisée en bouche-trous de la maçonnerie de pierres.

La pellicule picturale est liée par une émulsion d'huile et de liant d'oeuf et de gommes végétales. L'émulsion a permis d'obtenir la surface lisse et brillante des fresques, le fondu délicat des nuances, le coloris intense et profond. Outre les pigments traditionnels, on identifie certains des pigments utilisés en peinture à l'huile: blanc de plomb, massicot, minium, cinabre, bleu de Prusse.

La technologie a permis d'obtenir une peinture résistante et durable qui, dans l'ensemble, a été préservée en bon état. C'est une des premières tentatives originales en Bulgarie de modifier la technique classique de la détrempe et de la rapprocher de la technique à l'huile utilisée en Europe occidentale.

#### ÉTAT DE CONSERVATION DU BÂTIMENT

Les affaissements et les dislocations de la maçonnerie ont provoqué des crevasses et la perte d'adhérence entre les différentes couches de mortier. La toiture endommagée a laissé l'eau de pluie s'infiltrer dans les murs. L'adhérence a été altérée entre la couche d'argile et la couche de chaux, où la force d'adhérence entre les couches est insignifiante. La cause principale de ces dégradations est dans les affaissements de la construction et dans l'humidité des murs. Ce phénomène s'observe surtout dans une bande d'environ 20 cm dans la partie supérieure du naos, où le mortier n'adhère plus à la charpente

de bois sur laquelle il était directement posé. Ce mortier a également subi une déformation plastique durable, suite aux effets conjoints de l'humidité et de la pression mécanique lors de l'affaissement. Ces phénomènes ont provoqué des fissures et des creux importants. L'armature dense de fibres végétales a préservé le mortier de dégâts plus graves. On peut observer des endommagements analogues aux abords des grandes crevasses des murs intérieurs et sur la façade ouest.

Dans le naos, la principale cause des processus de destruction de la pellicule picturale est dans les infiltrations d'humidité. La pellicule picturale n'adhère plus à l'enduit du support, provoquant, dans plusieurs zones de superficie variable, l'apparition d'écailles dures à bords recourbés, détérioration caractéristique de la peinture sur huile. A certains endroits, la couche de blanc de plomb se détache avec le film pictural dégageant de fines particules de chaux du mortier. Les écailles sont fragiles et friables et se détachent au moindre contact. Dans les zones où l'infiltration est la plus forte (le mur nord) on observe aussi des phénomènes d'effritement.

Outre les destructions visibles sur la peinture solide en apparence, il existe des zones où la pellicule picturale n'adhère plus à l'enduit et qui sont difficiles à localiser et à délimiter.

On trouve des traces d'humidité capillaire surtout dans la partie du socle en contact avec le sol, sur une hauteur de 40 à 60 cm. Le mortier est humide en profondeur et la surface de ces zones est recouverte d'une couche de sels et de particules de terre.

Les fresques du porche ouvert (façade ouest) sont exposées aux conditions atmosphériques et présentent des différences visibles par rapport aux peintures de l'intérieur. Elles sont le résultat de la quantité inférieure d'huile dans le liant, ainsi que des altérations des couleurs. Ces altérations touchent tous les tons, obtenus à base de pigments instables aux conditions atmosphériques (bleu de Prusse, minium, azurite, etc.). A cela vient s'ajouter la couche de poussière, de sels et d'autres particules qui recouvre la surface en bandes opaques à certains endroits.

Les "taches noires" présentent un problème intéressant à résoudre. Il s'agit de zones contenant des pigments à teneur de plomb (blanc de plomb, massicot, minium), transformés en PbO<sub>2</sub> de couleur brun foncé. La cause probable de cette transformation est dans un processus microbiologique; favorisé par les



conditions naturelles.

A une hauteur d'environ 2 m sur le mur ouest extérieur on observe aussi une multitude de graffitis, au crayon ou à la pointe, dus à des visiteurs.

#### INTERVENTIONS DE CONSERVATION

Les décisions stratégiques sur les travaux de conservation réalisés ou à réaliser ont été prises sur la base de l'évaluation de l'état du monument et des conditions de travail (éloignement du lieu, absence de route, belle saison courte, etc.), et portent sur les axes suivants:

1. Le bâtiment étant en mesure de protéger les fresques, leur conservation doit se faire in situ. Des travaux de consolidation du bâtiment, de drainage et d'isolation du toit s'imposent d'urgence.
2. Procéder immédiatement à la consolidation locale de la pellicule picturale dans les zones à écailles et rétablir l'adhérence entre l'enduit et le mur. Ces mesures visent à assurer la meilleure protection des fresques pendant les travaux de consolidation du bâtiment.
3. La conservation architecturale doit être suivie de la consolidation et du nettoyage de la pellicule picturale, ainsi que de l'intégration chromatique.
4. Il est urgent de procéder à l'étude et à l'élaboration du projet global de restauration de l'intérieur et de l'extérieur du monument.

A ce jour, l'application des mesures de conservation et de restauration a privilégié les travaux suivants:

1. Consolidation locale des zones où la peinture s'écaille. Les méthodes traditionnelles de consolidation acrylique sous forme de dispersion aqueuse ou de solvants organiques dissous n'ont pas apporté les résultats escomptés. Le faible pouvoir de perméabilité des dispersions et des solutions et l'effet très insatisfaisant sur l'adhérence des écailles ont motivé l'élaboration d'une solution aux propriétés complexes: bonne perméabilité avec une viscosité relativement élevée (ou une bonne adhérence à faible concentration) et un effet adoucissant sur la linosine dure. C'est un mélange spécial qui a été mis au point, composé de résines vinylique et acrylique, de solvants organiques et d'un adoucisseur pour les écailles de peinture.
2. Le problème de l'adhérence entre le mur et les couches de l'enduit s'est avéré extrêmement complexe en raison des déformations plastiques du

mortier de chaux et de l'instabilité de la couche d'argile. L'opération a été réalisée en deux étapes:

- traitement de la couche d'argile avec une solution acrylique;
- remplacement de certaines parties du mortier à chaux aux endroits d'origine par une solution alcoolisée de résine vinylique avec une charge appropriée. Pour combler les creux et réduire les déformations une application de mousse de polyuréthane a été décidée. Ce procédé a permis le raccord précis des divers fragments de l'enduit. La mousse présente aussi d'autres avantages: elle peut facilement être enlevée de façon mécanique, elle a une bonne cohésion avec les matériaux d'origine sans pénétrer dans leur structure, elle est élastique et joue un rôle tampon en cas de déformations plastiques. Le durcissement rapide de la mousse (une vingtaine de minutes) a permis d'éviter les dispositifs complexes de pressage en cours de traitement.

3. Sur le mur ouest ont été effectués des expériences de reconversion des pigments à base de plomb transformés\*. Les tests se sont avérés concluants et le procédé peut être appliqué sur toutes les zones altérées.

La réalisation de toutes les opérations de conservation et de restauration envisagées contribuera à préserver le monument dans un état permettant sa présentation au public, en tant qu'élément inséparable et digne d'intérêt de l'ensemble du Monastère de Rila.

#### BIBLIOGRAPHIC:

1. A. Vassilev, Maîtres du Réveil national bulgare, S., 1965.
2. A. Charenkov, M. Kantcheva, Technologie et technique des fresques de l'église du cloître Ptchelina près du Monastère de Rila, revue Musées et monuments historiques, 1978, N°2, p. 59-68.
3. L. Vlahova, Les fresques de l'église de la Dormition de la Vierge du cloître Ptchelina, Monastère de Rila, revue Izkoustvo, N°10/1979, p. 32-37.
4. L. Vlahova, E. Guenova, 24 fresques du Monastère de Rila, S., 1983.
5. L. Prachkov, Le Monastère de Rila, Les Monastères en Bulgarie, S., 1992, P. 218-243.

\* Les testes ont été effectués en collaboration de La laboratoire centrale de recherches près du Ministère de la culture.

#### RÉSUMÉ

L'église de la Dormition de la Vierge au cloître Ptchelina fait partie de l'ensemble architectural du Monastère de Rila, un des plus importants monuments historiques et culturels de la Bulgarie. Ses fresques ont été réalisées en 1834 et sont une des premières tentatives originales de faire évoluer la technique

traditionnelle à la détrempe et de se rapprocher de la peinture à l'huile d'Europe occidentale. La technique et la technologie complexes des fresques posent des problèmes spécifiques aux conservateurs. Le traitement des deux types de dommages enregistrés: les écailles de la pellicule picturale et l'adhérence

altérée entre le mortier et l'enduit du support a imposé la mise au point de nouvelles méthodes de conservation et d'adaptation de certains matériaux classiques. Des expériences concluantes ont aussi été réalisées concernant la conversion des pigments à teneur de plomb ayant subi une transformation chimique.



Fig. 1.Scène L'Assomption (Dormition de la Vierge) et inscription du donateur (naos, mur ouest); les crevasses verticales dans le mur (éclairage normal)

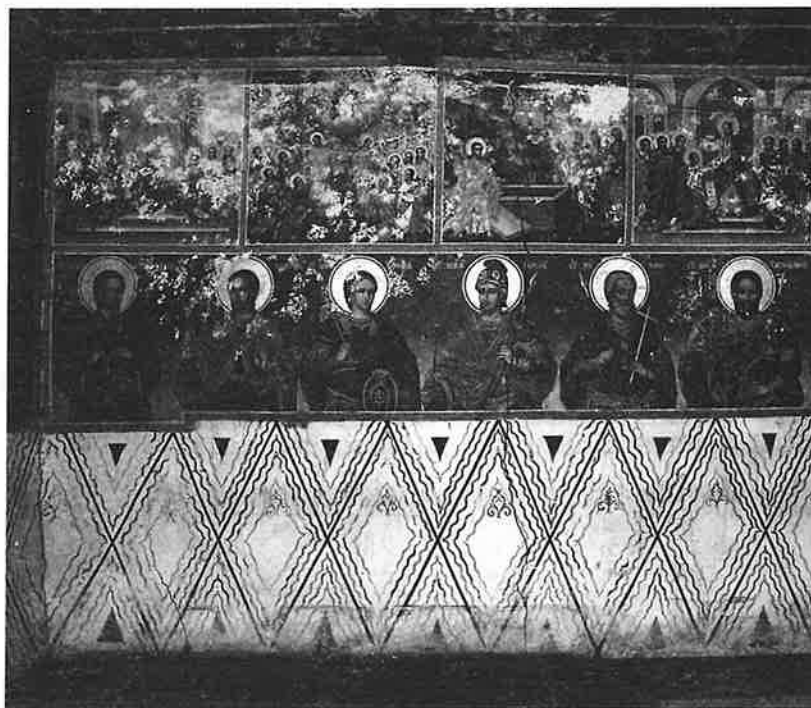


Fig. 2. Naos, mur nord - la partie devant l'autel. Etat avant la conservation (éclairage normal)



Fig. 3, 4. Détail de la scène L'Ascension du Christ (naos, mur nord); écailles sur la pellicule picturale avant et après le traitement (éclairage latéral)



Fig. 5. Scène La Résurrection du Christ (naos, mur nord); décollement de l'enduit du mortier (éclairage latéral)

6



Fig. 6, 7 et 8 Détail de La Résurrection du Christ (naos, mur nord). Etat de l'enduit décollé avant, pendant et après le traitement de conservation (éclairage latéral)



Fig. 9. Détail du Jugement dernier (façade ouest). Dépôts superficiels et zones des pigments transformés - les "taches noires" (éclairage normal)



Fig. 10. Détail du Jugement dernier (façade ouest). Les graffitis - vandalisme (éclairage normal)

## Le patrimoine ferroviaire face aux changements sociaux

Alfredo Conti

Argentine

L'élargissement du concept de patrimoine survenu au cours des dernières décades et, plus particulièrement, à partir de la Charte de Venise, a facilité l'accès au rang de patrimoine à toute une série de bâtiments et de sites - jusqu'alors tenus à l'écart. Certains, tels les sites, édifices, oeuvres d'ingénierie et équipements qui composent le patrimoine ferroviaire, y occupent une place de choix. Véritable symbole de l'ère industrielle, mode de transport de marchandises et de passagers sensiblement plus rapide et économique que les systèmes antérieurs. Le chemin de fer révolutionne le transport sur terre. Par ailleurs, son installation s'accompagne de la construction d'une vaste gamme de bâtiments et d'équipements complémentaires propres à sa fonction, d'une architecture sans précédents dans laquelle on appliqua les avancées technologiques que le système industriel avait mises à la disposition des ingénieurs et des architectes.

Le chemin de fer naît dans un moment de profond changement social dû à l'impact de l'industrialisation qui bouleverse les techniques et l'économie. Le but du présent travail est de présenter, à partir de la situation argentine, l'évolution de la relation entre un patrimoine physique et la communauté qui le produit et l'utilise. Ce qui justifie le choix du sujet, c'est que le patrimoine ferroviaire, malgré sa jeune histoire, a fait naître - peut-être plus que d'autres catégories de biens culturels - des attitudes changeantes qui concernent le sens, l'évaluation et la gestion.

### INTRODUCTION ET EXPANSION DU CHEMIN DE FER

La mise en service de la première ligne ferroviaire date, en Argentine, de 1857. Relativement courte, cette ligne reliait le centre de la ville de Buenos Aires à une petite localité avoisinante. Ce nouveau mode de transport prend vite une importance considérable et permet de relier entre eux divers points du vaste territoire argentin.

Les principales lignes du réseau ferré furent tracées et construites à la fin du siècle passé et au début de ce siècle, période qui fut témoin d'importants changements économiques et sociaux. C'est en effet aux alentours de 1880 que l'Argentine, grand exportateur de viande et de céréales, commence à jouer un rôle au niveau mondial. C'est également à cette époque-

là que le pays voit sa population s'accroître sensiblement du fait de l'arrivée massive d'immigrants européens qui marquèrent d'un sceau particulier la composition de la société argentine. C'est donc dans ce contexte que s'installe le chemin de fer. Le tracé des lignes répond alors au rôle que l'ordre mondial assigne au pays: les rails ont pour fonction principale celle d'acheminer le bétail et la production agricole vers les ports transatlantiques - pour leur exportation vers les centres européens de consommation. C'est ainsi que la combinaison entre les systèmes ferroviaires et portuaires constituent "la première image de la révolution industrielle dans le pays, fruit d'une transculturation éminemment britannique quant à son organisation, sa technique, et son image architectonique" (Gazaneo).

Bien qu'importés des pays installateurs de ce mode transport - principalement de Grande Bretagne -, les types architectoniques et les systèmes constructifs employés pour l'édification des lignes, étaient parfaitement adaptés au paysage rural et urbain argentin. Le patrimoine ferroviaire présente une singulière variété de constructions, depuis les grandes gares qui rivalisent avec leurs prédécesseurs européens auxquels elles n'ont souvent rien à envier, jusqu'aux petites gares de campagne qui furent très souvent à l'origine de la création et du développement de nouvelles localités. Dans le cas des petits villages, la gare constitue souvent le centre et l'unique référent de l'identité locale.

L'installation d'une gare avait une répercussion fort importante sur la région alentour. Avec elle apparaissaient, en effet, des installations complémentaires telles que les commerces, hôtels, cafés et restaurants, tout un secteur avec des caractéristiques propres, qui était en quelque sorte la porte d'entrée de la ville.

Au cours de cette première étape, le chemin de fer est le symbole d'une Argentine puissante et en plein développement. Bien qu'importés et transculturés, les types et les images architectoniques jouent un rôle significatif sur une identité en pleine formation car la société voit en eux le symbole de la modernité et du progrès.



### LA LENTE DÉCADENCE

A partir de 1945, l'Argentine entre dans une ère d'importants changements politiques, économiques et sociaux. En effet, à partir de cette date et pendant quelques décennies, l'Etat prend la direction économique du pays. En 1948, les entreprises de chemin de fer sont nationalisées et passent donc sous l'administration de l'État. L'industrialisation, jusqu'alors timide, prend un formidable essor et favorise, entre autres choses, une lente augmentation du parc automoteur. Le développement du transport routier et aérien se fait au détriment du chemin de fer, et il prend une telle ampleur vers la fin des années 40 qu'il provoque la lente mais inexorable décadence du rail comme mode de transport.

Cette décadence se reflète tout d'abord dans la diminution sensible du nombre de passagers, puis dans la suppression de certains services et finalement dans la fermeture de lignes, ce qui affecte directement, bien entendu, le patrimoine physique. Au cours de cette étape, il n'est jamais question d'établir une politique de conservation du patrimoine ferroviaire. Et il n'est pas exagéré d'affirmer que de nombreux bâtiments n'ont survécu que grâce à l'excellente qualité de leur construction.

Dans le cas des grandes gares qui ont, elles, continué de fonctionner, les services d'entretien, parfois réduits au minimum et souvent insuffisants, ont entraîné un croissant et menaçant détérioration des installations. Quant aux petites gares des lignes désaffectées, elles sont aujourd'hui soit totalement abandonnées, soit destinées à un usage bien différent de leur fonction originale, servant de logement ou d'entrepôts.

Les aires qui entourent les gares, auparavant pôles florissants au sein des villes, se sont peu à peu dégradées, fonctionnellement et physiquement, et leur qualité environnementale détériorée.

Face à cette situation, l'attitude de la communauté a été celle d'un manque total de prise de conscience de l'importance culturelle et architectonique de son patrimoine ferroviaire. Seules, au cours de ces dernières années, quelques publications spécialisées ont souligné son importance, mais ces réclamations isolées n'ont pas été suffisantes pour que soit entreprise une claire politique de conservation.

### REVITALISATION ET ... CONSERVATION?

Au cours de ces cinq dernières années, la politique

économique du pays a pris une autre direction qui s'est vue répercutée dans le domaine du social et du culturel. A la politique de dirigisme, a succédé la politique d'économie de marché dans laquelle l'Etat se défait d'une grande partie de ses entreprises de services qui gravitaient dans son orbite. Parmi elles, les entreprises de chemin de fer qui, données en concession à des groupes privés, tentent de revitaliser un système qui concurrence fortement le transport automoteur. Cette étape se trouve actuellement en plein développement, ce qui ne permet pas d'établir un bilan définitif des résultats mais si, d'apprécier ses effets sur l'usage du patrimoine. Il est toutefois possible de rapporter quelques aspects de l'usage de ce patrimoine.

Les cas sont les suivants : usage plus intense des lignes en fonctionnement; reprise des services jusqu'alors interrompus; réouverture de lignes et de voies qui, vu leur faible rentabilité, ne seront vraisemblablement pas remises en service. Dans les deux premiers cas, il s'agit d'un usage accru des anciens bâtiments et des installations, ou bien d'une reprise de leur fonction initiale. Dans le troisième cas, la désaffectation est plus que probable. De toutes façons, dans aucun des cas mentionnés, une politique concrète de conservation du patrimoine hérité n'est envisagée.

Les statistiques relatives aux services ferroviaires laissent pronostiquer un accroissement, chaque fois plus intense dans les années à venir, de l'utilisation du chemin de fer. La gestion du patrimoine devra relever un double défi: les bâtiments et les sites qui reprennent leurs fonctions originales devront être adaptés et ajustés aux technologies actuelles et aux nouveaux modes d'utilisation, dans le cadre de la conservation de leurs valeurs architectoniques; les autres bâtiments - ceux qui peuvent difficilement être rendus à leur fonction originale - devront être affectés à de nouveaux usages en accord avec leurs caractéristiques physiques et architectoniques, mettant en valeur le sens de leur appartenance à un patrimoine important pour l'histoire et l'identité culturelle du pays.

Bien qu'il n'y ait pas encore eu de débats autour de politiques spécifiques de gestion et, plus particulièrement, de conservation du patrimoine ferroviaire, il convient d'envisager la question sous les aspects suivants:

1. **Encourager la prise de conscience de la communauté.** Il est fondamental que la communauté soit informée et prenne conscience de l'existence du sens et de la valeur de son patrimoine ferroviaire. Cette action est d'autant plus importante que

les bâtiments et les sites ferroviaires n'ont traditionnellement pas été considérés comme faisant partie du patrimoine culturel.

2. **Elaborer et optimiser des instruments juridiques qui encouragent la conservation du patrimoine.** Le système normatif relatif à la conservation du patrimoine est encore insuffisant et fragmenté. Les sites et bâtiments importants du système ferroviaire ne bénéficient, en général, d'aucune protection légale.
3. **Inviter les spécialistes aux prises de décision et à l'élaboration des projets d'intervention dans le patrimoine.** Cet aspect est généralement ignoré. Il est en effet fréquent que l'intervention dans les sites et bâtiments se fasse sans la participation directe et sans l'avis des professionnels spécialistes des exigences de ce type d'actions.
4. **Voir le patrimoine ferroviaire dans sa diversité d'échelles et d'éléments.** Les politiques de gestion envisagées devront tenir compte de l'un des aspects particuliers de ce type de patrimoine, qui est sa grande variété d'échelles : de l'échelle territoriale aux objets qui font partie de l'équipement proprement dit du système, en passant par l'échelle urbaine.
5. **Considérer la question de l'authenticité.** Du fait qu'il s'agit d'un patrimoine d'une dynamique d'usage qui varie dans le temps, les interventions devront mettre l'accent sur la mise en valeur des parties originales, sur la mise en évidence des apports propres à chaque époque et sur l'identification des ajouts contemporains.
6. **Prévoir le futur.** Comme ce système de transport est l'objet de progrès techniques constants qui peuvent avoir une incidence sur le patrimoine physique, il est important de tenir compte de la réversibilité des interventions afin de permettre une adaptation à de nouveaux usages dans le futur.

#### BIBLIOGRAPHIE

- GAZANEO, J. y SCARONE, M.- *La Arquitectura de la Revolución Industrial en Argentina*. Instituto de Arte Americano e Investigaciones Estéticas, Buenos Aires, 1966.
- LOPEZ, M.J.- *Historia de los Ferrocarriles de la Provincia de Buenos Aires. 1857-1886*. Lumière, Buenos Aires, 1991.
- ROCCATAGLIATA, J.- *Los ferrocarriles en la Argentina*. Un enfoque geográfico. EUDEBA, Buenos Aires, 1987.
- SCELLES, C.- *Gares. Ateliers du voyage. 1837-1937*.

Rampart, Paris, 1993.

#### RAILWAY HERITAGE AND SOCIAL CHANGES

Alfredo Conti  
Argentina

#### SUMMARY

Railway heritage includes a wide range of buildings and complementary works. In Argentina the first line was opened in 1857; railway has had since an extraordinary development that allowed to join the huge territory of the country. Architectural types and construction techniques were brought from the centres of origin of the system, but they were thoroughly integrated to Argentine landscape, playing a significant role in towns and villages identity.

Economic and social changes since 1945 produced a slow decadence of railway as transport system. Built heritage was then scarcely appreciated; no conservation policies were formulated and many buildings have survived only in account of their excellent construction quality.

The purpose of this paper is to present, following the situation in Argentina, the changing relationship between heritage and users. The subject has been chosen in account of the consideration that railway, despite its rather short story, has produced perhaps more than other cultural heritage categories, changing attitudes concerning significance, values and management.

#### EL PATRIMONIO FERROVIARIO FRENTE A LOS CAMBIOS SOCIALES

Alfredo Conti  
Argentina

#### RESUMEN

El ferrocarril ha engendrado un patrimonio construido que incluye una variedad de tipos de edificios y obras complementarias. En Argentina, la primera línea fue habilitada en 1857; a partir de entonces, el sistema pasó por un extraordinario desarrollo que permitió comunicar el vasto territorio del país. Si bien los tipos arquitectónicos y las técnicas de construcción fueron importados desde los centros de origen, se adaptaron plenamente al paisaje urbano y rural local, incidiendo en la identidad de ciudades y pequeños poblados.

A partir de 1945, una serie de cambios económico y sociales llevaron a una lenta decadencia del ferrocarril. En ese proceso, el patrimonio construido, algunos edificios e instalaciones han llegado a nuestros días merced a su excelente calidad constructiva.

El propósito de este trabajo es presentar, a partir de la situación en Argentina, la relación cambiante entre un patrimonio físico y la comunidad que lo produce y lo utiliza a través del tiempo. La elección del tema obedece a la consideración que, a pesar de su relativamente corta historia, el patrimonio ferroviario ha generado, quizás más que en otras categorías de bienes culturales, actitudes cambiantes en lo que concierne a significado, valoración y gestión.



## Technologie et technique picturales de "L'Eglise", ensemble d'églises rupestres, Ivanovo

**Boriana Djivdjanova, Blagoï Djivdjanov, Ablena Mazakova - restaurateurs**

*Bulgarie*

L'ensemble religieux rupestre près du village d'Ivanovo (dans les environs de Roussé) est l'un des sept monuments bulgares inscrits sur la Liste du patrimoine mondial de l'UNESCO. Dans cinq des églises et chapelles, aménagées dans des grottes karstiques naturelles, sont conservées des peintures murales datées du 13<sup>e</sup>-14<sup>e</sup> siècles, aux qualités picturales indéniables, qui illustrent l'esprit de l'époque et se rangent parmi les meilleures oeuvres de l'École de peinture de Tarnovo.

L'église, connue sous l'appellation "l'Eglise" que le tsar Ivan Alexandre avait fait construire, est probablement la mieux conservée de l'ensemble. Les quinze dernières années une vaste opération de conservation et de restauration a été menée, portant sur les fresques de ce monument.<sup>1</sup> Cette opération a été accompagnée de recherches approfondies sur la technologie et la technique d'exécution de ces fresques : analyses physiques et chimiques<sup>2</sup> des matières utilisées, dont les résultats ont été comparés à ceux des observations sur la technique d'exécution de la peinture et ses différentes étapes. Les recherches ont établi des différences spécifiques indiquant que deux peintres ont réalisé les fresques.

Avant l'application de la pellicule picturale, la surface du support rocheux a été préparée par une hachure soignée de stries croisées. Le relief naturel du rocher a été préservé sur une partie du plafond et sur le mur sud de la chapelle. Avant la pose de l'enduit, tous les creux, aspérités ou fissures du support ont été comblés par un mortier de chaux et de paille coupée, et parfois d'argile.

Pratiquement sur l'ensemble des surfaces, l'enduit a été posé en une seule couche fine de chaux glacée, presque sans additifs. L'enduit épouse la forme du relief et son épaisseur varie entre 1 et 2,5 cm. Il est composé à 92-95% de CaCO<sub>3</sub>. Les quantités insignifiantes d'agrégats inertes sont plutôt dues à la chaux non affinée. La charge organique de paille

hachée constitue 1,3 à 3%, avec une longueur des brins entre 2 et 5 cm. L'étude de l'enduit et des lignes de raccord permettent d'établir que la décoration de l'église a commencé de l'angle nord-est du plafond et a continué de gauche à droite, et de l'est vers l'ouest. Les raccords sont visibles dans les lignes limitant chaque scène peinte sur le plafond. Les murs ont été réalisés après le plafond, de haut en bas, et de l'est vers l'ouest. On distingue nettement sur les murs du naos une ligne de raccord horizontale entre la rangée supérieure de scènes et la rangée des saints debout; dans le narthex cette ligne est visible entre la rangée des saints debout et le socle. Des raccords verticaux sont visibles sur le mur sud du narthex tous les deux personnages.

Les divers degrés de conservation des fresques permettent d'établir les étapes de leur réalisation et certaines des particularités de la technique d'exécution. Pour identifier la technique de peinture ont été pris en compte même les traces infimes d'enduit du support et les petits "îlots" d'origine, ainsi que de nombreux détails, illisibles avant la consolidation et le nettoyage de la pellicule picturale.

L'identification du liant utilisé a été déterminante pour établir la technique picturale. La chromatographie à couche mince de tous les échantillons prélevés sur différentes zones de la peinture a révélé la présence d'oeuf et de résine végétale, utilisés comme liants. Il s'agit donc d'une détrempe à l'oeuf, technique permettant un travail précis en plusieurs couches. La comparaison des résultats de la chromatographie et ceux des observations visuelles permet de conclure à l'application d'une technique mixte: le travail a débuté sur un enduit frais et il a été achevé à sec avec un liant. Le dessin a d'abord été effectué au pinceau, on décèle en effet, à maints endroits sous l'enduit du plafond, un tracé verdâtre et, sous l'enduit des murs, des contours noirs. On constate que les contours des silhouettes, de certains des auréoles, des barbes et des manuscrits portés par certains des saints debout

<sup>1</sup> La conservation et la restauration sont l'oeuvre de Boriana et de Blagoï Djivdjanov, aidés par une équipe de restaurateurs dont Ablena Mazakova est un des participants permanents.

<sup>2</sup> Toutes les analyses physiques et chimiques ont été réalisées au laboratoire de l'Institut national des monuments historiques par une équipe comprenant l'ingénieur Valentin Todorov, l'ingénieur Marina Kantcheva, et autres, et les résultats ont été présentés à la conférence de Nessebar, en 1986.

(dans le narthex) et même les contours des collines dans la chapelle, ont été tracés par des traits gravés à la pointe dans le mortier frais. Ces traits sont visibles dans tous les détails, à l'exception des visages et des éléments d'architecture.

La pellicule picturale est complexe, à couches multiples posées dans un ordre bien établi : d'abord les couleurs de fond, noir pour le ciel et ocre pour le reste des compositions. Les couches de fond ont été posées sur un mortier frais, car on observe une pénétration des pigments dans le tracé graphique et des craquelures naturelles dues au séchage du mortier. Le ton noir du ciel épouse les contours des éléments architecturaux, passant par endroits sous ceux-ci. Dans plusieurs scènes, une seule couche de fond ocre pâle transparaît sous le ton du ciel. Sur cette couche a été posé le ton de base de l'architecture, puis celui du terrain qui entoure les silhouettes, se superposant parfois au ton des bâtiments. Les personnages ont été peints en dernier. L'étude de la palette chromatique des peintres montre une richesse de coloris impressionnante, obtenue avec un minimum de moyens. Les résultats des analyses chimiques indiquent la présence de pigments minéraux: ocre jaune, rouge et brun, blanc d'Espagne (chaux calcinée), noir végétal et noir animal. Deux pigments verts ont été identifiés: terre verte et vert malachite. Les ouvrages spécialisés font état de cas où, l'azurite ou l'azur de cuivre peut se transformer, sous l'effet prolongé de CO<sub>2</sub> et de l'humidité de l'air, en malachite. Il s'agit probablement d'un tel processus, d'autant plus que les traces de vert malachite sont identifiées surtout dans le fond du ciel, sur la couche de support noir, c'est-à-dire là, où il serait logique d'utiliser un pigment bleu.

Les pigments énumérés plus haut ont permis de créer une gamme extrêmement riche de nuances, obtenues non seulement par les mélanges des pigments primaires, mais aussi par l'application d'une deuxième couche de fond colorée, ou bien par l'application en aquarelle de tons transparents.

La peinture de "l'Eglise" est dans une gamme de tons chaud et doux avec une dominance de tons ocre rosé et doré, ainsi que de verts et de gris réchauffés par des ocres : ocre gris ou ocre vert. Les formes sont travaillées en plusieurs étapes, des ombres et des lumières étant posées sur le ton de base, les contours et les reflets étant réalisés à la fin. Les couches picturales sont donc au moins trois ou quatre. Les effets de lumière sont obtenus par un éclaircissement du ton de base; les ombres sont rouge brun ou vert

ou sont réalisées par simple apposition de noir transparent sur le ton de fond. Les contours et les reflets, grâce aux nuances multiples et aux mélanges de pigments purs renforcent la suggestion de douceur.

La comparaison des fresques des deux plafonds, du naos et du narthex, montre des différences essentielles dans la composition, le caractère du dessin et le traitement pictural, spécifiques des deux artistes qui ont travaillé sur la décoration de l'Eglise.

Les compositions du naos sont à plans multiples et très animées. Les personnages sont représentés dans la partie inférieure de la scène, la partie supérieure étant occupée par des bâtiments aux formes étonnantes et très animées. Même les remparts sont enjolivés par de nombreux détails.

Les silhouettes sont dynamiques, le dessin est très fin et délicat comme dans une icône. La plupart des compositions du narthex sont à plan unique horizontal, généralement sur fond d'un mur fortifié hérissé de plusieurs tours. Les personnages, dans la plupart des cas pratiquement statiques, occupent les deux tiers inférieurs des scènes. Le dessin est simplifié, les volumes sont plus amples et l'ensemble a un effet monumental.

On peut admettre que les fresques de la chapelle sont l'oeuvre de l'artiste qui a peint le narthex, car, là aussi, on observe l'effet monumental des personnages et un fond architectural schématisé. Les inscriptions que portent les scènes des deux plafonds présentent aussi des différences quant à leur emplacement, à la hauteur et à la finesse des caractères.

Les différences des coloris sont très spécifiques. La manière dont sont obtenus les tons complexes est un élément essentiel de cette spécificité. Le peintre du narthex superpose plusieurs couches colorées et termine par un ton transparent. Dans le naos, le ton complexe est obtenu uniquement par des mélanges des pigments de base.

Le fond architectural est exécuté en tons pastels, dans une gamme chaude pour le naos et dans des teintes plus froides pour le narthex. Les mélanges dans des rapports différents d'ocre jaune, d'ocre rouge, de blanc et de noir ont eu pour résultat une grande variété des tons des éléments architecturaux qui diffèrent dans chaque scène, mais aussi dans chaque volume et détail de la scène. Dans le naos, les couleurs de base sont l'ocre jaune et l'ocre mélangé à du blanc, l'ocre rose, l'ocre gris-vert et le

rose chaud (dans certains détails). Dans le narthex, on peut ajouter à celles déjà énumérées l'ocre foncé, l'ocre vert clair, le rose pâle et l'ocre rose clair. Les éléments essentiels des volumes architecturaux sont réalisés avec un ton de base éclairci par du blanc, des reflets blancs et des lavis de noir pour les ombres. Dans les parties ombragées, soit une deuxième couche de support noire a été posée, soit du noir a été ajouté au ton de base. Les ombres sont brun rouge, brun vert foncé, gris foncé ou noir et les taches de lumière sont obtenues par des ocres mélangés à du blanc. Il convient de signaler la scène *Le Jugement de Saint Jean-Baptiste par Hérode*, où la partie ombrée a été exécutée sur une couche de support noire et la partie claire sur une couche rose, avec une couche de blanc transparent apposée sur le ton de fond humide.

Le ton du terrain dans la plupart des scènes est vert, les collines et les rochers présentent une variété de coloris : vert gris, ocre gris, ocre jaune, rose et brun. Les touches claires sont obtenues par du blanc ajouté au ton de base et les ombres par du noir mélangé à la couleur de fond. Dans le naos, on trouve aussi des ombres verdâtres. Les contours sont rouges et noirs et les lumières blanches. Les sommets vert foncé sont inhabituels (du vert sur une couche de fond noire) dans la scène *La Transfiguration* et sur le mur ouest de la chapelle; ils reprennent avec exactitude la silhouette des collines et des rochers ocres et ont l'effet d'ombres jetées par ces collines. La manière d'exécution des personnages est l'élément le plus intéressant. Sur une première couche de fond ocre, ou sur une deuxième couche (rose ou verte), est posé le ton de base des vêtements pour lesquels a été utilisée toute la gamme des pigments : ocre jaune, ocre rouge, vert, noir et blanc - et l'on trouve aussi dans le naos du brun foncé et du bleu. La richesse des tons de fond des vêtements est incroyable (25 dans le naos et une vingtaine dans le narthex), dans le naos la diversité des tons brun rouge et brun rose étant plus grande, alors que dans le narthex dominent les roses, les verts et les ocres. Les ombres et les lumières épousent les formes naturelles des personnages; dans le naos, les plis et le contour des bordures des vêtements sont plus complexes.

Les nuances des vêtements verts dans le naos sont trois : terre verte, ocre vert et vert émeraude; dans le narthex on trouve aussi du vert vif froid, du vert foncé et du vert vif noir. Les taches de lumière sont apportées par du blanc ajouté à la teinte de fond, avec parfois des gris clairs dans le naos. Les

ombres dans le narthex sont obtenues avec du noir ajouté au ton de fond et sont vert foncé, vert noir, gris foncé et gris noir. Dans le naos on trouve rarement des ombres (ocre foncé et gris vert) dans ces détails.

Les vêtements roses du naos présentent six nuances : rose chaud et rose froid, rose gris, rose brun, rose rouge et rouge. Dans le narthex, ces tons sont plus froids - rose lilas et lumières plus froides (blanc bleuté et blanc gris). Les ombres sont rose rouge foncé et brun rouge.

Les vêtements ocres sont dans quatre nuances : ocre jaune, ocre chaud et froid, ocre gris clair, le blanc entrant dans la plupart des touches de lumière; dans le narthex on trouve aussi des blancs et du vert clair. Les ombres utilisées sont très variées. Elles sont verdâtres, ocre vert, vert ou rouge et brun dans le narthex. Dans le naos, elles sont rouge gris et rouge brun.

Les vêtements gris présentent quatre nuances: gris clair et foncé, gris lilas et gris argenté. Dans le narthex les ombres sont gris foncé ou noires et dans le naos, brun rouge, rouge gris, brun foncé et noir pâle.

Il n'y a de vêtements bruns que dans le naos, là aussi en quatre nuances : brun clair et foncé, brun mélangé à du blanc et brun rouge. Les clairs sont obtenus par du blanc ajouté au ton de base ou par des gris blanc et les ombres sont brunes ou noires. Sur les habits rouges, les clairs sont d'un ton de base éclairci par du blanc, avec des contours rouge intense, brun rouge et brun foncé, sans ombres.

Dans plusieurs scènes du naos, le bleu a été utilisé seulement dans le vêtement du Christ (*La Cène, La Veillée à Gethsémani, La Comparution devant Caôphe, Descente aux enfers*). On trouve des traces d'un autre bleu sur le costume de la Vierge dans *L'Annonciation*. Citons les personnages représentés nus dans les scènes *Le Baiser de Judas, L'Humiliation du Christ, La Pendaison de Judas, La Décollation de Saint Jean-Baptiste*. Sur la couche ocre est posé le ton corporel de fond : ocre foncé ou ocre gris et gris rose froid pour l'atlante du bâtiment dans *La Comparution devant Caôphe*.

Les lumières sont en mélange de blanc et de ton de base et les ombres (rouge gris et rouge brun) d'ocre rouge. On trouve ça et là des ombres verdâtres. Les contours sont aussi rouge foncé et brun rouge, et les

reflets sont blancs. De la même manière plastique sont représentés les visages, les mains et les pieds de tous les autres personnages. Le ton de fond est ocre mélangé à du blanc. Seuls deux personnages au premier plan de *La Cène* font exception et sont représentés en vert. Des ombres gris rose doux ou brun rouge soulignent l'ossature. Le blanc a été, là aussi, utilisé pour les touches de lumière et on décèle un demi-ton rose qui sépare l'ombre et la lumière. Les points culminants des formes sont soulignés par des touches de blanc. Le contour est très fin, rouge ou rouge brun. Les visages bien conservés sont très peu nombreux, dans le narthex il n'y a que celui de l'apôtre Pierre dans *Le Reniement de saint Pierre*, et dans le naos on en trouve quelques-uns dans les scènes *Le Bain de pieds* et *Le Baiser de Judas*. Les sourcils, les yeux, les profils et les ovales des visages sont tracés d'un trait extrêmement fin d'ocre rouge. Les cheveux et les barbes apportent une touche de couleur : dans le narthex ils sont surtout rouge foncé, brun foncé ou ocre clair. Dans le narthex les contours sont plus foncés, du brun au noir; dans le naos dominent les contours brun rouge et les reflets ocre mélangé au blanc, avec quelques exceptions intéressantes : les cheveux du cinquième personnage à l'arrière-plan de *La Cène* sont d'un ton rouge éclairci par du blanc, avec des touches de lumière d'un vert froid; les cheveux de Saint Pierre dans *Le Bain de pieds* ont des reflets rouge gris et la chevelure du premier personnage de *La Veillée à Gethsémani* est blanche. Les barbes dans la plupart des cas sont blanches ou gris clair ou ocre clair, avec des reflets blancs.

Tout ce que nous venons d'exposer n'enregistre que ce qui est visible actuellement et présente la technique de la peinture, sans épuiser la diversité des couleurs et des harmonies des originaux. Il est incontestable que le puissant impact et la beauté de l'oeuvre créée par les artistes médiévaux à l'Eglise d'Ivanovo confèrent à celle-ci une valeur impérissable.

## RÉSUMÉ

L'ensemble religieux rupestre près du village d'Ivanovo (dans les environs de Roussé) est l'un des sept monuments bulgares inscrits sur la Liste du patrimoine mondial de l'UNESCO. Dans cinq des églises et chapelles, aménagées dans des grottes karstiques naturelles, sont conservées des peintures murales datées du 13e-14e siècles, aux qualités picturales indéniables, qui illustrent l'esprit de l'époque et se rangent parmi les meilleures oeuvres de l'Ecole de peinture de Tarnovo.

L'église, connue sous l'appellation "l'Eglise" que le tsar Ivan Alexandre avait fait construire, est probablement la mieux conservée de l'ensemble. Les quinze dernières années une vaste opération de conservation et de restauration a été menée, portant sur les fresques de ce monument. Cette opération a été accompagnée de recherches approfondies sur la technologie et la technique d'exécution de ces fresques : analyses physiques et chimiques des matières utilisées, dont les résultats ont été comparés à ceux des observations sur la technique d'exécution de la peinture et ses différentes étapes. Les recherches ont établi des différences spécifiques indiquant que deux peintres ont réalisé les fresques.

L'étude de tous les résultats des recherches permet de conclure à une technique d'exécution mixte : le travail a débuté sur un enduit frais et il a été achevé à sec avec un liant, ce qui permet une grande finesse dans les détails. La pellicule picturale est complexe, en plusieurs couches, appliquées dans un ordre strict. L'étude de la palette des artistes montre une richesse impressionnante, obtenue par un nombre limité de moyens. Les analyses chimiques démontrent un nombre limité de pigments minéraux, dont les mélanges et la superposition d'une deuxième couche de support et de teintes transparentes aquarelle ont permis une très riche gamme chromatique de nuances. La gamme des fresques est chaude, avec une dominance d'ocre rose et doré, mais aussi de gris et de vert réchauffés : ocre gris ou ocre vert. Les formes sont réalisées en plusieurs étapes, les ombres et les lumières sont apposées sur les tons de fond, la finition étant réalisée par des contours et des reflets de lumière. Les couches de peinture sont au moins trois ou quatre. Les ombres et les lumières épousent les formes des personnages et les reflets marquent les points culminants des volumes. Les contours sont très fins et la diversité des coloris souligne l'effet de douceur des personnages.

Tout ce que nous venons d'exposer n'enregistre que ce qui est visible actuellement et présente la technique de la peinture, sans épuiser la diversité des couleurs et des harmonies des originaux. Il est incontestable que le puissant impact et la beauté de l'oeuvre créée par les artistes médiévaux à l'Eglise d'Ivanovo confèrent à celle-ci une valeur impérissable.

## Conservation of Tam Ting, Lao Peoples Democratic Republic

**Brian J. Egloff**

*Senior Lecturer Cultural Heritage Management Program  
University of Canberra, Australia*

### CULTURAL TOURISM, ECONOMICS AND CONSERVATION

In 1990, following a survey of conservation needs in southeast Asia, Andrew Durham, then Head of Conservation, National Gallery of Australia, with Thongsa Sayavongkhamdy, Department of Museums and Archaeology, Ministry of Information and Culture, Lao PDR recommended that due to increasing tourist visitation and the decay of sculptural elements, urgent conservation work was required at Tam Ting. In response, the Australian Department of Foreign Affairs and Trade requested that Benita Johnson of the National Centre for Cultural Heritage Science Studies at the University of Canberra direct a five year conservation program (Johnson 1994). The program places the conservation team in the field for one month of each year and has been extended to five years. The project seeks to conserve the religious qualities of the place through the application of relatively simple conservation techniques while putting in place a management structure which will secure economic benefits sufficient to fund the maintenance of the religious shrine (ICCROM 1993).

### RELIGION AND SOCIETY: CHANGING RELATIONSHIPS AND THE IMPACT ON HERITAGE

The Tam Ting caves in Luang Prabang Province are a Buddhist shrine used as a place of religious worship and as a tourist venue. Set in a steeply faced limestone cliff which forms the west bank of the Mekong River, the site offers a display of thousands of sculptures of Buddha in an upper and a lower cave. These caves are reached by an interconnected series of masonry steps and paved walkways. The upper cave is deep and dark with large wooden doors set into a carved surround. The lower cave has a lofty ceiling, is shallow and well lit. The natural setting, ease of access via the Mekong and the unparalleled display of sculptures in a cave system combine to make the place of cultural significance as well as a prime tourist destination. Up until 1975, the caves along with the Royal Palace and Wat Pusi in the provincial capital of Luang Prabang received patronage by the royal family. Royal support ceased in 1975 with the take-over by the new national government. This coupled with the impact of the war for independence caused the religious shrine to be neglected, used for military purposes and the holy sculptures to become objects of theft.

### CONSERVATION IN RELATION TO RELIGIOUS NEEDS

Lao is a country which for a short period during the last two decades turned its back upon its Buddhist traditions and only recently has acknowledged this rich and deeply embedded cultural heritage. Throughout the country, religious structures are being restored to meet with the revival of religious interest. Neglect has been so extensive that in some instances the structures have had to be completely reconstructed and in other cases traditional fabric has been beyond repair. Unfortunately, in some places conservation would have been possible but a more expedient means, but destructive of significant fabric, has been employed; the complete replacement of ancient structural and decorative materials. Through the modernisation of building techniques over the past half century some of the crucial skills used in temple construction, decoration and repair have been lost and are beyond the expertise of modern craftspersons.

### SITE AND OBJECTS CONSERVATION

It was not until 1992, that the joint Lao-Australia project commenced conservation of the contents of the cave and initiated a conservation planning process. For the last three years a field party consisting of staff and students from the University of Canberra and staff from the Department of Information and Culture in Vientiane and Luang Prabang have worked at Tam Ting. The work flows smoothly as the expertise of the team assesses the conservation needs of the place, prepares condition reports on the sculptures and undertakes stabilisation works to brick platforms and retaining walls. Basic objects conservation training for the Lao participants and Australian students is an integral component of the project. The conservation program requires no costly technical solutions only common sense, and correctly sequenced work focusing upon the sculptures and the decaying brick structures.

### AUSTRALIA ICOMOS BURRA CHARTER

Australia ICOMOS has drafted for its own particular conditions a version of the Venice Charter which is known as the Burra Charter (Australia ICOMOS 1979 & 1988; Marquis-Kyle and Walker 1992). The Burra Charter stresses the assessment of signifi-

cance as part of an explicit conservation planning process. Taking into account the process advocated in the Burra Charter, the following conservation actions are considered to be appropriate at Tam Ting:

- inventory of significant features
- documenting structural features
- preparing an overall plan of the caves
- establishing significance of the caves, the structural features and the holy sculptures
- drafting of a master conservation plan
- testing of conservation procedures
- excavation of fallen debris
- temporary removal of sculptures while platforms are being repaired
- stabilisation and reconstruction of structures
- conservation treatment of the sculptures
- actions to remedy threats to the objects
  - theft
  - insect infestation
  - breakage by misadventure
- preparation of site information: brochures and signs
- prepare information for feedback to the local community and the Lao Ministry for Information and Culture
- drafting of management guidelines

#### **PLANNING AND TRAINING FOR HERITAGE MANAGEMENT**

A draft conservation plan has been prepared which is particularly detailed with respect to the work required for the stabilisation of the structural features in the upper cave (Egloff and Johnson 1995). It is the upper cave where the sculptures are most threatened by the collapse of the platforms and retaining walls. In the lower cave, the most immediate threat, after that of theft, is caused by tourists attempting to clamber on to the upper-most platforms, and slipping and falling onto the sculptures. Visitation to the caves has had its impact on the cultural fabric both as a positive, the caves are used for religious purposes, and as a negative with respect to deterioration of the structures and theft of objects. No doubt since the first documented visit by Europeans to the cave in 1867 (Garnier 1865-1866-1867) and perhaps even before, the artistic quality and monetary value of the fine metals of the sculptures has encouraged theft. All but a few of the sculptures made of metal have been removed leaving behind some 4,000 sculptures of

Buddha made of wood, lacquer and gold leaf. Many of these sculptures have been attacked by termites, wood borers, fungi and rodents and have been broken by vandals or misadventure. Throughout the caves, theft and unmonitored visitation by tourists presents the greatest threat to conservation.

For some visitors the caves offer an adventure and they proceed to clamber about on the platforms moving precariously amongst the large and small sculptures. As many figures lie underfoot in the debris it is not unusual to hear accounts by visitors as to how they picked up a head of a Buddha and put it into their pocket as they left the caves. Today, it is providing and controlling access which is of concern as well as ensuring that visitors to the caves are well informed as to the cultural and religious value of the place, thereby perhaps minimising theft and the accidental damage incurred by visitor activities. It is apparent that by-and-large tourists are better behaved in Buddhist shrines than they are in Tam Ting and that the sacred qualities will need to be restored in order to encourage proper visitor behaviour.

#### **SUSTAINABLE ECONOMIC DEVELOPMENT**

Lao is economically a poor country which relies to a large extent on foreign aid. It also has one of the highest birth rates in southeast Asia. Sustainable economic development is needed particularly at the village level. The enhancement of Tam Ting serves a number of purposes. It fosters the development of communication and transport links by providing a tourist venue outside of the urban centres, it provides a direct income to the caretakers of the caves, and it brings visitors into the locale who pay to stay in village accommodation. A major threat to the economic viability of the caves is the continual theft of objects and the pressure which the ever increasing numbers of tourists are placing on the caves.

#### **EXHIBITION MANAGEMENT OF HISTORIC BUILDINGS AND ARCHAEOLOGICAL SITES**

Two particularly challenging aspects of the project are the production of brochures in Lao and in English, for sale to visitors, detailing the cultural significance of Tam Ting. It is hoped that the introduction of these brochures will acquaint visitors with the sacred qualities of the place and will lessen the impact of tourists and decrease the incidence of theft of the sculptures. The production of a Lao language 'home-video' as a feed-back mechanism to the government and villagers has considerable promise as a quick, cheap and easy way to create an awareness of the conser-

vation project with the government and the villagers. Interpretation signs will be placed at discrete locations in order to provide visitors with information about the significance of the place.

#### OVERVIEW

Conservation work commenced at the Tam Ting caves in 1992 and will continue to 1997. The joint Lao-Australian undertaking will record the brick structures and the sculptures of Buddha while excavating fallen debris and reconstructing the ruined brick platforms. There is a need to better inform visitors of the religious qualities of the place. Recording of structural features such as the massive doors and the ruined central altar in the upper cave have been completed. The central altar has been reconstructed to the archaeologically known height leaving the decision to be made as to the configuration of the upper-most stupa which surmounts the platform. A major problem yet to be addresses is the rehangng of the massive teak entry doors which have been severely attacked by termites, weakening not only the doors but the decorative supporting surrounds. Control of termites is under study and it is hoped that the remaining work can be completed in 1997.

#### ACKNOWLEDGEMENTS

Funding for the project is derived from the Australian Department of Foreign Affairs and Trade while the Lao PDR Ministry of Information and Culture provides considerable logistical support. Accommodation for the conservation team is a short boat ride across the Mekong River in the nearby village of Ban Pak Ou. Villagers offer ideal accommodation in their homes and as Ban Pak Ou can only be reached by river boat, it provides a peaceful and tranquil southeast Asian village life, open hospitality, good friends and excellent food.

#### REFERENCES

- Australia ICOMOS 1979 (1988) *The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter)*, Sydney.
- Egloff, B. and B. Johnson 1995 Tam Ting: Conservation Master Plan, A report to Department of Information and Culture, Lao Peoples Democratic Republic., National Centre for Cultural Heritage Science Studies, University of Canberra.
- Garnier, Francis 1865-1866-1867 *Voyage D'Exploration en Indo-Chine, Text inedit par M. Francis Garnier, Lieutenant de Vaisseau*.
- ICCROM 1993 *Report on Heritage and Tourism*, Academic Advisory Board, 7th session, Rome 17 October 1993.
- Johnson, B. 1993 Survey of the Tam Ting Caves, Conservation of Ancient Sites on the Silk Route, International Conference on

the Conservation of Grotto Sites, Mogao Grottoes at Dunhang. Marquis-Kyle, P and M. Walker 1992 *The Illustrated Burra Charter: Making good decisions about the care of important places*, Australia ICOMOS Inc., Brisbane.

#### SUMMARY

The Tam Ting caves in Luang Prabang Province are an active Buddhist shrine displaying considerable evidence of use both as a place of religious worship and as a tourist venue. Set in the steeply faced limestone cliff which forms the west bank of the Mekong River, the site offers a display of thousands of sculptures of Lord Buddha in an upper cave and a lower cave. These caves are reached by an interconnected series of masonry steps and paved walkways. The upper cave is deep and dark while the lower cave is high, shallow and well lit.

The natural setting, ease of access via the Mekong River and the unparalleled display of sculptures in a cave system combine to make the place of cultural significance as well as a prime tourist destination. Infrastructure developments have been made to service the growing tourist traffic. However, it was not until 1992 that a joint Lao-Australia project commenced active conservation of the contents of the cave and the preparation of a conservation plan. Conservation efforts include the publication of tourist brochures informing visitors of the sacred nature of the place, conservation of many of the figures of Lord Buddha and rebuilding of decayed masonry platforms and retaining walls.

That project is in its fourth year and this paper reports on the progress to date and future plans.

#### LA CONSERVATION DES GROTTES DE TING TAM, LA RÉPUBLIQUE DÉMOCRATIQUE DU PEUPLE DU LAOS

Brian Egloff

Université de Canberra, Australie

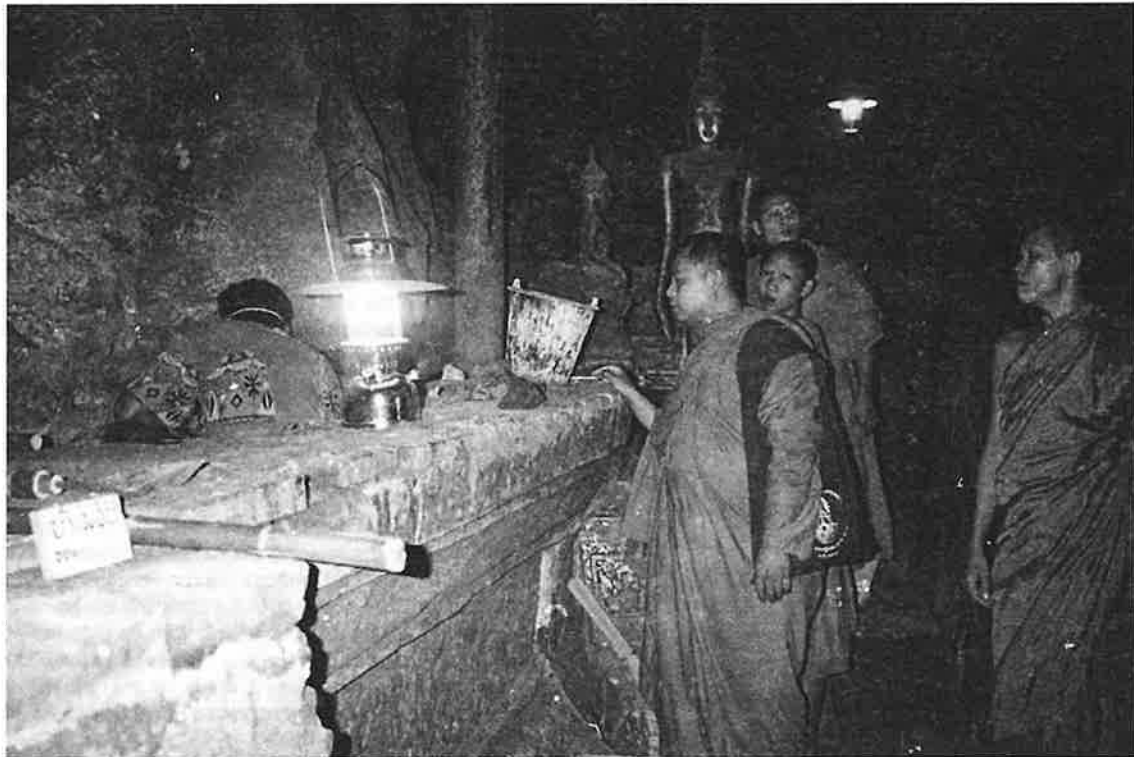
#### RÉSUMÉ

Les grottes de Ting Tam de la province de Luang Prabang sont des temples Bouddhistes montrant de considérable évidence d'avoir été usées comme place de prières ainsi que de lieux touristiques. Etablis dans une falaise précipitée de limon qui forme la banque ouest de la rivière Mékong, le site offre un spectacle de milliers de sculptures de Bouddha dans une grotte supérieure et une grotte inférieure. On parvient à ces grottes par une série de marches et de chemins pavés. La grotte supérieure est profonde et sombre cependant que celle de l'inférieure est haute, mince et bien illuminée.

Le site naturel, avec accès facilités par la rivière Mékong et le spectacle de sculptures dans une grotte se combine pour faire ces lieux une place de culture importante tout aussi bien qu'une destination touristique primaire. Certains travaux de développement infrastructureux ont été faits pour servir un trafic touristique grandissant rapidement. Ce n'est qu'en 1992 qu'un joint projet Lao-Australian commencera des travaux de conservation ainsi que la préparation d'un plan de conservation. Les efforts de conservation comprennent la publication de brochures touristiques informant les visiteurs de la nature sacrée du lieu, la conservation des statues de Bouddha et la reconstruction de plates-formes de maçonnerie ainsi que des murs de soutien qui avaient besoin de réparations urgentes.

Ce projet en est à sa 4ème année et cette conférence rapportera les progrès accomplis ainsi que les progrès projetés.





Buddhist monks and novices visit the cave and observe the conservation team excavating fallen sculptures of Buddha.

## Reference Points of Urban Evolution

Yulii Furkov, Dip Arch  
Dobrina Zheleva-Martins, SRA, D Arch

*Centre of Architectural Studies, BAsC, Bulgarie*

Our main purpose is to demonstrate a new recording and conservation method for architectural and town-planning heritage. We propose a tool that would allow local authorities to manage and guide urban development not just in terms of its physical territorial aspects but, also, from the viewpoint of an overall artistic concept. The method is capable of providing an ethic and a professional framework for the conservation of urban memory and the continuity of development policies. It could be used as a pillar of sustainable urban development.

The method's **essential paradigm** includes:

- Stage-wise diachronic screening of the valuable elements of town-planning and architectural heritage documents.
- Identification and rating, within each stage, of invariant and newly created values of architecture, town planning and history — those of recognisable emblematic significance for each particular stage of development and the inhabited place as such.
- The recording of the most recent stage (documented by the latest master plan or represented by the current situation on the ground) includes the stratigraphy of the invariant landmarks or reference points.
- According to the prevailing spirit of the location, the genius loci of each reference point, the specific image, style and artistic potential of each urban zone are identified.
- Any latent reference points are also identified that are expected to rise in significance as suggested by current critical acclaim (if newly created) or by their context (if not yet developed).
- Lastly, a sketch is made of the immediate regional context of the inhabited place.

The full set of reference points present a hologram of the city, including the dimension of time from deep history to the horizon of future development. With computer technology, the method acquires additional merits — above all, the adequacy of physical reality.

Planned urban development is a venerable idea. Ancient writings on architecture prescribed a set of rules of which the first and most important one was the choice of location: 'ab loco principium' — the place is the origin of origins, 'pater genesis'.<sup>1</sup> It is the virtual image of the city's future characteristics. "There is, undoubtedly, inherent in the properties of the place, a special driving force."<sup>2</sup> The location forms and models the content; it is the genome of the urban organism. Thus, Vitruvius insisted on the choice of a wholesome place, for in its natural essence, and that of the air above it, 'from which we can never depart, there lies an enormous force and influence.'<sup>3</sup>

The locations of the 'eternal cities' were chosen as favourable in prehistoric times, and their historic centres more often than not mark the location of their main formative factor. Thus, the Sofia plateau was inhabited in the late Stone Age, and the **hot mineral spring** and the **road intersection** oriented to the cardinal points defined the **centre of the settlement** during the Bronze Age.<sup>4</sup> From that centre, the city radiated in time and space, following the lines of its core topographic matrix — the code of its location as a geographical, historical, ethnic, religious, etc., focal point.

Therefore, **the first step of the method involves a historical reconstruction of the city's topography** at the time of its origin with a clear identification of its most specific features. A special colour code should be used to identify on the contour map such stationary, invariant features as: mountains, springs, rivers and lakes, hills and other elevated terrain, sea shores, vegetation, natural landmarks, endemic

1. Barbaro, Daniele. *Komentarii k Vitruviyu* [Commentary on Vitruvius], Moskva, 1938, p. 39

2. *Ibid.*, p. 431

3. *Ibid.*, p. 40

4. Stancheva, M. *Formirane na gradoustroistvenite tendentsii na Serdika* [The Origins of Serdika's Town-Planning Tendencies] in *Sofia prez vekovete* [Centuries of Sofia], Sofia, 1989, Vol. I, p. 27

resources, etc. This is going to reveal the objective, independent of human intervention, natural set-up of the town's location — its cradle; but reflecting also that human choice which defined it as a human ecological niche.

No doubt, the task is likely to be a horrendous one, in the absence of adequate data, and whatever reconstruction is arrived at, largely hypothetical. Objectivity will not be impaired, however, insofar as those features of the terrain are concerned that survive today.

A technical requirement would be to use a single solid colour (e.g., green) to mark the topographic base, and the **classification of reference points in terms of their human value** should be reflected by a scale of shades of the same colour. Thus, a grid of reference points would emerge weighted in terms of their semantic component as perceived by the first settlers, who chose the place, and by its present-day inhabitants. In Sofia's case, the primary set of reference points must be the mineral springs, identifying the city's 'holy of holies' and its original centre, and secondly, Mount Vitoshka. These have become emblematic of Sofia as reflected in its coat of arms. Coming next will be the other water sources: the rivers Iskur, Vladaiska and Perlovska, and the myriad of outer mineral springs; and then, the natural land formations of hills and valleys, terraces, plains and woods.

In the interest of convenience and computer processing, the contour map is segmented into squares of 50x50 metres, with a further 5x5 metres segmentation for detailed analyses.<sup>5</sup> The grid's orientation follows the cardinal points and is superimposed on all archaeological and town-planning maps that may be used. Such a universal reference base offers additional advantages to archaeologists, town planners and researchers, which, however, lie beyond the scope of this work.

On top of the topography, with reference points highlighted and colour-coded for relative value, are then **superimposed, in their chronological order, the archaeological discoveries** or archaeological cadastral maps, each of them in a solid colour of its own.

Then, the reference points of each archaeological

**layer are classified** and colour-coded. For this purpose, the only recourse is, again, a **hypothetical reconstruction on the basis of archaeological discoveries from each major historical period**. In Sofia's case, this would involve hypothetical pictures of the Thracian settlement of Serdonopolis, followed by Roman Serdika and Slav Sredets. The colour-coding of reference points should **identify the most important, the secondary and the tertiary ones** in the context of the urban organism during each of the periods, including those that have not been unearthed but whose existence could be safely assumed and those that are known but have been destroyed for various reasons.

The next step involves the **selection of reference points from cadastral records (where available) dating back to the Ottoman period** or made shortly after independence. The same rating as above is applied, e.g.: sacred places (regardless of denominations, i.e., churches, mosques, synagogues, tekkes, consecrated and burial grounds); market streets and markets, important public buildings (konaks, baths, inns), typical streets, springs and fountains. Again, all reference points are highlighted and coded, whether surviving or not.

Then, follows the **selection and rating of reference points from each planning scheme and development plan that has marked a new stage in the town's history and has continued in force for a relatively long period**. The selection is made within the closed system of each plan; the reference points are rated in accordance with the logic and values of their particular time and the composition, style and semantic component characteristic of the plan itself. In Sofia's case, such separate sequential selections of reference points should be made on the basis of the first planning scheme of the city (1889-90); its almost complete implementation (1907); the first town plan (1938), even though it was not implemented; the first post-War plan (1945); and the 1961 plan. By virtue of the selection of reference points, a value would be placed on each of those, which would be concrete and visible as such, and would visualise the architectural and urban development concept of the plan itself.

Two points of a technical nature are in order: (i) each of the plans, as contour, archaeological and cadastral

<sup>5</sup> Furkov, Y. *Arheologicheski kadastr i natsionalniya arheologicheski i arhitektouren rezervat "Paoutaliya-Velbuzhd-Kyustendil"* [Archaeological Cadastres of the Paoutaliya-Velbuzhd-Kyustendil National Archaeological and Architectural Reserve] in *Izvestiya na Istoricheskiya mouzei v Kyustendil* [Journal of the Historical Museum of Kyustendil], 1989, Vol. I, pp. 43-68

maps, should be assigned a solid colour, while the reference points, identified and prioritised, should be coded in shades of that; (ii) the evaluation and rating of reference points should be based on a set of criteria derived from documents contemporary with the plan itself (e.g., explanatory notes, press publications, specialist articles) in order to avoid a possible substitution of the modern viewpoint for that of the period under consideration and, generally, limit the researcher's bias.

The next step in the process is to **superimpose all sets of reference points** (As in the diachronic analysis of the town's horizontal organisation (where the subject matter is the tectonic skeleton<sup>6, 7</sup>) and of the sacred places and their continuity<sup>8</sup>) identified by the appropriate colour code. Then follows an analysis of the resulting pattern. Multiple scenarios are possible, and each would merit special attention. Here, we shall dwell on the most typical cases that will emerge almost inevitably.

**Scenario 1:** The constancy, the invariance of certain reference points in terms of their function and significance throughout the town's evolution. Typically, these would be elements of the terrain, factors of urban formation, sacred places, etc. Such reference points have had the same semantic component in every historical period and for all urban communities that have inhabited the area. They establish semantic fields, zones of influence — a context that is an imperative condition of any future action.

**Scenario 2:** The constancy, the invariance of location with a succession of similar or contrasting functions and meanings. These would most likely be found within the virtual town centres. By various semeiotic techniques, such reference points could be integrated into the present-day image of a street, ensemble, zone, etc. Notable examples in Sofia are the locations of Bulbank and the pedestrian subway in front of the former Party House. Another could be the tracing of the entire town-wall perimeter of ancient Serdika-Sredets.

**Scenario 3:** The total loss of important reference points, whether belonging to one or several succes-

sive periods; a change in the functional and semantic component of the place. Such are the usual consequences of natural disasters, war, large urban development projects or, simply, human error. One solution could be the partial rehabilitation or the total reconstruction of the site; another, the symbolic marking, the 'shadow' of past existence, by various technical or artistic methods.

**Scenario 4:** The unjustified neglect of important reference points, the inadequately revealed semantic component or artistic potential of a certain place. Examples from Sofia abound, based especially on the city's first planning scheme featuring such major reference points as: Weissovata vodenitsa (present-day Vuzrazhdane Sq.); Knyazhevo, as a recreational area; Arianna, the Skating Rink, the Ring Road, etc. The opportunities are indeed enormous (and hardly need mentioning) of reviving these elements of the city's memory, of raising the public's awareness of them.

**Scenario 5:** Reference points to be included as the town's development limits expand; as well as those that define the town's regional context. Those could be archaeological sites, functioning sacred places (shrines, chapels, monasteries), water sources, natural landmarks, country parks, memorial grounds, etc.

The analysis of the multiple patterns of reference points is followed by a **synthesis of the entire analytical work and the construction of the town's complete structural image:** all reference points of the town's evolution (including those that are planned for development) are superimposed synchronically and diachronically. The result, in both physical and conceptual terms, is a network of 'neurones' — the vehicle of the town's memory, its semantic and generative potential.

The graphic data-base could be scanned for various indicators. Thus, the stratigraphy of a particular zone or location could be visualised — a very important application for the purposes of redevelopment. Urban 'loss of memory' could be analysed for possible remedial action. The method could also be used to evalu-

6. Zheleva-Martins, D. *Horizontalnata organizatsiya na grada. Diachronen analiz* [The Town's Horizontal Organisation: A Diachronic Analysis] in *Arhitektura*, 1991, Nos. 3-4, pp. 25-28

7. Zheleva-Martins, D. *Deep Structures of the Town in Arhitektura v prostedi, 3 Vedecka konferencia "Kulturna kontinuita Arhitektury"*, Bratislava, 1991

8. Furkov, Yulii. *Continuity and Development of Cults and Ritual Traditions in Kyustendil in Bulgarian Architecture between 15th and 19th Century*, Sofia, 1989

ate monuments of culture: the contrastive analysis of reference points would reveal key variations and invariants that would point to a hierarchy of values.

This 'raster' image of the town — a system of deep memory structures — would ensure the continuity of its material being in time and space, provided that it becomes the basis of development policies. Since it operates as a regulating mechanism, and an indicator of each innovation and each measure affecting the urban fabric, the proposed method could facilitate the decentralisation of town planning and the intro-

duction of current planning procedures by district or municipality, thus avoiding the need for a master plan that is out of date before it is published. Once built, **the structured 'raster' image of the town would function as a dynamic analogue model of the evolving urban organism** — an organism that skilful professionals would **only guide along the best path of development charted by the town's historical memory and its inherent genius loci towards a sustainable environmentally sound future.**

## Formation des conservateurs et des restaurateurs

Rosa Anna Genovese

Italie

En 1884, un des fondateurs de l'école italienne de restauration, Camillo Boito, en présentant quelques-unes de ses réflexions, écrivait que celles-ci s'adressent "...non pas aux conservateurs, nécessaires et méritants, mais aux restaurateurs, presque toujours superflus et dangereux". Il soutenait en effet que "...conserver est une chose, restaurer en est une autre, je dirais même que, dans de nombreuses occasions, l'une est le contraire de l'autre..." (1).

Boito établissait ainsi une différence nette entre "conservateurs" et "restaurateurs". Mais il faudrait s'interroger sur: qui sont les uns et qui sont les autres?

Je ne crois pas, en effet, que les conservateurs soient uniquement des fonctionnaires responsables des surintendances italiennes, du Denkmalamt ou de la Commission des Monuments Historiques. En réalité, les députés de chaque nation qui promulguent les lois de sauvegarde le sont tout autant, comme le sont les hommes au gouvernement qui les appliquent par le biais des institutions, et comme, surtout, l'ensemble des citoyens. Disons seulement une partie des citoyens, proportionnelle au degré de civilité.

Il s'agit là d'un problème qui s'est toujours posé: il suffit de rappeler la fondation de la SPAB ( Society for the Protection of Ancient Buildings) à Londres en 1876 et ce qu'écrivait William Morris dans le manifeste fondateur au sujet de "l'apathie de la classe dominante", tendant à surseoir à la solution juridique du problème de la conservation des monuments pour ne pas affronter le conflit entre les intérêts des propriétaires et ceux de la collectivité; et encore, il note "l'apathie des gens", occupés, surtout dans les grandes villes, à s'unir, plutôt que pour défendre le bâti ancien, pour tirer profit des produits de la nouvelle société industrielle, faisant ainsi passer au premier plan le désir du bénéfice personnel devant celui de coopération pour le bien non matériel de la collectivité.

Plus d'un siècle s'est écoulé, mais la situation fondamentalement n'a pas changé, à en juger par les modestes résultats obtenus - en dépit des gros efforts déployés - par les associations telles que "Europa nostra", "English Heritage" ou "Italia Nostra".

D'un autre côté, qui sont les restaurateurs? Ce sont

généralement des architectes ou des ingénieurs opérant dans les chantiers de restauration pour fournir les instruments techniques adaptés au but poursuivi par les conservateurs? Ou bien des techniciens spécialisés qui ont approfondi leur formation (bien au delà des maigres informations qu'ils reçoivent durant leurs études universitaires) et qui parviennent ainsi à une connaissance complète, avant tout, dans le domaine de la Théorie et de l'Histoire de la conservation, puis dans celui des techniques spécifiques, des anciennes structures en maçonnerie ou encore des techniques d'intervention sur le bâti monumental.

On ne peut tenter de répondre à ces questions simples qu'après avoir examiné l'organisation scolaire et universitaire de notre société.

Il est de fait que pour que se développe, au sein de la population, une culture de la conservation, il faut parler d'éducation diffuse plutôt que d'instruction. L'éducation dans les écoles, d'une façon générale, visant à promouvoir la capacité de reconnaître et de comprendre les valeurs que renferment les oeuvres d'art; ce qui se manifeste comme sentiment de l'homme, et, par conséquent, qui dépend surtout de sa propre sensibilité, qui permet à chaque individu d'apprécier la beauté, la musique, le théâtre, la littérature; et qui lui permet de découvrir les divers sentiments et d'en cultiver le souvenir.

Il est clair que si l'on ajoute à l'éducation de base, une certaine instruction, notamment dans les domaines de l'histoire, de l'art, de l'esthétique, etc..., la volonté de conservation ne peut que s'amplifier.

Par ailleurs, à mesure que les nations renforcent le sens du "devoir de l'Etat" (comme le disait G. Fiorelli) consistant à sauvegarder le patrimoine, l'exigence d'organiser des institutions publiques efficaces en mesure d'administrer les nombreuses tâches concernant la protection - du contrôle de l'exportation des biens, de leur catalogage, à la création et au fonctionnement des musées, et à la réglementation des droits de propriétés - se fait de plus en plus sentir. Institutions publiques qui, par conséquent, requièrent l'intervention non seulement des restaurateurs, mais de professionnels aptes à opérer dans le domaine de la conservation, et qui doivent donc recevoir une for-

mation très spécifique et approfondie.

Et, en ce qui concerne l'instruction destinée aux conservateurs, il convient de noter que, depuis quelques années, en Italie, l'Etat a créé, dans certaines universités, des maîtres de "Conservation des biens culturels" (d'une durée de 4 ans) qui ont pour objectif de former le personnel qui sera chargé de la gestion des Services de conservation du patrimoine et, par conséquent, du recensement et du catalogage des biens artistiques, archéologiques, ainsi que des archives et des bibliothèques.

L'objectif consiste à fournir une préparation solide historique et humaniste, complétée par des connaissances juridiques et administratives sur les méthodes et les instruments de protection active et intégrée et de gestion des biens culturels, qu'ils soient publics ou privés. Les titulaires de ces maîtrises ont donc une formation culturelle et professionnelle digne de véritables conservateurs et peuvent être insérés utilement dans les structures publiques et privées du secteur.

Pour ce qui est des restaurateurs, il faut noter d'emblée que la formation qu'ils reçoivent, d'abord au niveau scolaire, puis au niveau universitaire, permet une préparation technique dans les professions d'ingénieur ou d'architecte, de nature tout à fait générale et plutôt insuffisante pour ceux qui ont l'intention d'emprunter la voie de la restauration. Autrement dit, pour être habilités à exercer la profession de restaurateur, il faut spécialiser la préparation; Une spécialisation qui n'est pas facile, car elle exige que l'on s'y consacre pendant plusieurs années, dans des centres d'étude de haut niveau, en particulier pour la haute qualification de leurs enseignants. Il convient de signaler qu'il serait très néfaste, dans les pays où il n'existe pas de cours spécifiques à l'Université, de suivre des "cours intensifs" (de quelques mois) organisés à l'initiative de volontaires qui s'érigent en professeurs et qui collaborent avec telle ou telle institution (publique ou privée, nationale ou internationale). Le préjudice consiste, en effet, à qualifier et à habilitier à la profession de restaurateurs, des personnes qui n'ont pas reçu la préparation adéquate.

Le débat sur des outils didactiques les mieux adaptés pour assurer une formation suffisante au restaurateur est ouvert depuis longtemps au niveau international. Il a notamment fait l'objet des Assemblées générales de l'ICOMOS, et particulier, de celle de Rome 1981), où une session du colloque "Pas d'avenir sans

passé" fut consacrée à ce sujet. (2)

En Italie, on rappellera les nombreuses occasions de discussion et d'approfondissement durant les Congrès nationaux à partir de 1975, à Naples (à l'Ecole de spécialisation), à Rome ou à Turin. (3)

Bref, la question de la "formation des formateurs", qui a vu la participation aussi bien de l'ICOMOS que de l'ICCROM (sous la direction diligente du Prof Andrej Tomaszewski) est toujours à l'ordre du jour. (4)

Il convient de rappeler que dès octobre 1990, ici même à Sofia, à l'initiative du Comité bulgare de l'ICOMOS et du Comité international pour la formation (CIF) de l'ICOMOS, s'est déroulé un important colloque sur "Méthodes scientifiques pour sauvegarder la mémoire d'une ville. Problèmes de formation". En outre, on peut consulter l'étude réalisée pour l'UNESCO par ce même comité international pour la formation, intitulée "Formation des formateurs pour la conservation architecturale et urbaine".

Rappelons enfin le séminaire organisé récemment à Suomenlinna - Helsinki (12-17 juin 1995) par le CIF et l'ICCROM sur "Conservation Training - Needs and Ethics."

Ces études et les expériences acquises (dans certains cas, depuis des dizaines d'années) auprès de nombreuses écoles de spécialisation de maintes universités du monde entier, ont permis d'apprécier l'utilité de ces institutions (pour les diplômés en architecture et en génie civil). D'une façon générale, les élèves suivent des cours réguliers de disciplines historiques et théoriques (sur les biens architecturaux, urbanistiques, archéologiques et historico-artistiques); de disciplines techniques dans le domaine des structures en maçonnerie et de la construction des installations; de disciplines de projet ainsi que de disciplines juridiques et économiques. A ces cours institutionnels viennent s'ajouter des cycles de conférences, des séminaires et des visites techniques. Enfin, il est à noter que les élèves -pendant toute la durée du cours - élaborent un projet de restauration à caractère professionnel sous la direction des enseignants. A la fin, l'Université leur délivre un diplôme officiel de spécialisation.

En conclusion, je me permets d'inviter à réfléchir sur le fait qu'il existe un double problème de formation: celle des conservateurs (qui concerne une multitude de personnes et qui doit se fonder sur les moyens modernes de communication de masse) et celle des



restaurateurs (qui doit offrir la meilleure qualification possible à ceux qui doivent respecter des lois strictes dans l'exercice professionnel de la restauration laquelle, comme l'enseigne J. Ruskin, "est destruction").

#### NOTES:

(1) cf. Camillo Boito, I Restauratori. Conférence donnée à l'Exposition de Turin le 7 juin 1884, Florence 1884.

(2) A cette occasion, le Prof. D. Linstrum tint une conférence sur "Education for Conservation". Voir les actes du symposium (pages 679-691).

(3) Les Actes des Congrès (de 1975, 1976, 1979, 1981, 1984, 1987 1989, 1990, 1993, 1994) ont été publiés dans la revue "Restauro, Quaderni di restauro dei monumenti e di urbanistica dei centri antichi". Naples, Edizioni Scientifiche italiane (ES).

En particulier, dans le numéro 94/1987, on peut citer : J. Jokilhto, Sull'insegnamento nel campo del restauro dei monumenti in vari paesi; et dans le Nr 124 de 1993. R. Di Stefano, Restauro dei monumenti : formazione e professione.

(4) De nombreux experts ont fourni d'importantes contributions à ce débat: A. Tomaszewski (Pologne), J. Barthélemy, O. Chvidkowski (Russie), R. Di Stefano (Italie), J.O. Gazaneo (Argentine), R. Longstreth (Etats-Unis), T. Madhloom (Pays arabes), T. Marasovic (ex-Yougoslavie), K. Milde (Allemagne), H. Stovell (Canada), J. Rosvall (Suède).

#### RÉSUMÉ

On souligne, avant tout, l'importance de distinguer la fonction de ceux qui agissent au sein de la société pour assurer la conservation du patrimoine (les "conservateurs") - aussi bien en tant que citoyens, parlementaires et responsables des institutions publiques pour la protection du patrimoine - de la fonction des "restaurateurs". c'est-à-dire des techniciens qui sont chargés de concevoir et d'exécuter les interventions de restauration des biens culturels et naturels.

On établit ensuite la différence entre la formation culturelle et professionnelle des uns et des autres. On met en évidence le rôle fondamental joué, en particulier pour les conservateurs, par l'éducation de base qui doit être assurée par les écoles; en outre, on signale l'importance, au niveau universitaire, des diplômes de maîtrise en "Conservation des biens culturels".

Pour ce qui est des restaurateurs, on insiste sur la nécessité de

disposer de structures en mesure de fournir une préparation technique spécialisée, post-universitaire, aux architectes et aux ingénieurs civils; structures qui doivent faire appel à des formateurs hautement qualifiés. A cet égard, on rappelle le débat qui se déroule depuis de nombreuses années au sein de l'ICOMOS et de l'ICCROM, sur la "formation des formateurs".

En conclusion, on invite à réfléchir sur la nécessité d'obtenir que, dans tous les pays civils, soient créées des structures adéquates (y compris à des niveaux différents), d'un côté, pour faire naître la culture de la "conservation" au sein de l'opinion publique, et pour former le personnel chargé des tâches de sa gestion, et de l'autre, pour assurer la meilleure qualité possible des opérations de restauration par le biais d'une formation des professionnels (les "restaurateurs") auxquels seules les lois permettent d'intervenir sur les monuments.

#### TRAINING OF CONSERVATION AND RESTORATION EXPERTS

**Rosa Anna Genovese**

*Italy*

#### SUMMARY

First of all, attention is drawn to the importance of distinguishing the task of those who act in society to ensure the conservation of its cultural heritage (conservation experts) - either as citizens, policy-makers or public institutions leaders - from that of the restoration experts, i.e. the technicians responsible for designing and implementing the restoration interventions on the architectural and natural heritage.

Subsequently, the difference between cultural and professional training of both of them is pointed out, as well as the critical role undertaken by basic education - particularly for conservation experts - which should be given at school. Also, the importance, at university level, of the Graduate school for the Conservation of the cultural heritage, is underlined.

On the other hand, restoration experts (architects and civil engineers) need to have structures capable of providing a specialized, technical, post-graduate education; structures which should avail themselves of highly qualified teachers. In this respect, let us recall the long-standing debate within ICOMOS and ICCROM on "Training of the trainers".

In conclusion, we call for the need to obtain that, in all civil nations, appropriate structures be created - although at different levels - on the one hand, to enhance public awareness for a culture of "conservation" and train the staff responsible for the its management; on the other hand, to ensure an optimum quality of restoration interventions through adequate education of the technical professionals ("restoration" experts) who are subject to the laws to operate on monuments.

## The conservation project and presentation of St. George's minster church in Piran (Slovenia)

**Prof. Mojca Gucek**

*Samostojni konservator, Institute for the preservation of natural and cultural heritage Piran, Slovenia.*

**Jernej Hudolin, dipl. ing. arh.**

*Restoration Centre of the Republic of Slovenia, Ljubljana, Slovenia.*

**Marko Stokin, mag. arheol.**

*Samostojni konservator, Institute for the preservation of natural and cultural heritage Piran, Slovenia.*

### PREFACE

The baroque ecclesiastical complex of Minster church, baptistry and steeple stands on the summit of the height, which rises above the medieaval town of Piran, located at the end of the penninsula (Fig. 1). On the basis of written sources research into the available archive material in the local commune and Kapitelj and from the archaeological rescue trenches, there can be no doubt that the buildings on the summit of the hill reach back into the Roman period, as here survive the remains of the walls of a structure, the function of which, either ecclesiastical or perhaps defensive, cannot be determined. The historical reasearch into the archive material on the ecclesiastical complex allows us to assert with certainty that a romanesque basilica and bapistry existed in this place, which were followed later by a gothic church (Kandler 1879, 11). As the baroque restoration of the church in the 17th century radically changed the fabric of the ecclesiastical complex, whilst perhaps also incorporating the architectural remains of structures from earlier phases of different stylistic periods, it was necessary to design a research programme in a way to minimize all the threats on the architectural elements, which might tell us more about the historical development of the ecclesiastical structure (Ungaro 1992, 59, 63, 68). It is only on the basis of a well prepared interdisciplinary-based research project that the results can contribute the best proposal and solution for the achievement of the final goal of our work, the presentation of the monument. The church was restored century ago in the spirit of the historisistic sylistic expression, which prevailed at that time (Fig. 2). The present condition of this ecclesiastical monument demands fundamental static consolidation with anti-earthquake protection of the structure, the renewal of the plaster on the interior and the exterior and the restoration of the entire rich church furniture.

### 1. METODOLOGICAL APPROACH OF CONSERVATION PROJECT

Conservation project was based on interdisciplinary scientific research, where different experts were involved in special research orientated problems. The processs of research design starts with the identification of problems that need to be solved. In conserva-tion the search for timely research problems in addition to those specified in the contract begins at the overview and assessment stages.

Conservation management cycle consists of: collecting and surveying documentation and inventarization of monument, conservation research ( destructive and non-destructive) what are the basment for conservation project. (Fig. 3 Flow diagram). Monitoring the research objectives and effectiveness of different research methods represents the final stage of conservation management cycle.

A programme of urgent non-destructive research, such as endoscopic analysis of the load-bearing walls with ultrasound, the thermographic analysis of the entire church covering, the georadar survey of the hill and the church, as well as laboratory analyses, such as the filling out of the above analyses, was produced, in accordance with international guidelines and with modern technology and possibilities. The complete package of non-descructive analyses was carried out by Tecno Futur Service of Modena and Idrogeo from Triest in 1994 and 1995. In this case, we were concerned with the range of non-descructive analyses for the first time, above all because of the importance of the historic monument, as this baroque complex is the most important cultural monument and attraction in the town and must be accessible to everyone, but especially out of respect for the preservation of this historic substance. A computer system,

called KOINÉ, was developed as a continuation of the programme above-mentioned research and the concurrent documentation of the state of the structure and interventions in it, as well as the use and storage of the data. The acquisition of new knowledge with the aid of non-destructive methods without the interdisciplinary continuation of the work in the context of the interpretation of the research is impossible to conceive without the use of it in the continuing specialist work.

The thermographic research of the entire covering of the church was most extensive. The aim of these researches was to examine all standing structures of the church, which we knew had not been built as a single unit, but which also include walls from previous building phases (Rota 1882, 24, 29). As the type of construction was known, we sought to acquire more concrete information about their solidity, preservation and about the use of different building materials. However, precisely these analyses could provide us with valuable information about the exactly what is hidden beneath the layers of plaster, perhaps walled-up openings of older structures were hidden beneath them. The thermographic researches were carried out in May, last year, when the exterior of the church was warmed by the sun, whilst it was necessary to artificially heat the interior of the church walls. The most interesting results were shown up on the exterior of the southern and northern facades of the church. There are large blocked baroque windows hidden beneath the plaster of the southern wall of the church, beside the modern windows, which are a result of the remodelling at the end of the last century. There was a large entrance portal in the primary fabric in the middle of the northern facade, in place of the modern side entrance (Fig. 4). The main path led to the main entrance was dictated by the natural slope of the terrain, recovered on the basis of the radar survey. The modern access runs on artificially created terrain, which was constructed at the end of the 17th and 18th centuries, the entire summit of the hill, on which the church stands, was widened into a plateau, which is supported by load-bearing arches (Mihelic, 1995, 10). Thus the earliest access was along the northern edge of the summit. The endoscopic analyses were concentrated on the main entrance facade of the church, on the grounds of historical data, which are preserved and report of the construction of a new facade. We sought to acquire a picture of the stratigraphic construction of this wall. We concluded that the new baroque facade butted the older gothic facade. It will be necessary to confirm the acquired results with the aid of soundings at cer-

tain points. We sought to determine the compactness of the wall construction and possible damage, such as hollows in the walls and the decay of material, with the aid of the ultrasound analysis of the walls. The results were necessary for the determination of the hardness and the preservation of the walls for the static consolidation project. Laboratory analyses of material from samples of plaster and stone for the determination of the presence of types of salts, were carried out as a supplement to the above mentioned analyses, on the basis of which it will be necessary to determine the consolidation of the walls and the complementary presentation of the church walls.

## 2. ARCHAEOLOGICAL RESEARCH - EVALUATION AND INTERPRETATION

The archaeological excavation in the St. George minster church were not necessary having in mind that archaeological deposits were not threatened, excavation represents the total destruction of the archaeological deposits (Barker 1977, 12), it is unproductive, extremely expensive (Trotzig 1989, 63), whilst the possibilities of interpreting the archaeological deposits with regard to the preservation of the archaeological remains are extremely complicated. Field evaluation and any geophysical survey that it includes, should be part of an integrated project framework (E. Heritage 1995).

In spite of this, the archaeological project in St. George Minster church was necessary in the first place for the complete preservation and presentation of the sacral building especially which is why in the first phase we carried out minor trial trenching, because of static problems, then we continued with non-destructive research, which was as important for evaluation, as it for interpretation and the guiding of conservator research. The first phase of research in the interior of St. George Minster church was carried out using an electromagnetic method (Ground Probing Radar, executant Tecno Futur Service, Modena) and the results show anomalies, which it would be worthwhile further investigating with other, different non-destructive methods, which is normal practice in the west (Gaffney, Gater, Ovenden 1991). In any case, on the basis of the excellent non-destructive investigation of the archaeological deposits in the church interior, it is already possible to interpret the individual anomalies with the aid of other sources. The drawing from the Caprina book (Caprin 1905, 126) shows a tower, which stood on the north-western side of the church before 1608 and is probably preserved in plan beneath the modern floor out-

side the main entrance of the church (Fig.5), and defensive wall, which runs down the middle of the church nave and was excavated in trench in 1991. The interpretation of the empty masonry structures as probably being mediaeval crypts and the natural inclination of the terrain is also confirmed by two small excavations carried out in 1991 (trenches 4 and 5). The foundations as the remains of the chapel on the south part of the church in isolated sections of the nave, which were destroyed by later baroque crypts, are also possible to interpret in the context of the gothic church nave. (Fig.6)

In the 1970's and early 1980's, the use of non-destructive geophysical techniques was above all aimed at providing information for the evaluation of archaeological contexts prior to excavation, whilst recently they have become an increasingly important factor for evaluation and interpretation (Gaffney, Gater, Ovenden 1991). For precisely this reason, the continuation of the archaeological investigations at St. George's Minster were connected with a similar survey of the terrain in the environs of the church, together with geological trenches and extremely limited archaeological interventions in individual places in the church nave (aimed archaeological, art historical, architectural and other investigations). The aim of the investigations in the topographical reconstruction of the area prior to the settlement of the region (archaeological periods) and the presentation of the most typical changes, which took place in specific archaeological and medieval periods with the possibility of 3D visualisation.

The Ground Penetrating Radar system (GPR) for the undertaking of surface measurements belongs to the class of electromagnetic geophysical methods, which have become rapidly current in shallow geological engineering-geotechnical research and not least in work connected with the protection of the environment and in archaeology. Radar is on account of the non-destructive technique of carrying out the measurements, an extremely suitable, highly rare and quick method, which can provide a high resolution picture of subsurface up to several meters. The relatively high operating frequency and dynamic range of GPR system allows high resolution, but a small depth penetration. Apart from the physical limitations, which are of course a characteristic of every geophysical method, demanding data processing is also characteristic for radar measurements, as it is for seismic measurements, the purpose of which is to show the results in a way, which is also understandable to the non-experienced person. Thus, the GPR system is,

on the one hand, a very simple technique, but, on the other hand, it demands a very expensive type of processing and interpretation, especially as the knowledge and experience of the geophysicist plays a major role in this (Tomsic 1996, 55).

During the restoration work at St. George's Minster church in Piran, we tried to exploit all of the advantages of the GPR measurements, in order to enlarge the data base as much as possible on the historical development of the above structure or measurement goal. According to general geological information, the bedrock is composed of interleaved sandstone and marl (middle Eocene Flysch sediments). The measurements were undertaken with the GPR system GSSIR-10. The central frequency of the transmitting antenna was 500 Mhz. The measurements were made in several parallel and perpendicular profiles lines. The distance between profiles on the grid was from 0,25 m to 1 m, which makes a three dimensional (3D) interpretation possible. We measured a total of 3117 m GPR sections. The data was processed with the Radan III programme package to the final form of a radargram in time domain. Processed radargrams can be viewed as a two-dimensional (2D) images formed by displaying side-by-side many one-dimensional stacked radar scans. The presented colour level of a pixel corresponds to the amplitude of signal sample quantized into specific range.

The bedrock is composed of interleaved sandstone and limestone (middle Eocene Flysch), deposits of fossiliferous limestone conglomerate and breccia or limestone sandstone appear in places. Part of the measurement sections ran along artificially filled terrain, whilst part of it was on the stone floor of the church.

### 3. ARCHITECTURAL MODEL OF ST. GEORGE'S MINSTER CHURCH AS SPACE FOR VISUAL-OBJECT DATABASE

The starting point was the idea of organising the enormous quantity of already gathered and expected data in connection with the Piran Minster and its immediate environs in a maximum visual way. The technology, which makes this possible, has already been developed and there is, thus, no impediment to its use in this respect, it is merely a jump in special thinking.

There are types of environment which within their borders incorporate such material and spiritual qualities without which a general reconstruction of the past

would not be possible. These are areas that have been always connected with the key, and often fatal events which are at present documented only with more or less attractive, but infinitely valuable artefacts.

One of these areas is Slovenia, a country which is characterised by mountainous and low, littoral and continental landscapes, which have always represented an interface between the Apennine Peninsula and central and northern Europe, as well as between the eastern and western halves of Europe. The collected and, when considered from the aspect of chronology, sequentially preserved heritage, introduces a choice of values from different geological periods and all periods of prehistoric era, the Ancient Era, Middle Ages, and modern era, including World War II and the latest events. Diverse, rich, and compact, yet delicate and vulnerable, with an exceptionally harmonious balance between its natural and cultural part, it represents a great professional challenge and poses a considerably demanding task for the field of protection. Slovenia also considers the heritage to be its historical memory, cultural identity, and an element which is generally needed by the present civilisation. Therefore, the basic task of the professions that deal with its preservation is to preserve the remains of the material past, in other words, to prepare and equip ourselves for our meeting with the future, and thus with all its pleasant and unpleasant, predictable or unpredictable attributes. This means a more ethical and less selfish treatment of the values which actually mean so much to us, and on which depends our spiritual existence.

The collected heritage, as a component of such a small, complex, yet dynamic area, needs to be understood and preserved according to the long and reputed restoration tradition. Furthermore, we have to supplement it with all the known and objectively documented extensions which will make it accessible and at the same time safe from the new, and uncontrollable threat.

Thus, we expect the planned "KOINÉ" project to provide a safer and better future for our heritage, more involved work for all those who deal with it professionally, and access to information on its progress for the rest.

### **3.a. General information about the document**

The professional documentation represents:

- an ethical and professional obligation supported by

laws, statutes, and conventions,

- a concept which incorporates various forms of written, pictorial and material finds which must be regulated and analysed in a proper way, and made available to various users,
- means of communication and information between professions and activities within the task
- a key element in the realisation of operational and other tasks, and a document on the completed project.

The authors of the data, the heritage, the professions and the activities that deal with the heritage, and culture together with the policy appertaining to it, are mostly organised within a system which is legally and otherwise enforced, and which operates in accordance with a uniform programme concept in separate institutions.

### **3.b. General information about the state of the existing documentation and the draft system**

However, there is no, and probably never will be, perfect uniformity in this scope of work. Already a brief look at the dossiers and pictures on the monitors indicates different images with different contents which are, unfortunately, most of the time incompatible with each other. The usefulness of the data in the standard form of the documentation, especially in the case of its professionally-operational part, is also questionable when put into practice.

The draft of the KOINÉ documentation system is designed on the basis of the practice of the RESTORATION CENTRE OF THE REPUBLIC OF SLOVENIA, and on the basis of other activities in the field of heritage protection. It provides professional and "guild-like" communication, performance of its own operational work, research and original tasks in various forms, and cooperation in all the fields whose main objectives are preserving the heritage.

Apart from absolute consideration of both the data and the enforced criteria for the classification and comparison of the data, KOINÉ also offers perfect compatibility with other existing systems and communication with them through interfaces which are designed to carry out these tasks. It provides use of all the data which you have already analysed, the only condition for this is that the data must be written in one of the standard forms of computer language using standard alpha-numerical data, texts, video and audio scripts.

KOINÉ is more than just a programme for documentation, it is a working environment adjusted to operating with demanding multi-media data concerning the heritage and its protection.

### 3.c. The part of the system which is already in operation

The achieved development level of the KOINE system already provides the collecting, saving, regulating, and communicating of data at various demanding levels and types of use, with supervised accessibility. It provides manipulation with the forms of data which already exist, including sound and moving pictures. Where possible, the data is graphically equipped to provide quick access, review, and use by the actual user.

The basic element of the KOINE system includes dossiers on issues and items including general data. The dossiers include historical data, professional and special data, various analyses, syntheses of these analyses, and all these, together with the proposal on further interventions in, or treatment of the heritage, are the essence of the system. It is only the accordance of data on separate heritage issues, all the way from its conception to the moment when it ends in the hands of a professional, that provides its future existence.

The practical use of the KOINÉ system has so far confirmed its invaluableity within the concept of professional and operational work, scientific research work, within the scope of work concerning publishing of professional articles, and concerning the heritage itself.

### 3.d. The programme for further development

The development has so far included the following system modules:

- index in the form of three-dimensional data organisation in the base, with a stress on the time-related component, geo-location and graphical description of time- and space-linking of data,
- a three-dimensional form of the dossier; this is a perfect model of the object or the item, equipped with all the existing and available data in connection with these, which should reduce the number of interventions in the heritage to the absolute minimum, which would provide the further existence of the heritage
- individual tools for simpler and more useful recording of various forms of analysis.

KOINÉ is a live system. The purpose of the authors is

not to create a sort of new pattern form, but to design space simulation (Fig.7), to fit the data and the models of the heritage elements in this space, and, finally, to approximate them to a perfect computer copy, all this with the purpose of putting into practice as ethical an attitude towards the heritage as possible on the part of the professions which come into direct contact with it.

“KOINÉ” computer system which has been created, based on experience gained from work and elsewhere; the intention is to use this system to complement the present situation and applicability and achieve a more satisfactory form of documentation, thereby contributing to more efficient heritage preservation. KOINÉ is also a result of the metaphysical approach to the phenomenon of heritage, a spiritual attitude which allows documentation to expand to highly varied dimensions of perception. Along with its formal characteristics, it also encompasses contextual properties. The system’s concept is ease of use, adjustability and flexibility in order to facilitate the achieving of set goals.

1. The basic creator and at the same time the largest database is heritage itself. Since this is a notion which joins several completely different types and since the material and the contextual nucleus of the whole, together with space and time, represent an actual value, documentation must also include those properties which actually exist in heritage. Therefore data is:

- objective, revealing material characteristics (materials, technologies, etc.);
- subjective, revealing mainly contextual characteristics (aesthetic, historical, etc.)
- ambient, revealing spatial characteristics (the present and original location of heritage), and
- evolutionary, revealing temporal characteristics (the condition at its forming and the present condition including all changes)

All four categories are of different, characteristic and only partly determinable dimensions. Various methods of data processing ensure the appropriate form of protection.

2. The material collected and processed by the documentation service also includes the data on the types and procedures of projects, protection and the general attitude towards heritage.

3. The last segment encompasses data that relates to the contractor.

Our system relies on the basis of the modern Object DataBase Management System technology that replaces advantageously the old Relational DataBases. We use technology that is up to 100 times faster than the old one and specially suited for the specific needs of multimedia DataBases. It enhances considerably our possibilities and facilitates to communicate with the software.

The program KOINÉ represents an object from a real world (a church, a painting, etc.) as a DOSSIER in the computer world. All data in the program KOINÉ is compressed, therefore it is possible to keep approximately 20 000 images on 1 GB disk space with minimum loss of quality. It allows 4,3 billion objects in each database.

Every user of the program KOINÉ also has specified rights for working with the program. The protection is based on the existing protection systems that also banks and police forces use. Data access and data managing can be set in multiple levels. It means that every user can manipulate only data he has access to. The only way to destroy data is the physical destroying of the hardware equipment. All data can be preventively stored on any known media (DAT, CD-ROM, portable disks, etc.).

The system consists of three basic modules:

1. A classic DataBase application that allows users to easily add, delete, query, edit or view data, as well as navigate through the data hierarchy. (Fig:8)
2. Multimedia tool that allows more complex data structures, such as images, 3D models, video, text and sound to be attached to each document in the DataBase.
3. A visual object management system that allows users to visually navigate through the database. For example, objects can be located simply pointing at their geographical position or at their position on another object with reference to other objects.

This last module is under continued development with the aim of enhancing the user interface to make it as natural and invisible as possible.

The Piran Minster church was chosen as a model example of new approach to the production of documentation and its exploitation. A model of the space

and the structure was produced, now is filling with data, which had already been gathered, whilst data, which has only recently been acquired, is processed concurrently with all of the intervening filters for most immediate flow from the tools for the collection and processing of data into the above mentioned data base.

If we concentrate only on the data gathered from the non-destructive investigations, there can be no doubt that only the visual contextualisation (Fig.9) of this data in the survey of the situation and their transparent comparability with all of the other data (historical, technological) can be the correct answer to the posed questions and the decisions about eventual interventions on the structure or in its immediate vicinity.

This technology is being developed process, but we are sure that it is strongly connected with the coming virtual reality, that it is kind of step in the right direction.

#### BIBLIOGRAPHY

- P. Kandler, *PIRANO - monografia storica*, Parenzo, 1879
- S. Rota, *Notizie sul duomo di Pirano*, Parenzo, 1882
- P. Fister, *Konservatorski programi - upravicenost, uspešnost in vloga v nacrtovanju ter izvedbi prenove stavbne dediščine*, Varstvo spomenikov 28, Ljubljana, 1986
- N. Šumi, *Prenova Ljubljane*, Ljubljana, 1981.
- English Heritage, *SCIENTIFIC AND TECHNICAL REVIEW, Supplement to Conservation Bulletin 20*, London, 1993
- A. Ungaro, *L indagine termografica nella tutela del patrimonio artistico*, *Restauro* 121/1992, 52 - 68, Napoli, 1992
- D. Mihelic, *Kompleks piranske Zupne cerkve sv. Jurija (Korak k odkrivanju novih umetnostnozgodovinskih dejstev)*, *Annales* 6/95, - 16, Koper, 1995
- C.Gaffney, J. Gater, S. Ovenden, *The use of Geophysical Techniques in Archaeological Evaluation*. IFA, Technical paper 9, Birmingham, 1991.
- English Heritage, *Geophysical survey in archaeological field evaluation*, London, 1995.
- G.C. Stove, P.V., *Ground probing impulse radar: an experiment in archaeological remote sensing at York*, *Antiquity* LXIII63, 337-442, 1989.
- G.Trotzig, *The cultural dimension of development -*



*an archaeological approach*. A archaeological Heritage Management in the Modern World . H.F.Cleere (ed). 164-170, Unwin Hyman London, 1989.

R.Barker, *Techniques of Archaeological Excavation*, London, (1977) 1982.

G.Caprin, *L'Istria nobilissima*, Trieste, (1905) 1968

J.L. Davis, A.P. Annan, *Ground Penetrating Radar for high-resolution mapping of soil and rock and rock stratigraphy*. Geophysical Prospecting 37, 531 - 551, 1989

J.E. Scaife, A.P. Annan, *Ground penetrating Radar, A powerful, high resolution tool for mining engineering and environmental problems*. Paper prepared for 93rd CIM Annual General Meeting, Vancouver B.C., April 29th-May 1st, 1991

M. Bernabini, et al, *Application of ground - penetrating radar on colosseum pollars*, 5th international conference on GPR, 1994

B. Tomšic, M.Gucek, J.Hudolin, M.Stokin, St. George Chatedral in Piran, EC Workshop, Triest, 1996.

## SUMMARY

St. George's Minster church is situated on the hill above the medieval town of Piran, and represents one of the most important cultural monuments of national importance in Slovenia. The restoration of the monument started in 1990 with research agenda as integral part of conservation project were interdisciplinary approach and the use of non-destructive methods become a need because of the importance of the historic monument.

From the early beginnings the conservation project of St. George's Minster church in Piran was based on non-destructive research, especially because we understood that the monument should be protected in its own right and in all its variety as far as possible. In spite of the fact that there are no non-destructive techniques that can be regarded as universally ideal, our attempt was to integrate different non-destructive methods as part of research design. It should be stressed that all non-destructive techniques we used, such as ground penetrating radar, analysis of walls and facades with the use of ultrasound, moisture measurements, endoscopic analysis and thermography, were chosen after interdisciplinary discussion and after studies of effectiveness of different non-destructive testing. The immense database concerning St. George's minster church was the reason why we developed computer programme KOINÉ which is based on 3D visualization system Silicon Graphics. This paper represents the successful use of non-destructive methods and their interpretation in the context of St. George's project.



Fig. 1. St. George Minster church.



Fig. 2. Interior of St. Minster church.

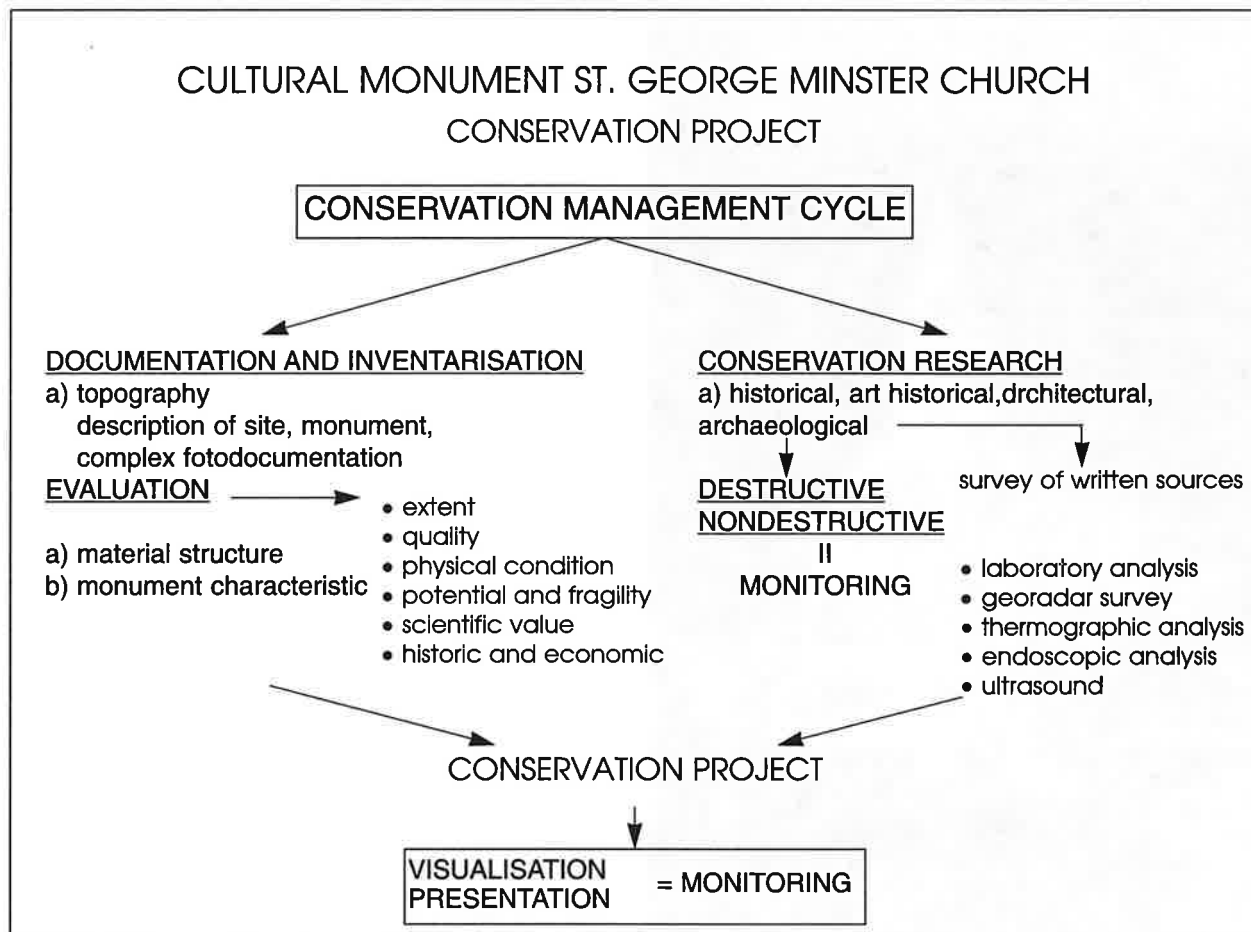


Fig. 3. Flow diagram: Conservation Project.

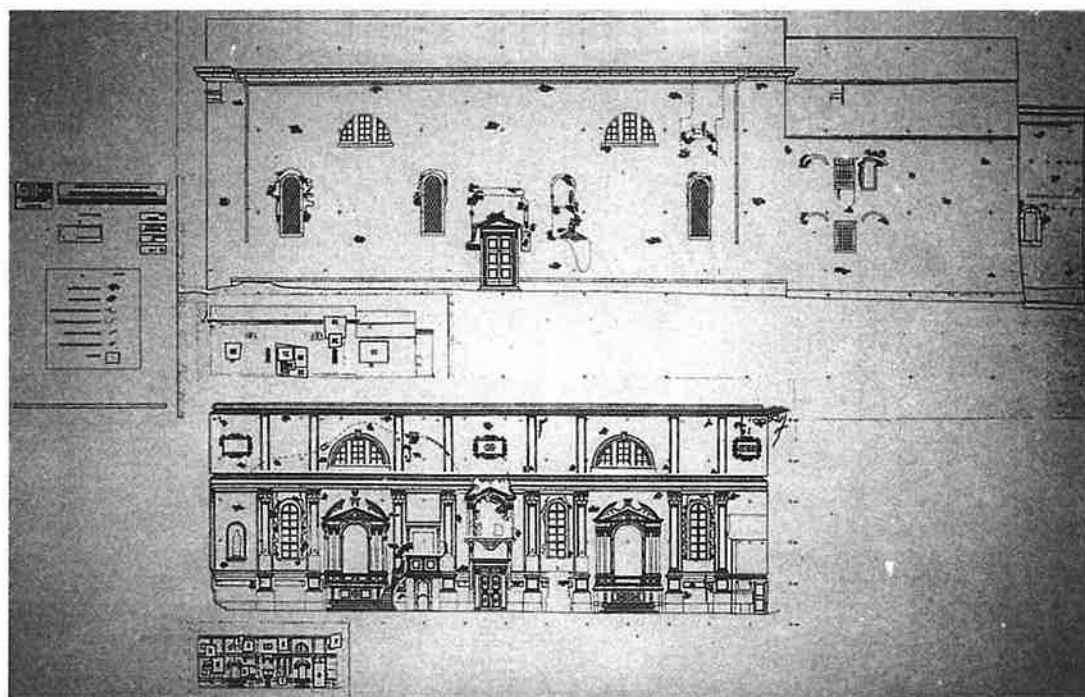


Fig. 4. Thermographic analysis.

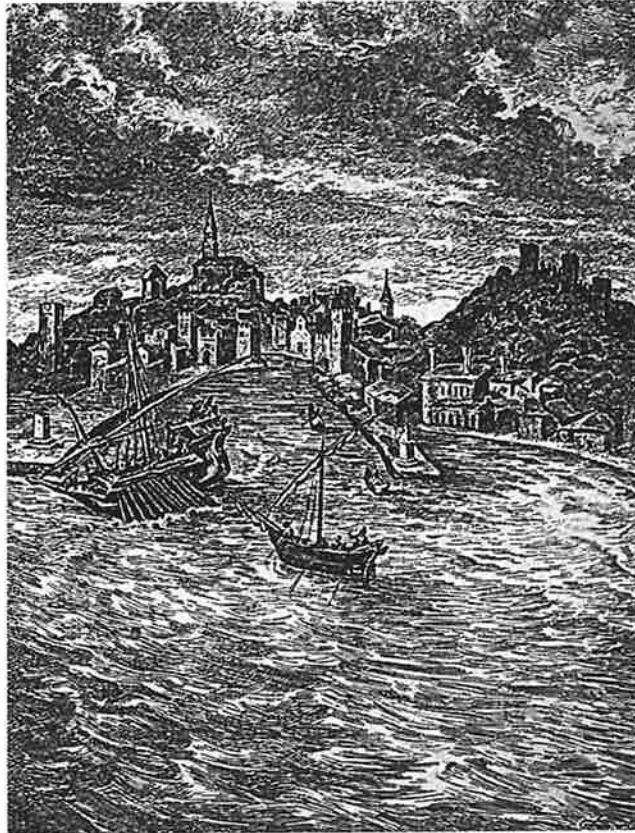


Fig. 5. Drawing from Caprina book.

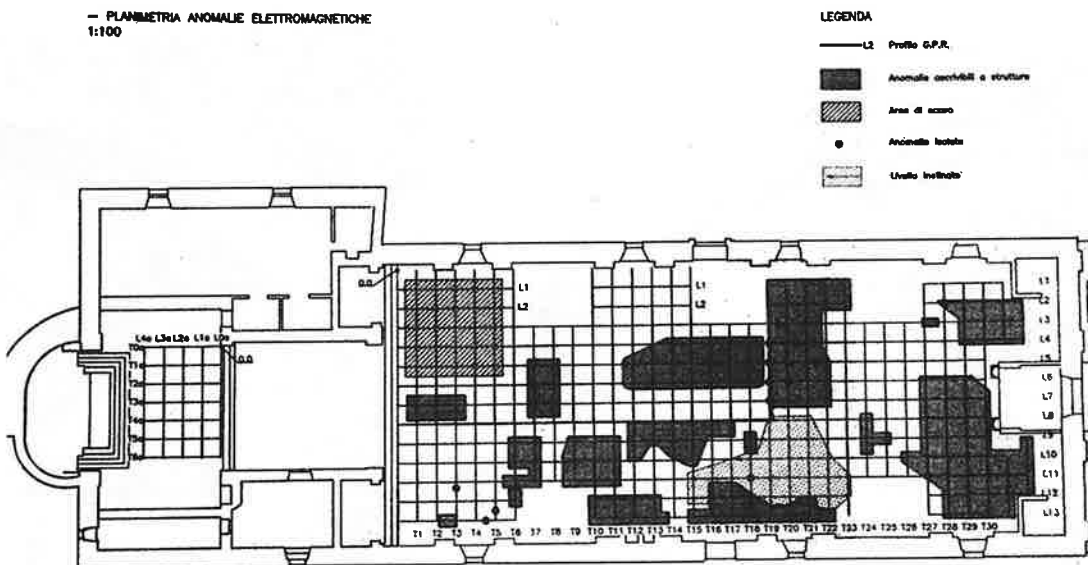


Fig. 6. Plan of measurements under taken with GPR system GSSIR-10 in Minster.



Fig. 7. Simulation of St. George Minster church.

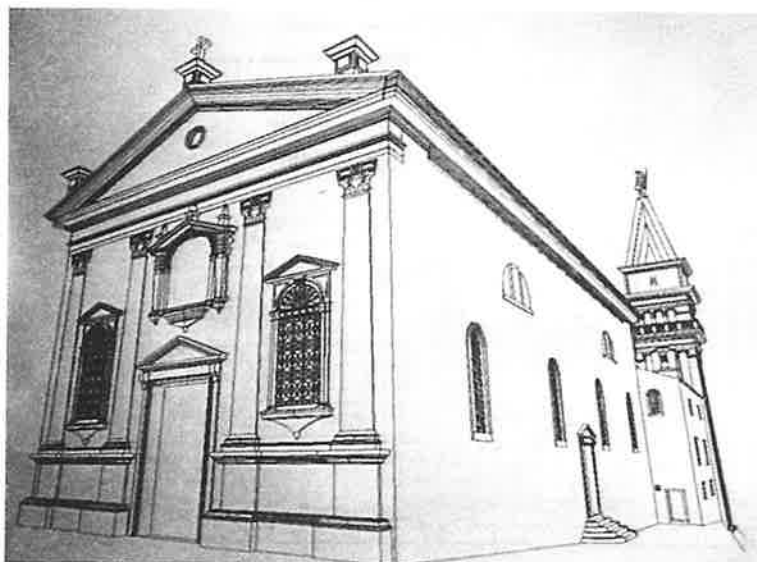


Fig. 8. Classical 3D documentation.

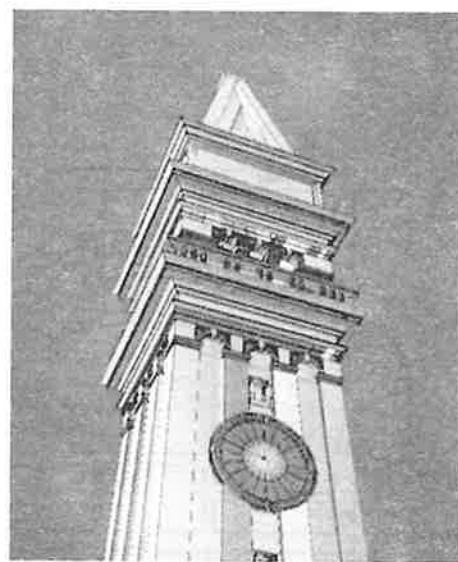


Fig. 9. 3D simulation .

## The issue of Authenticity in restoring nineteenth century Landmark Office Buildings

**T. Gunny Harboe**

*AIA: Director, McClier Preservation Group, Chicago, USA*

### INTRODUCTION

The topic for this paper is a discussion of the issue of authenticity as it relates to the preservation, conservation, restoration, and rehabilitation of late nineteenth century high-rise office buildings. Although this is a specialized building type, many of the issues that will be discussed have application to similar situations in other countries.

As we are entering the 21st century, many of the first generation of large commercial office buildings are over 100 years old. They have become obsolete and are being destroyed to make way for newer and more efficient structures. Clearly we can not save all of them, but it is important to keep enough of the best examples so that future generations will be able to understand and experience the evolution of this important building type that continues to define urban environments all over the world. Ways must be found to give them to new life that allows them to compete with modern buildings.

The manner in which this is done brings up the issue of authenticity. How can the building be given new life without destroying its original meaning? How should important elements that have disappeared over time be dealt with? Is reconstruction of important missing original elements appropriate? What does it mean to restore a building to some past time period when it will need to function as a building of today? What should be done when original building materials that were critical in defining the original structure need to be replaced, but are no longer available? How can a balance be maintained between containing costs and retaining authenticity? These and many other important questions must be dealt with in the course of working on such structures.

Two 19th century Chicago skyscrapers will be used as case studies to explore these issues. The first case study will be the Rookery designed by Burnham and Root in 1888 and remodeled by Frank Lloyd Wright in 1907, and William Drummond in 1930. Its award winning restoration and rehabilitation was completed by McClier in 1992 for a private developer. The second case study will be the Reliance Building originally designed by Burnham and Root in 1891 and

completed by Charles Atwood of D.H. Burnham and Co, in 1895. This exterior restoration was completed by McClier for the City of Chicago in December of 1995. Both of these buildings are known internationally for their importance in the development of the modern skyscraper and are listed as National Historic Landmarks which is the highest level of recognition in the United States. It is hoped that these two buildings will be a part of a world heritage theme nomination for buildings of the Chicago School.

### AUTHENTICITY AND INTEGRITY

Defining the word authenticity so that it expresses a shared meaning internationally is not easy. The recent publication of the Nara Document, based on the ICOMOS conference held in Nara, Japan in November 1994, makes a good attempt to try and further clarify what the "test of authenticity" means and how it should be interpreted for World Heritage nominations. In his preface to the recently published proceedings, Knut Einar Larsen rightly concludes that "preservation experts are forced to clarify the use of the concept of authenticity within their own countries and cultural spheres. Only then can they encounter their colleagues from other parts of the world in an open dialogue in the understanding that means to preserve the authenticity of cultural heritage are culturally dependent."<sup>1</sup>

In the United States the term commonly used to express the qualities associated with "authenticity" is "integrity". The criteria used in evaluating a historic property for listing on the National Register of Historic Places include, "being associated with an important historic context and retaining historic integrity of those features necessary to convey its significance."<sup>2</sup> There are seven aspects of integrity that are used to evaluate whether a property in fact has enough integrity to be listed. These are; location, design, setting, materials, workmanship, feeling, and association. Although there may be some differences in the specific definitions of what each aspect means, they correlate well with the terms used by ICOMOS to define "authenticity".



Another important document used in the United States to evaluate the work on historic structures is *The Secretary of the Interior's Standards for The treatment of Historic Properties (Rev. 1992)*. The *Standards* are used to direct the way the work is carried out on National Register properties that are applying for tax credits, or other forms of federal funding. The *Standards* have been developed to be consistent with maintaining the integrity of landmark structures and have been adopted by many state and local governments for evaluating the appropriate treatments for historic structures. Both projects to be discussed were carried out using the *Secretary of the Interiors Standards*.

## CASE STUDIES

### HISTORIC CONTEXT

The last two decades of the nineteenth century was a period of great innovation and technological advancement that allowed the development of a completely new building type, the skyscraper. Many social and economic forces converged to make Chicago the birth place of this new building type. These included: the opening up of the west; the location of Chicago as a transportation hub for both ship traffic on the great lakes, and the rapidly expanding railroads; and new approaches to how business was conducted.

The single most important event however, was the Great Fire of 1871 which destroyed virtually all of the existing city of Chicago. With the great need to rebuild the city, many of the best architects and engineers of the day moved to Chicago and provided the intellectual foundation for what was to come. Among them was John Wellborn Root.

After a brief building boom immediately after the fire, a national economic depression suppressed new construction until the beginning of the 1880's. What occurred over the next fifteen years was a revolution in the way buildings were designed, constructed, and used. This new form of architecture is often referred to as the "Chicago School" and two of the most important buildings that helped to define it were the Rookery and the Reliance Building.

### The Rookery

The Rookery was designed as a speculative office building in 1885 by the architects Burnham and Root. It was located on LaSalle Street in what was fast becoming the heart of the Chicago's financial district (fig. 1). When completed in 1888 it was thought to be

the quintessential office building of its day; eleven stories high, 28,000 square meters of space with all of the latest improvements that technology could offer. It had eleven hydraulic powered elevators, fireproof construction, steel rail reinforced footings, steam heat, both gas and electric lighting, and hot and cold running water available to virtually any office.

The structural system was something of a hybrid, with the exterior walls being masonry bearing and the rest of the building being carried on a wrought and cast iron frame.

Despite all of its latest construction and engineering technology, what set it apart from what had come before, was its architectural design. The large lot size of 54 meters by 51 meters allowed for an almost square building with a hollowed out center. This created a central light well 19 meters by 21.6 meters. A typical floor had a double loaded corridor and large plate glass double hung exterior windows that gave every office space in the building direct access to the maximum amount of natural light and ventilation.

The plan also allowed for its most significant feature, the great central light court (fig. 2, 3). It was a spectacular two and one half story space with an elaborate cast iron skylight that spanned the entire light court without intermediate support. There is evidence that Root received some inspiration from the great department stores of Paris which he likely visited during his European travels of 1886. However, the way the entire light court is handled is clearly the work of the brilliant architect John Root (fig. 4).

The light court was conceived of as a grand public space with elaborate finishes that included copper plated ironwork, carrara marble with gold leafed incising, ornamental glazed terra cotta, and a marble mosaic floor. All of the ornament used was derived from Arabian and Moorish patterns found in Owen Jones' *The Grammar of Ornament*, although most of it was transformed into original designs.

The building opened to much acclaim and was so loved by the architects, that they moved their own offices there. However, already by 1905 the building manager, Edward C. Waller, who had given the original commission to Burnham and Root, felt the building needed to be updated. For this task he selected the young architect, Frank Lloyd Wright, with whom he had commissioned several other projects.

Wright left the basic progression of architectural



spaces alone, but changed many of the surface finishes. Taking his cue from Root, he used the same incised and gilded white carrara marble with the same Owen Jones based designs and reclad many of the terra cotta and ornamental iron elements. He left the walls of Root's marble clad entrance lobbies alone, but added new staircases with his characteristic planar forms and signature urns, and wonderful hanging bronze plated light fixtures (fig. 9). He also replaced Root's ornamental metal elevator enclosures, entrance ways, and mezzanine railings with designs based on Root's but more in keeping with Wright's own overall scheme (fig. 5).

In 1930, a competition was held to remodel the Rookery once again which was won by another Prairie School architect, William Drummond. Drummond had actually worked in Wright's office in the early 1900's and became a well known Chicago architect in his own right. His work on the Rookery was rather heavy handed. He completely destroyed all of Root's and Wright's work in the two story entrances, and floored them over to allow for more leasable area on the second floor (figs. 10, 11). The original opened caged hydraulic elevators were replaced with new electric ones enclosed in a fire-proof shaft. The light court was left more intact except the mosaic floor was removed, the second floor storefronts were covered with plaster, and an additional staircase was added between the first floor and the mezzanine.

During the 1950's the entire light court skylight was covered with an asphaltic roofing material (tar) which turned the once light filled space into a dark cave. All of the lovely copper plated metal surfaces were painted (fig. 6). Those in the light court were painted white, and those of Root's spectacular oriel stair were painted black.

The plans for the Rookery's restoration were begun by in the mid 1980's by a bank that planned to rehabilitate the building for its own use. It subsequently had financial difficulties and sold it in 1988 to a thirty-six year old private developer, L. T. Baldwin III, who hired McClier Corporation as his architects, and set out to restore the building.

The program for the restoration had been discussed at length by the previous and current owners, their architects, and the various city, state, and federal authorities who all had concerns about this National Historic Landmark. It was agreed that the main period of significance for the Rookery was from 1888 to

the 1920's, with ca. 1910 being the period the restoration would focus on. Although there were many reasons for this, the most important was that much of the existing historic fabric of the light court was original to the Wright period and documentation for the missing lobbies was more complete for this period. This made a more authentic and integrated restoration possible for the Wright period.

The program meant that the original entrance lobbies would be reconstructed with the spaces designed by Burnham and Root and the staircases and other finishes designed by Frank Lloyd Wright. This allowed for the most important contributions of both architects to be recognized while maintaining a high level of integrity and giving the overall restoration a unified theme.

However, there was also a desire to recognize the work of William Drummond. Although his work had in fact damaged the Rookery greatly, his importance as a Chicago architect, and the few surviving examples of his work, made it desirable to acknowledge his contribution too. This approach helped to solve the problem of what to do with the entrance ways, and the elevator enclosures that remained intact from the Drummond period. Reusing these elements made sense for several reasons. Not only was it existing historic fabric that told a part of the building's story, but no documentation existed for the entrances from the Wright period, and current building codes would not allow the original open caged elevators to be reconstructed. Retaining the Drummond elevators and updating the machinery also saved over \$1 million.

It should also be remembered that underlying all of these decisions was the requirement the Rookery function again as a contemporary office building with all new mechanical, electrical, plumbing, life safety, and other systems necessary to make it function well into the twenty first century. Without this ability to renew the building in a manner that could succeed in a very competitive real estate market it could not have been saved despite its significance. By necessity then, no matter what period was chosen for the restoration, the Rookery would now be a 1992 building albeit with as much integrity of its period of significance retained as possible.

The reconstruction of the missing lobbies was made possible by the excellent documentation that existed for both the Burnham and Root, and Frank Lloyd Wright periods. This consisted of: Burnham and Root's original construction drawings and numerous historic photographs from this period (fig. 8); the orig-

inal marble shop drawings and a historic photograph for Wright's Lasalle Street staircase (fig. 9); and, Wright's original design drawings and a historic photograph of the Adams Street Lobby (fig. 13). This extensive documentation allowed an exact reconstruction of the Root spaces, with the Wright stairs, just as they looked ca. 1910 (figs. 12, 14).

The restoration of the light court itself was much more straight forward (fig. 7). Most of the original marble and metal work from the Wright period was still in place although dirty or painted over. Root's original glass block mezzanine floor was discovered under a layer of tile flooring. Similarly about half of the original mezzanine level storefronts, including some original glass, were discovered between two layers of later plaster walls.

Throughout this large and complex project, many decisions needed to be made about what materials or methods should be used to get the most authentic result at the most affordable price. Although the total project cost was over \$100 million, with construction costs of \$25 million, this was all private funds and there were limits on how much could be spent on this speculative real estate venture. This sometimes meant a compromise had to be made in order to get the entire project done. Several of the more important or difficult issues dealt with are described below.

Restoring the glass and cast iron light court skylight was a great challenge. Attempts to remove the tar on the outside, and the thirty coats of white paint on the inside, proved to be difficult and cost prohibitive. It was also determined that a high percentage of the original 5000 pieces of glass in the skylight had been previously replaced with wired glass and other non-historic materials. This meant that even a successful and affordable gentle means of removing the tar would have resulted in a patchwork like effect in the remaining glass. Therefore, it was decided to sacrifice the glass to allow for the cast iron of the skylight to be sandblasted down to bare metal. This led to the challenge of matching the original clear diffusing glass that was no longer available. After a long search that included reviewing samples from England, Germany and a trip to a manufacturing plant in Tennessee, a very close match was made.

In a similar way, matching the original carrara marble by the typical means of having the contractor find a match proved unsatisfactory. To solve the problem key team members went to Italy where a quarry with a near exact match was found.

On nearly every major restoration project in the United States, the issue of how to treat the windows is a challenge. They are usually an important character defining feature of the building and almost always need repair. The demand for better energy performance, and the cost of restoration often leads to the windows being replaced; sometimes in another material such as aluminum. In the case of the Rookery it was determined that the original wood double hung sashes could be saved, restored, and altered to accept a new insulated glass unit and then sealed shut to allow the mechanical system to function properly. This resulted with the building looking exactly the same, but with improved thermal efficiency.

The original floor of the Rookery was marble mosaic which was documented both from photographs, and by several large fragments uncovered during demolition. The cost of reproducing such a floor in an authentic manner was approximately \$1.2 million which was well beyond the budget. An alternative solution was offered by a local contractor who made 20 cm x 20 cm sheets of tesserae by a mechanical method that allowed the floor to be done for half the price. Upon close inspection, the "unauthentic" method of installation can be discerned. However, the alternative would have been to have used terrazzo instead. Again, the compromise solution was selected.

In an effort to be clear about what was being done, a large fragment of original mosaic that had not been destroyed in 1930, was restored in situ and delineated with a bronze strip. At the adjacent column, the original Root designed cast iron column was exposed from under the Wright marble. This allows the public to view the several layers of historic fabric that depicts the history of the building (fig. 15).

It may be argued that some of these solutions were not the most authentic possible. Given unlimited funds, perhaps more could have been done. However, given all the different and often conflicting requirements placed on the project by the owner, the code officials and the preservation authorities, the Rookery came through it retaining a high level of its original integrity while acquiring a new life that will allow it to be successful well into the next century. For this it has received critical acclaim and over twelve awards.

### **The Reliance building**

In 1891, the same architects that designed the Rookery, Burnham and Root, designed a fifteen story

office building to be used by doctors and dentists in the heart of downtown Chicago on the corner of State and Washington Streets. A peculiar leasing arrangement meant that only the basement and first floors could be constructed while leaving the upper three floors of the existing masonry building in place (fig. 16). Four years later the rest of the building was constructed. In the mean time, John Root had died at the age of 41, and Charles Atwood had taken his place as head designer in Burnham's office.

Although the storefronts constructed were designed by Root, it is not known what his design for the rest of the building looked like. Atwood's design was truly revolutionary. He reduced the cladding material of white terra cotta to an absolute minimum to cover the steel frame structure. The walls of the two main facades were pushed out with three large bays, and the windows made as large as possible to allow the maximum amount of light into the doctors' examining rooms. The resulting building was a gleaming white faceted gem that sparked much commentary (fig. 17). It was the first large building to be completely covered in glazed terra cotta that was supposed to be washed clean "like a dinner plate" with every rainstorm. Its white color was clearly influenced by the Columbian Exposition of 1893, but was still a novelty in a city where all the buildings were various shades of brown. It is known to architects all over the world as the precursor to the glass curtain walled skyscrapers of the mid-twentieth century.

Although it enjoyed success during its first twenty years, it spent most of the twentieth century slipping into decline and disrepair. Many changes occurred to the lower floors and storefronts while the upper floors remained remarkably intact. Unfortunately, some of the original design details and the lack of routine maintenance for many years caused much of the terra cotta to crack, deteriorate, and become a safety hazard. Also over the years the original terra cotta cornice, granite and bronze storefront, and two of the second floor bay bottoms were removed; while two steel fire escapes and several large obtrusive signs were added. By the 1970's the building was in a sorry state (fig. 18).

Despite repeated efforts by preservationists to save and restore the Reliance Building, several factors made it difficult for a private developer to take over and restore the property. There was a complicated ownership arrangement, that had existed since the building was constructed, which resulted in three separate ownership claims. There was also great con-

cern as to the extent of deterioration of the terra cotta and the underlying steel and uncertainty as to how much it might cost to repair.

Finally, the City of Chicago stepped in, took over the building, and set out to restore its exterior with the intent to find a private developer to buy it and rehabilitate the interior. A three phase approach was proposed to limit the financial risk to the city and any future developer. Phase I was an in depth study of the Reliance Building's history and physical condition including schematic designs and estimates for its restoration. Phase II was the actual restoration of the exterior, and Phase III is to be the restoration and rehabilitation of the interior of the building. Baldwin and McClier were selected to carry out the first two phases of the project. This time it was to be a "design/build" method of delivery, whereby McClier was responsible for both the design and construction of the restoration.

A very tight budget was developed and \$6.4 million was allocated by the Chicago City Council for the exterior restoration, with no possibility for additional funds. Even this amount was hotly debated, and there were some politicians who called for the Building to be demolished. There was also a very aggressive construction schedule put on the project that required it to be complete in less than one year.

The program for the restoration was determined by the City of Chicago with the intent to return the Reliance building to the way it looked during its period of significance: 1895-1920. The key points were: repair or replacement of the original terra cotta with new terra cotta; complete cleaning of the terra cotta; replacement of all the windows with new insulated glass units; reconstruction of the cornice; reconstruction of the missing bay bottoms; removal of the fire escapes; installation of a temporary storefront (the new owner will be required to reconstruct the original one); and rebuilding of the sidewalk vaults.

The restoration of the terra cotta was straight forward, but complicated by the fact that over 120 different patterns had to be made for the 2000 pieces that were to be replaced out of 14,300 original pieces. An additional 1000 pieces had to be removed and reinstalled in order to install the replacement pieces. Although there are a limited number of manufacturers of terra cotta operating today, it was possible to replicate all of the required pieces exactly and authentically.

The issue of the windows was much more difficult to

solve. The original "Chicago windows" were one of the most important features of the building. They consisted of very large lights of plate glass, fixed in painted cast iron frames that were exposed to the elements. These were flanked by smaller operable wood double hung windows with very narrow details. The original windows had not been painted in many years and were in very poor condition. The cost to restore the originals was prohibitive, and would not have allowed for insulated glass. The aggressive construction schedule also placed limits on the extent of window restoration work that could take place. The result was the decision to replace all of the wood windows.

About 30% of the large plate glass windows had been replaced over the years with two smaller pieces of glass and an extra mullion added because the existing elevator was not large enough to accommodate the large lights. The original detail simply had the glass held in place by a 1.27 cm recess in the cast iron frame. This was not acceptable for safety or performance reasons and, as with the Rookery, there was also a desire to have new windows of insulated glass to give better thermal performance. This all led to the decision to replace all the large fixed lights too.

The replacement wood windows were designed to match the originals in every way except they would not be operable, and they would have insulated glass. It was very difficult to find a window manufacturer that would make the windows as designed and warranty them. This was due to the very narrow details, especially the meeting rail which measured only 3.2 cm high. After much negotiation a manufacturer was finally found.

The replacement of the large fixed lights were designed to be installed with the thinnest aluminum frames possible (1.6 cm) that would allow for a safe and functional installation with a minimum visual impact. Of greater concern, was the visual quality of the glass which was originally polished plate glass that is no longer available. Furthermore, industry standards typically require that such large pieces of glass be heat strengthened. This process leaves visible distortions in the glass which were unacceptable. It then became a matter of finding a fabricator of insulated glass units who would make the windows of the required size out of regular annealed glass. Fortunately one was located outside of New York City.

In an effort to try and document the original windows, two full bays were restored exactly as they had been inside and out. The success of the replacement win-

dows is apparent by how closely the new windows match those that have been restored. Although there is still some distortion caused by the two layers of glass, and the fact that annealed glass is not as flat and smooth as polished plate, it is the closest match that could be made given today's technology.

The reconstruction of the missing cornice also presented some tough decisions. The original terra cotta cornice was removed in the 1940's, presumably for safety reasons. Replacing it with terra cotta was not only more expensive than the budget would allow, but also presented long term maintenance and technical issues that were more easily solved by using an alternate material. Cast aluminum was selected because of cost, durability, and aesthetics. The preservation authorities allow alternate materials to be used for situations such as this, where an entire element is missing. In fact, there was no requirement by the federal authorities that the cornice be replaced at all. However, the original cornice was such an important character defining feature that it would not be possible to fully appreciate the original design unless this element was reconstructed. Using historic photographs, original drawings, and patterns from the existing terra cotta, the new cornice was designed to match the original exactly.

The two missing bronze bay bottoms were also reconstructed. In this case, the one remaining original bay bottom served as the pattern and cast and sheet bronze were used so an authentic reproduction could be made.

Due to budget limitations the reconstruction of the original granite and bronze storefronts was not completed as part of Phase II. It is the intent of the City of Chicago that this be done as part of Phase III. Historic photographs, original drawings, and several large fragments of the original granite and bronze materials will allow an exact reconstruction of this element to occur when Phase III is implemented.

## CONCLUSION

The two case studies presented above, The Rookery and the Reliance Building, illuminate some of the tough issues that must be faced when restoring historic office buildings. They are too big and expensive to be preserved simply as museums. Even if that were the proposed new use, code requirements would still require significant alterations that would compromise their true original integrity. Rather, these important components of our urban fabric should be preserved

so that their authentic use as an office building may continue. For this to be accomplished, many changes must be made in order for them function in a competitive manner with newer office buildings.

The money that is available for such projects, whether public or private, is always limited and must be carefully spent. Although there are often similarities, the conditions and requirements for every project and building are different. There are no set solutions. It becomes the mission of the architect and the rest of the project team to find solutions to the myriad of complex issues that confront it. The most impor-

tant thing is to save the building and preserve it in such a way that maximizes the level of integrity that is retained. With a creative approach to solving these difficult problems, an open mind, and an acute attention to detail, authentic restorations of nineteenth century office buildings can be successfully accomplished.

**NOTES:**

1 Knut Einar Larsen, Nara Conference on Authenticity Proceedings, Nara, Japan 1995, p. xiii.

2 National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, Washington, D.C. 1991, p. 3.



Fig. 1. The Rookery: 1992

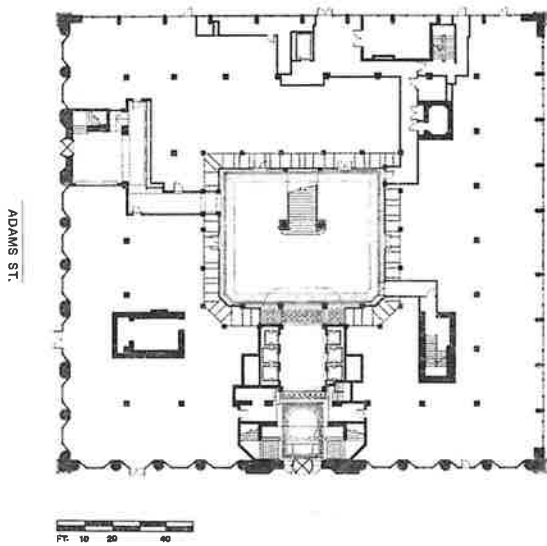


Fig. 2. The Rookery Ground Floor Plan



Fig. 3. The Rookery Building Section



Fig. 4. The Rookery Light Court from the Burnham and Root Period: ca. 1889

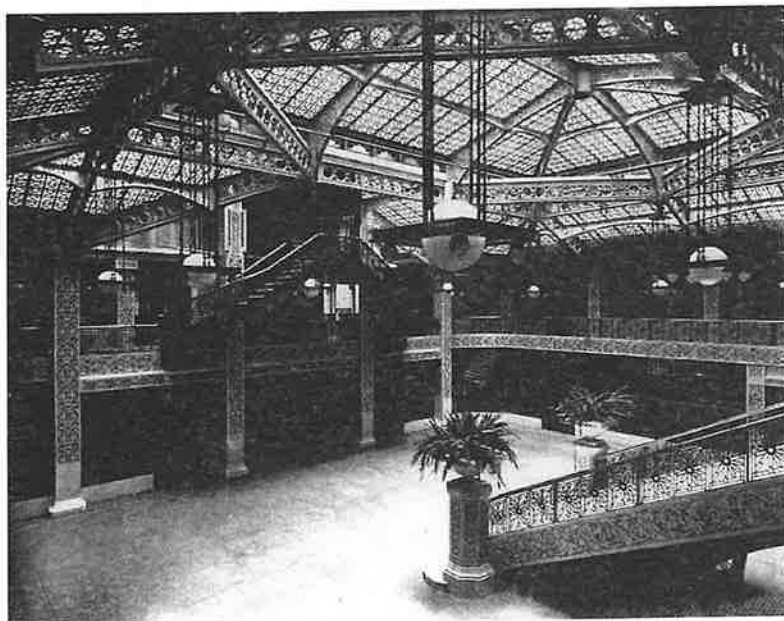


Fig. 5. The Rookery Light Court from the Frank Wright Period: ca. 1910





Fig. 6. The Rookery Light Court before Restoration: 1987



Fig. 7. The Rookery Light Court after Restoration: 1992



492  
Fig. 8. The Rookery La Salle Street Lobby  
from the Burnham and Root Period: ca. 1889

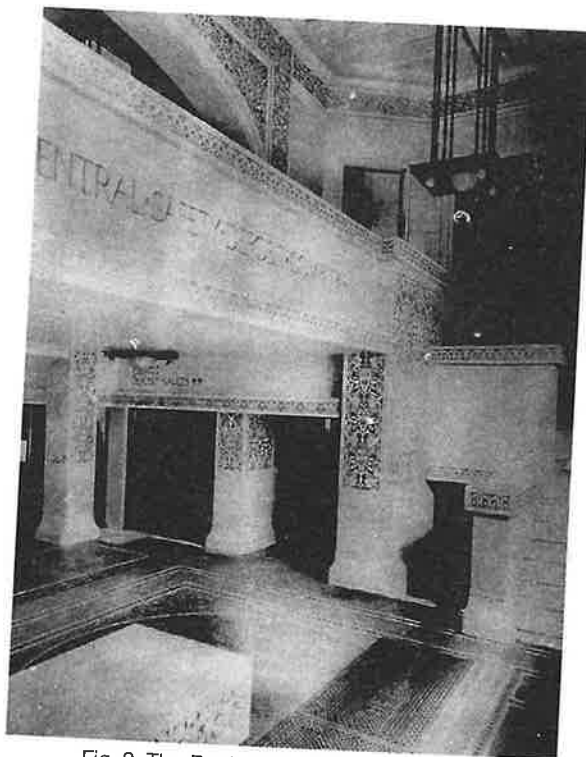


Fig. 9. The Rookery La Salle Street Lobby  
from the Frank Lloyd Wright Period: ca. 1910



Fig. 10. The Rookery La Salle Street Lobby  
under Demolition: 1989



Fig. 11. The Rookery La Salle Street Lobby  
after Reconstruction: 1992



Fig. 12. The Rookery Adams Street Lobby during the Frank Lloyd Wright Period: ca. 1910

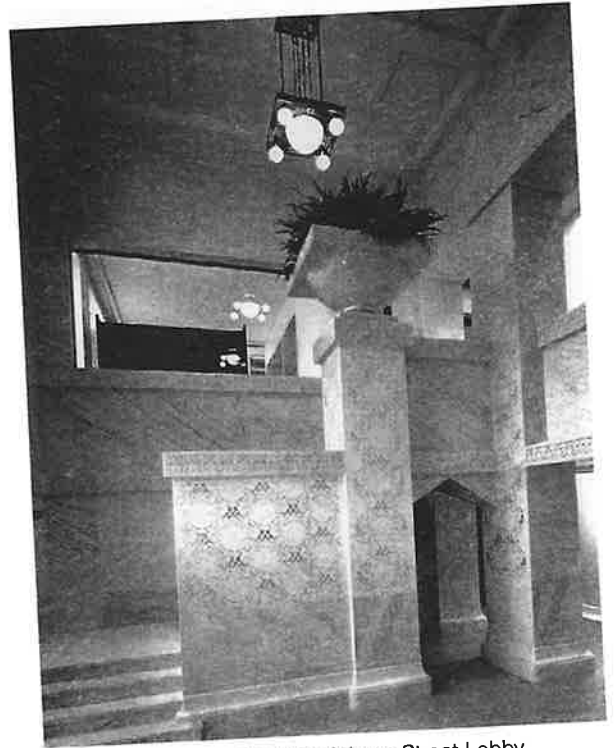


Fig. 13. The Rookery Adams Street Lobby after Reconstruction: 1992

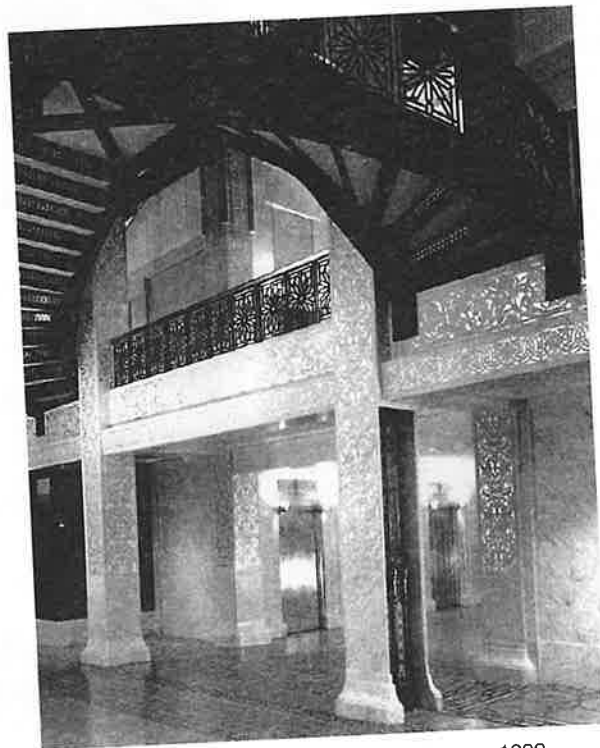


Fig. 14. The Rookery Interpretive Corner: 1992



Fig. 15. The Reliance Building Masonry Structure on Top of New First Floor: 1891



Fig. 16. The Reliance Building: 1895



Fig. 17. The Reliance Building before Restoration: 1971



Fig. 18. The Reliance Building after Restoration: 1995

## Architectural photogrammetry in service of the documentation of the monuments of culture

eng.Ivan Ivanov

Bulgaria

The German Maidenbauer used for the first time photogrammetry to establish archives more than 100 years ago. Glass photograph plates were stored to give nowadays, more than a century later, the opportunity to restore or rebuild the objects on the photographs.

In 1973 in the National Institute for the Monuments of Culture (NIMC) was established a specialised photogrammetric and geodesic department where the documentation of the cultural and historical heritage in Bulgaria is collected. The photogrammetric cameras UMK 10/1318, UMK 6.5/1318 and the phototheodolite 19/1318 - a product of Carl Zeiss, Germany, and the stereocameras C120 and P32 - a product of Wild, Switzerland were bought in the last few years. We use an universal analog plotting instrument TOPOCART B to accomplish the stereoplotting work and to transform photographs into the scale and geometric conditions we use a rectifier E4 Wild. For several years we have been working out the geodesic measurements with total survey station Sokkisha SET2 with an electronic field book recording the data. We process the data using the computer programs SDRMAP and AUTOCAD. The geodesic plans are drawn on a plotter GRAPHTEC GP9101 which is connected to the computer.

The photogrammetric documentation in the NIMC is divided in two stages. The first one includes the following operations:

- Photographing the object with mono or stereo photogrammetric cameras.
- Geodesic measuring of the control photogrammetric points and the plan of the object.
- Photochemical processing of the photomaterials.
- Calculating the coordinates and the elevations above the sea level of the control photogrammetric points.
- Coping on paper the contact copies from the photograph plates.
- Completing the photogrammetric archive of plates, contact copies with marked control points, a scheme of the position of the stereo bases and sta-

tions, and a register with the coordinates and the elevations of the control photogrammetric points.

The second stage includes:

- Making line-drawn plans of a proper scale by analogical stereoplotting.
- Transforming photographs of a definite scale and geometric conditions of a desired projection using a rectifier.
- Working out a plan of the object and plans of the separate floors by means of computer processing of the data, gathered geodetically and photogrammetrically, and drawing these plans on a plotter. The drawing files are kept in the archives on floppy disks.

The photogrammetric documentation of monuments of culture in the NIMC follows an already set program. The first stage of this program provides completing the photogrammetric archives of all the monuments included in the World Heritage List and of those of national significance. Since the plotting of line-drawn plans and the making of photoplans are considerably slow processes they present the second stage of the program. Naturally, other monuments in danger of decay or in need of immediate restoration are incessantly being added.

The first photogrammetric plans we made were of the architectural monuments in Svishtov which were affected by the earthquake in 1977. Those were the St.Trinity cathedral and the Secondary Trade School. After that we started the systematical realization of the photogrammetric documentation of the historical and cultural monuments in Bulgaria.

The temperate climate, the favourable natural conditions and geographical position of our state were decisive prerequisites for it to become a cultural centre for many nationalities.

A great number of architectural monuments from the past - churches, monasteries, fortresses, separate buildings, bridges, tombs, ancient town centres and even historical settlements are preserved on a territory of Bulgaria. They come from the various tribes



and peoples from different epochs. This variety of so many historical monuments different in dimension, type and epoch requires an individual approach to the documentation of each object. Let me briefly introduce you to the documentation of different monuments, to get a notion about our problems and our achievements.

The ancient inhabitants of the Bulgarian lands were the Thracians. The Kasanluk tomb and the Sveshtari tomb date back to that time. When stereophotogrammetric pictures were taken in the Kasanluk tomb great difficulties arose because of the specifically shaped premises. The result of our work is a line-drawn plan of the architecture of the tomb with horizontal at a distance 20 cm, longitudinal and cross sections. The mural paintings are photographed in such a way as to get the orthophotos of the scale 1:2.

The tomb near Sveshtari (Gina's mound) was discovered in 1982. In the beginning of 1983 we completed the first photogrammetric documentation of the interior. As a result plans of the walls of the tomb of the scale 1:5 were plotted and a plan, drawn with horizontals of the scale 1:2, of one of the caryatids was made. Several years later the line-drawn plans of the exterior were added to the documentation. Except for photogrammetric work on this object, the vertical deformations of both the concrete cover and the tomb itself have been observed periodically by precise levelling since 1986.

By the end of the I-st century BC the Roman expansion spreads over the territory of Bulgaria. An evidence for the century-old presence of the Romans are the remains of towns, public buildings, amphitheatres, public baths, necropolises, mosaics and villas. The Roman public baths in Varna were built in the II-nd century AD and functioned by the IV-th century. The photogrammetric documentation was completed in 1979 by the help of a stereocamera C120. The line-drawn plans of the facades are of the scale 1:50 with horizontal profiles along the whole length of the walls and vertical profiles of specific places.

Built about 14 centuries ago the St. Sophia church in our capital was the first big building on which both elevations of the outer and inner walls and longitudinal and cross sections were made by photogrammetric means.

The first object we worked out with foreign specialists was the medieval fortress in Balchic. A Bulgarian-German team worked on the photogrammetric docu-

mentation of the site. A plan of the archeological excavations and elevations of the discovered walls of the scale 1:50 and line-drawn plans of separate details of the scale 1:1 were done by analogical stereoplotting.

Bulgaria was founded in 681, and this is the beginning of a culture which for its 1300 years-long existence has erected various invaluable historical monuments.

The Rila Monastery is the most famous and remarkable architectural and cultural monument of the time of the Bulgarian National Revival. The making of a geodesic and a photogrammetric archives started in 1976 with the creation of a cadastral plan of the monastery and the surrounding area of the scale 1:500. We are about to finish the photogrammetric documentation of the church facades and monastery buildings as the plotted plans are of the scale 1:50. The photography of the mural paintings in the Holy Virgin monastery church is still continuing. We made a large scale geodesic plans of every floor.

From 1396 to 1878 Bulgaria is within the confines of the Ottoman Empire. The most widely spread architectural type of religious buildings of the time are the mosques. The Tombul Mosque in Shumen was built in 1744. Its photogrammetric documentation started in 1984. Line-drawn plans of the facade of the interior and the exterior were drawn of the scale 1:50 with vertical profiles of important places. Geodesic plan was made of the whole architectural complex.

After the Liberation of Bulgaria when Sofia was pointed as a capital the necessity of a palace for prince Bathenberg arose. For about ten years under the guidance of architects and masterhands from Vienna the building of the Palace acquired its present inner and outer architectural appearance. The total photogrammetric documentation of the outer facades was completed in 1980. After that the line-drawn plans of a part of the interior were as well added to the archives. All plans are of the scale 1:50 and the most specific parts - of the scale 1:10. We made geodesic plans of every floor and cross sections of the building.

Section Photogrammetry participated not only in the documentation of historical and architectural monuments in Bulgaria but had as well in conjunction with German colleagues worked out photogrammetric documentation in Germany. The Castle Kriebstain, "The Red saloon" in the City Palace in Weimar, elevations of buildings in Potsdam, etc. are fine exam-

ples of that collaboration.

After the earthquake in Armenia in 1989 as a free help we worked out and delivered to the Armenian designers the photogrammetric plans of the stricken medieval fortress of the princes Kamsarakani, which is situated 70 km away from the capital Erevan. The line-drawn documentation including elevations of the walls of the fortress and the church near it and geodesic plan of the complex were worked out of the scale 1:50. Besides, by means of photogrammetry horizontal and cross sections were plotted on definite places of the fortress.

In June 1968 in Paris ICOMOS held its first colloquium over the application of photography in the architecture. In 1970 the International Committee of Architectural Photogrammetry (CIPA) was founded. In 1988 CIPA held its 11th symposium in Sofia. At this symposium representatives of a number of advanced countries like France, Germany and Great Britain expressed their approval of what we did in the sphere of the photogrammetric documentation. This meant, we have been on the right way, a way we will not discontinue despite the great economic difficulties our country faces.



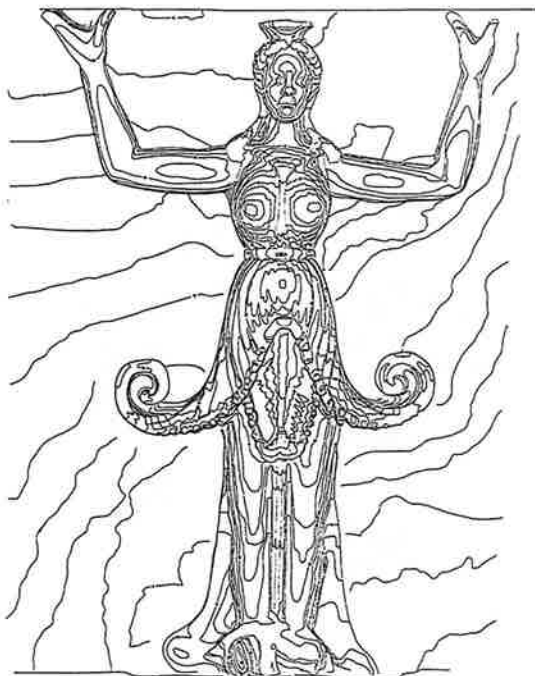


Fig. 1. Thracian tomb near Sveshtari  
Plan with horizontal of one of the caryatids

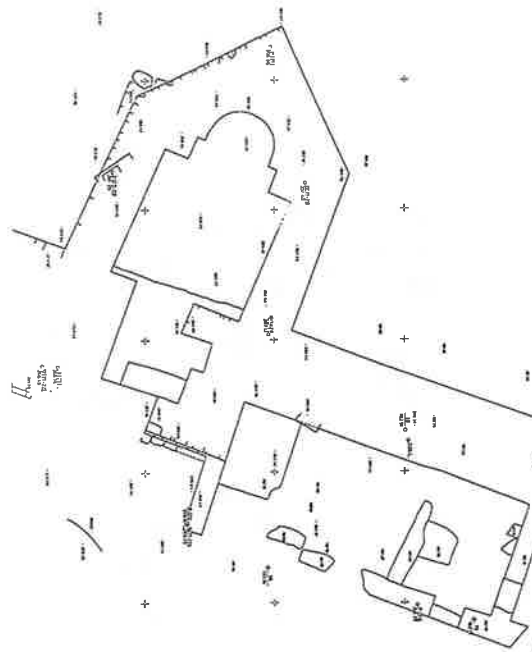


Fig. 2. Medieval fortress in Baltchik. A plan of the archaeological excavations of the discovered walls



Fig. 3. St Sophia Church - cross section

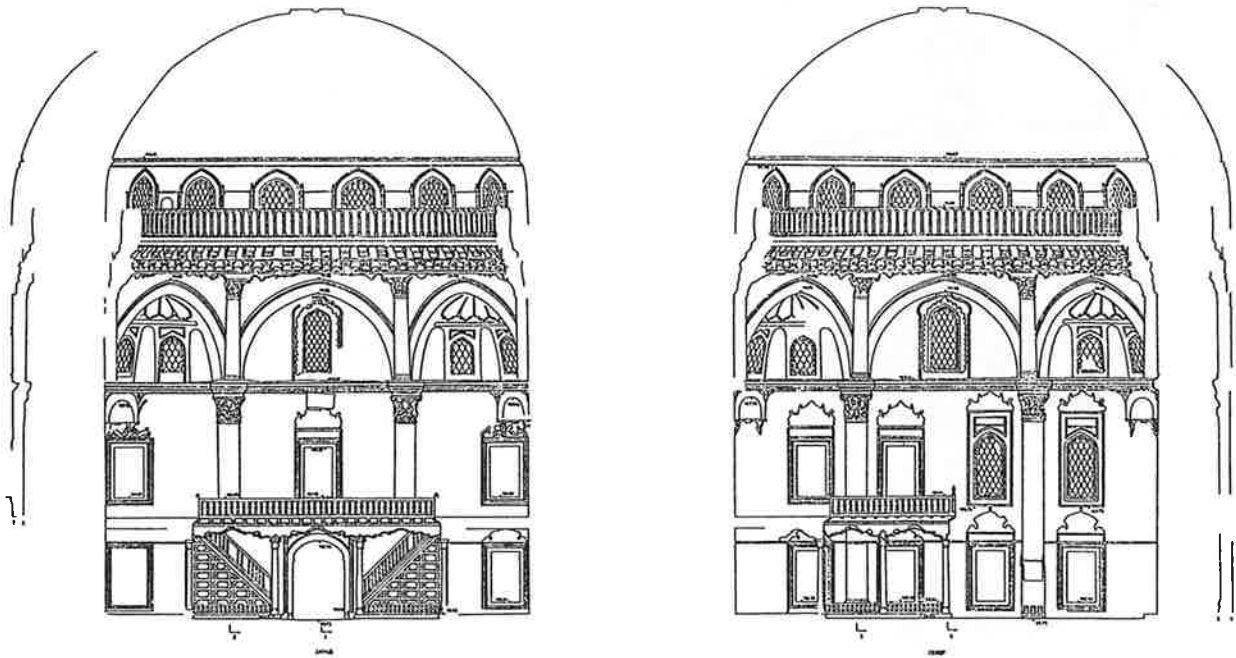


Fig. 4. Tombul mosque - Shumen. Line-drawn plans of the fassades of the interior

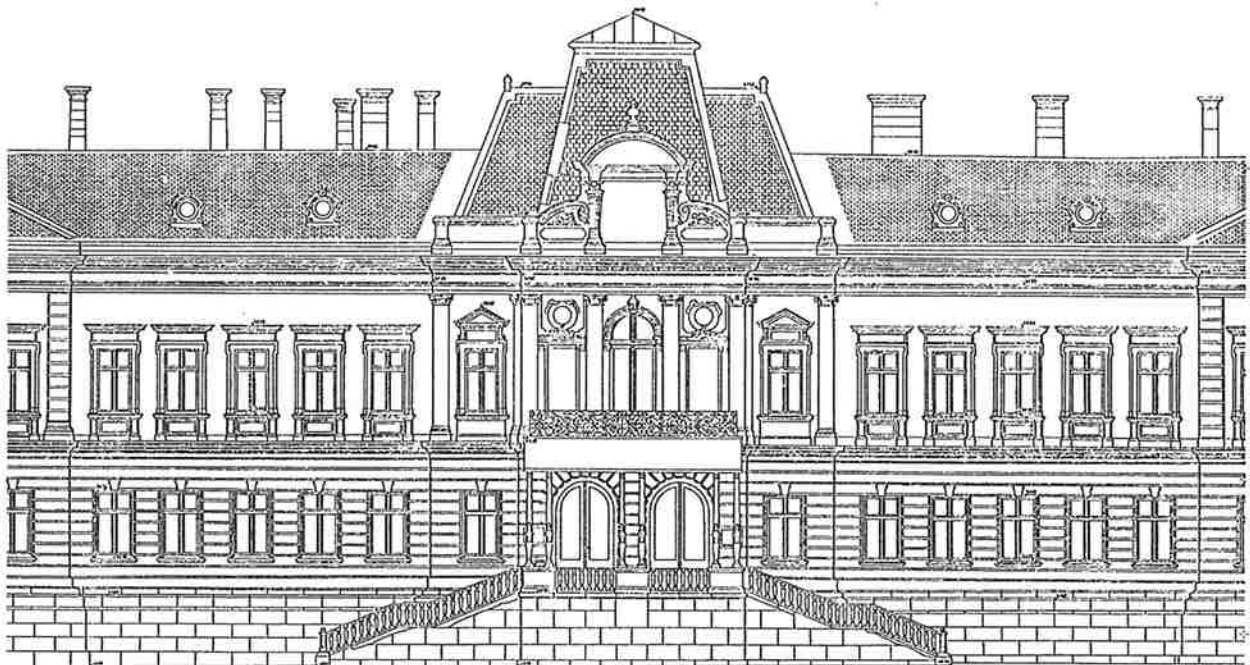


Fig. 5. Prince Batemberg palace in Sofia. Line-drawn plans of a outer fassade

## Passé, présent, et avenir de la place de la Concorde

**Michel Jantzen**

*Président de la Section française de l'ICOMOS, France*

La Place de la Concorde fut inaugurée en 1763. Le projet était dû à l'Architecte Jacques-Ange GABRIEL qui réalisa une synthèse entre plusieurs propositions issues d'un concours pour une place à la gloire de LOUIS XV.

D'autres emplacements parisiens avaient été suggérés mais tous nécessitaient d'importantes démolitions, outre les acquisitions nécessaires. Le roi redoutait l'impopularité d'une telle action. Il fit lui-même don du terrain dans ce qui était alors encore presque la campagne: une plaine sans ordonnance, à l'extrémité du Jardin des Tuileries, bordée au sud par la Seine, au nord par les dernières maisons du faubourg Saint Honoré et la Ville l'Evêque, à l'ouest par les frondaisons d'une futaie qu'éclaircissait en son centre une allée.

GABRIEL releva le défi de créer une place de ville à la campagne. La place est ordonnée selon deux axes: l'axe nord-sud de part et d'autre duquel sont disposées deux façades parfaitement symétriques qui forment le côté nord et le fond de la place, quatre hôtels particuliers d'un côté, le garde meuble royal de l'autre. L'axe est-ouest qui prolonge l'allée centrale du Jardin des Tuileries et emprunte l'avenue des Champs Elysées. C'est sur cet axe que se trouvait implanté au centre, faisant face à l'Est, la statue équestre de LOUIS XV due au sculpteur Edme BOUCHARDON.

Pour structurer un site aussi peu urbain, l'architecte avait créé un terre plein central entouré de fossés secs de sorte que la statue royale se retrouvait dans un espace à sa mesure auquel on accédait par des pontons disposés selon les axes perpendiculaires et diagonaux. La place était dominée par la terrasse des Tuileries et formait elle-même terrasse sur la Seine face au Palais Bourbon. Le pont n'existait pas à l'origine.

A la fin du XVIIIe siècle cette élégante et agreste place LOUIS XV devint brutalement le sanglant Théâtre de la Terreur, baptisée Place de la Révolution. La statue du roi fut renversée, une figure de la liberté en occupa le socle.

La restauration la baptisa Place Louis XVI. Louis PHILIPPE voulut en faire un symbole de réconciliation nationale: elle devint la Place de la Concorde. L'architecte HITTORFF fut chargé de l'aménager.

Entre-temps la ville avait poussé ses faubourgs et commençait à absorber les abords. La promenade de l'ancien régime devint une véritable place de ville. Le programme faisait à la fois référence à l'unité nationale et à la ville de Paris. Les rostres des lampadaires évoquent les armes de la capitale, les fontaines sont consacrées à la navigation fluviale et à la navigation maritime, l'érection de l'obélisque offert au roi par le prince d'Egypte MEHEMET ALI reprend un usage antique. Les huit guérites de pierre situées aux angles et restées sans couronnement reçurent huit statues allégoriques des principales villes périphériques de l'hexagone, orientées selon leur position géographique. La réalisation fut confiée par paire à 4 sculpteurs: CAILLOUETTE pour Nantes et Bordeaux, PETITOT pour Marseille et Lyon, PRADIER pour Strasbourg et Lille, CORTOT pour Rouen et Brest.

La nouvelle place créée par HITTORFF, fut inaugurée en 1840. Les ornements métalliques étaient en fonte de fer peinte, les sols étaient en carreaux d'asphalte, les Statues des Villes en pierre calcaire.

La première altération de cette place, fut dans la seconde moitié du 19e siècle, le comblement des fossés secs nécessité par des ouvrages souterrains complétés ultérieurement par le métro. Les chaussées furent ensuite élargies, l'accroissement de la circulation automobile la transforma enfin en un immense carrefour. Désertée par les piétons, la place vieillit lentement au milieu des gaz d'échappement fort heureusement balayée par les vents violents venus de la vallée de la Seine.

La place de la Concorde est de nos jours le plus important carrefour nord/sud - est/ouest, en bordure de Seine, du centre de Paris.

Le flux des voitures n'a pas effacé l'élégante disposition de ce lieu qui reste l'un des plus remarquables du monde, mais le temps a insidieusement ruiné le décor:

Cette place, qui était à l'origine une promenade hors la ville, se trouve aujourd'hui au centre d'une agglomération de plusieurs millions d'habitants. Elle constitue en quelque sorte le pivot des activités institutionnelles d'une capitale:

Du nord au sud, elle relie le quartier des grandes

activités financières et commerciales établies sur la rive droite de la Seine au quartier des grandes administrations et d'une grande partie du pouvoir politique établies sur la rive gauche. D'Est en ouest, elle est traversée par l'axe principale de la ville qui relie le centre historique de Paris à la gigantesque métropole d'expansion que représente l'ouest parisien.

Cet accaparement progressif de l'espace par l'automobile a conduit les responsables à envisager des palliatifs qui, sans réduire la circulation, permettent aux piétons de retrouver un peu de liberté : en 1986 la Mairie de Paris a réorganisé le plan de circulation avec l'ambition de détourner la circulation sur la périphérie de la place, afin de permettre une traversée plus aisée des chaussées centrales. Dans le même temps, les passages pour piétons ont été pourvus de feux intermédiaires.

Cette initiative a, dans un premier temps, permis d'améliorer un peu la condition des piétons. Ses effets ont depuis été amoindris par l'augmentation constante du trafic.

Bien que l'on pense depuis des années que Paris est à la limite de la saturation automobile, il suffit de constater les dégâts qu'occasionnent, partout dans le décor urbain, les besoins de la circulation pour se convaincre que cette limite est atteinte voire dépassée en bien des points, et en particulier sur la place de la Concorde.

Aujourd'hui des associations se constituent pour encourager la réhabilitation et la restauration de ce haut lieu de l'histoire et de l'art urbain. Il s'en dégage plusieurs tendances et propositions que l'on peut classer en deux grandes catégories: les uns préconisent un luxueux univers pour piétons qui se développerait sous la place et qui permettrait, en même temps qu'un accès sans risques aux points principaux, la visite de vastes et somptueuses salles d'exposition. Les autres militent pour une reconquête de l'espace en surface de la place, également au profit des piétons.

La première proposition est plutôt utopique dans sa conception, mais réaliste dans son constat: elle est l'aveu de l'impuissance à régler un jour de façon satisfaisante le problème de la circulation en surface. Elle entérine la priorité des voitures avec le risque de permettre l'aggravation de cette situation. La seconde est utopique dans son objectif mais logique dans son action, elle refuse de considérer comme inéluctable l'accaparement au profit des voitures de la ville en général, et de cette place en particulier.

Il serait paradoxal d'accepter la renaissance du Jardin des Tuileries et de l'avenue des Champs Elysées en abandonnant la place de la Concorde à son destin autoroutier.

Quelle action pourrait permettre de rendre à ce lieu une dignité à la mesure de Paris?

Dans un premier temps, il est nécessaire de réorganiser les terre-pleins et les chaussées également dégradés pour revenir au dessin de la composition de HITTORFF. Ceci est possible sans gêner la circulation et rendrait les choses moins difficiles aux innombrables visiteurs.

Pour restituer, sur un côté au moins, la forme originelle, il est très souhaitable de dégager le fossé Est. La terrasse des Tuileries retrouverait toute sa signification. A l'emplacement d'un triste parking et d'une étendue d'asphalte, les visiteurs découvriraient la puissante organisation d'une architecture urbaine dont seules les gravures témoignent aujourd'hui.

Sur les trois côtés les équipements souterrains interdisent de revenir à l'état ancien, mais vers l'Est cette entreprise est possible sans trop de difficulté, et c'est à cet endroit que le creusement du fossé serait le plus significatif.

Dans un second temps, une réflexion étendue à toute l'agglomération parisienne devrait permettre à long terme de réduire les flux automobiles.

L'automobile a été pendant près d'un siècle l'un des supports principaux de l'économie, son utilité n'est pas à démontrer: elle correspond à une aspiration, un rêve, un instinct qui en fera toujours en même temps qu'un outil, un objet de convoitise. On constate cependant des remises en question de plus en plus nombreuses de l'usage qui en est fait. Beaucoup s'accordent à penser que le juste équilibre sera atteint par une amélioration réelle des transports en commun. En particulier par la correction des effets d'un urbanisme basé, pendant les trente dernières années, sur l'usage exclusif de la voiture.

De nombreux projets de réseaux routiers souterrains ont également été étudiés.

Dans les deux cas les investissements sont importants, et la décision ne peut être que politique: subir ou infléchir une tendance qui détruit insidieusement la réputation d'une capitale dont l'image est encore celle de la culture universelle.

## RÉSUMÉ

La place de la Concorde, créée par le roi Louis XV et l'architecte Jacques Ange Gabriel, à l'époque dans un espace de semi campagne, selon deux axes (nord sud et est ouest), fut inaugurée en 1763. Par la suite Place de la Révolution, Place Louis XVI, puis de la Concorde, elle fut aménagée, sous Louis Philippe, par l'architecte Hitorff, et reçut alors ses fontaines, ses rostrs, ses statues, ainsi que l'obélisque, cadeau du prince égyptien Méhemet Ali.

Depuis, l'accroissement de la circulation automobile a transformé la place, qui était à l'origine une promenade hors de la ville, en un immense carrefour, le plus important du centre de Paris. Des palliatifs ont parfois été pratiqués pour redonner un peu d'aisance aux piétons: infléchissement de la circulation vers la périphérie de la place, feux intermédiaires au centre, mais sans grands résultats à cause de l'augmentation constante du trafic.

Actuellement les réflexions et propositions visent soit à créer des espaces piétonniers souterrains, de luxe, avec accès aux points principaux en surface, soit à une restitution de la place aux piétons. Mais toutes ces solutions seraient difficiles à mettre en oeuvre.

En tout état de cause il serait souhaitable de revenir à la composition de Hitorff, ce qui, sans gêner la circulation, faciliterait les choses aux visiteurs, puis, à long terme, d'envisager des solutions dans le cadre d'une réflexion étendue à toute l'agglomération parisienne (beaucoup préconisent une amélioration réelle des transports en commun).

## THE PAST, PRESENT AND FUTURE OF THE PLACE DE LA CONCORDE

**Michel Jantzen**

*Chairman of the French Section of ICOMOS*

### SUMMARY

Inaugurated in 1763, the Place de la Concorde in Paris was built under the impetus of Louis XV by the architect Jacques Ange Gabriel upon a site near open fields at the intersection of two axes: one running north to south and the other east to west. It was subsequently renamed Place de la Révolution, Place Louis XVI and once again Place de la Concorde. Under Louis Philippe it was decorated by the architect Hitorff with the fountains, rostra, statues we know today as well as the obelisk, a gift from the Egyptian prince Mehemet Ali.

In recent times car traffic has transformed this once bucolic promenade into a huge intersection, in fact the largest in central Paris. Palliative measures have been taken from time to time in order to bring relief to pedestrians: re-routing traffic to the periphery of the square, intermediate traffic lights in its center, to little avail given the constant rise in traffic.

Current thinking and proposals envisage either the creation of luxurious underground pedestrian areas with numerous points of access to surface level or simply to return the square to pedestrians. All of these solutions would be difficult to implement.

In any event we would be well-advised first to return to Hitorff's design, in no way hindering traffic but at the same time making things easier for visitors, before over the long term looking for broad solutions encompassing the entire city of Paris, many of which call for real improvement in public transport.

## Population growth and rock art conservation in Malawi

Yusuf M. Juwayeyi

Malawi

### ABSTRACT

Uncontrolled population growth is a major world problem and a threat to the economic progress of the developing countries. Its negative effects on the economic and social sector however, are often discussed in relation to the natural heritage only. Very rarely does one find documentation that relates such negative effects to the cultural heritage. This problem is perhaps more conspicuous in the developing countries of the world and especially in Sub Saharan Africa than anywhere else. For several reasons the problem is particularly very acute in Malawi. First, the country is very small in relation to her population. Secondly, Malawi has very high birth and illiteracy rates and thirdly, her predominantly underdeveloped agricultural based economy makes her one of the poorest countries on the continent. In the recent past however, it has become clear among researchers in the cultural field that the problem requires some immediate attention. Unless various Governments and conservation institutions in the region adopt some deliberate and appropriate conservation measures, archaeological sites, particularly Iron Age sites and paintings at rock art sites are in great danger of damage or total disappearance all together. This paper discusses this problem in relation to rock art in Malawi. It also provides suggestions on how rock art conservation in such situations may be carried out.

### THE PHYSICAL ENVIRONMENT

Malawi is a long narrow country in southeast Africa. It stretches for nearly 885 kilometres from north to south. It is however, only 160 km at its widest point. Malawi has common borders with Zambia, Mozambique and Tanzania. It is 118,000 square kilometres in area of which about 25% is water. The land area is only 94,276 square kilometres.

Malawi is within the great rift valley of East Africa. The rift valley itself is the most conspicuous topographic feature of east Africa. It stretches in a rather discontinuous fashion from the Palestine area through the entire length of eastern Africa to the Zambezi river. In some parts of the valley are several lakes whose most common feature is elongation and great depth. Lake Malawi is one such lake. It extends from Malawi's northern frontier to as far south as Mangochi, a distance of nearly 360 miles. It is the

third largest lake in Africa. The Shire river, lake Malawi's only outlet, follows the line of rift to the Zambezi river. All other rivers flow either into lake Malawi or the Shire river. Malawi also has small basin lakes located outside the rift valley.

Besides abundant water, Malawi has other features that have always attracted migrants and settlers. They include high lands with many mountains, plateaus and fertile valleys. The elevation has gradations within short distances. The altitude rises from only 46 metres above sea level in the lower Shire valley for instance to over 1000 metres on the Shire highlands; less than 50 kilometres away. Malawi's high altitude moderates the temperature normally expected in tropical latitudes. The rainfall is also adequate. It lasts six months from November to April. No part of the country receives less than 82 cm. of rain annually. There are therefore no extremely dry places in Malawi. The rainfall is adequate for dry farming (Lineham, 1972: 26; Agnew, 1992: 33). These features support a natural vegetation cover dominated by *Brachystegia globiflora*. Much of the vegetation is nearly depleted now. In the past however, that very physical environment supported an abundant wild life that provided sufficient resources to both animals and humans.

### THE HUMAN ENVIRONMENT

Malawi's environment and geographical position have always attracted migrants and settlers. When the Bantu people migrated into southern Africa during the Iron Age period, a route passing through Malawi was one of the major routes taken. During Malawi's pre-colonial period, several ethnic groups also moved into Malawi. The Chewa were the earliest. They represent the final phase of Bantu migrations into the country. They arrived in small groups over a period of time from about the 12th century AD. Eventually, they built a large empire. After the Chewa, no other large migrations moved into Malawi until the 19th century. First were the Yao who occupied the southern end of lake Malawi and the Shire Highlands from about the early 19th century. Next were the Ngoni. They fled from the Chaka wars in south Africa. In the 1840s, Large groups of them settled in northern Malawi among earlier Tumbuka settlers and among the Chewa in central Malawi. Finally, the Lomwe moved from Mozambique at the end of the century and settled on the Shire highlands in southern Malawi.

The descendants of all these people have created the most densely populated country in southern Africa. The latest census results are those of 1987. Malawi then had a population of 7,988,507 and a population density of 84.73 persons per square kilometre. During the past nine years the population is believed to have grown by at least 25% to over 10 million people or over 106 persons per square kilometre. This compares very unfavourably with population densities of all the southern African states. In this region, the population density ranges from less than five persons per square kilometre for Botswana to less than 70 persons for Lesotho.

Malawi's high population density has been a source of great concern to both the Government and to donor countries that provide economic aid to Malawi. It has also been a source of great concern to environmentalists, but only in relation to issues like poverty, deforestation, soil erosion and their effect on both humans and wild life. The negative effect of high population on any aspect of cultural heritage including rock art is hardly ever mentioned.

#### BRIEF SUMMARY OF ROCK ART IN MALAWI

The bulk of Malawi's rock art consists of paintings only. Other types of rock art such as rock engravings are not common. Most of the sites containing paintings are rock shelters. These are large boulders which due to factors such as tectonic movements or weathering either tilted or split in two, or exfoliated forming sheltered spaces. Some sheltered spaces are well-protected both from rain and running water. Many paintings have also been found on boulders that are not sheltered at all. Such unsheltered boulders are not as extensively painted as the well-sheltered ones.

In Malawi, rock art sites are classified as red painted or white painted depending on the predominant colour of the paintings at each particular site. A count of the sites has shown that red painted sites outnumber white painted sites by a very wide margin. Although the distribution of boulders dictated site location, and by that giving an impression of randomness, red painted sites do cluster at lower altitudes of hills. Often, they are in fairly accessible areas and not far from water sources such as streams (Juwayeyi & Phiri, 1992: 54). Although none of the paintings have been absolutely dated, the red paintings consistently underlie the white paintings whenever the two appear on the same rock face. The red paintings are therefore the older of the two.

Except for a very few realistic figures, the red Paintings are schematic in style depicting delicately executed geometric designs. This was done in various forms including parallel and wavy lines, rayed or concentric circles, patterned rectangles, unfilled ovals, inverted U-shaped symbols, herring bone patterns, rows of dots or loops, long zigzag lines, ladder designs, vulvar and phallic designs and others (fig. 1a). Only rarely were the lines arranged in a way that suggests a recognisable shape of a human being or an animal. One such figure is found at Mphunzi site 5. At that site, the largest single motif ever recorded from schematic art in Malawi was painted. It is a very tall drawing of a giraffe measuring some 3.52m in height (Juwayeyi 1991). Giraffes however, are now extinct within the borders of Malawi. At other sites figures representing hyenas are also recognisable. Hyenas are popular in Malawi's folk tales.

Research in the adjacent areas of Zambia and Mozambique has confirmed the existence of red paintings similar to those of Malawi. This reflects the homogeneity of the painters. It strongly suggests that the origins of this rock art had a homogeneous base in this area.

The white paintings on the other hand are not as widely distributed as the red paintings. Based on style, they have been classified into three groups. The oldest style is a schematic one. White paintings in this style are however, not common. Often, they are found in association with red paintings. The second style depicts mythological anthropomorphic and zoomorphic figures (fig 1b). Most of them are depicted spreadeagled and cannot be recognised. They often have tails and limbs including feet with either three or four toes. A few of them however, are not spreadeagled and are therefore easily recognisable. These include snake figures, lizards and a few others. The last group depicts rough realistic paintings of animals and humans. At one site, modern objects such as an oxcart and a car are also depicted. The paintings in this group reflect the ideas, beliefs and traditions of the Nyau secret society of the Chewa. Some figures resemble the costumes that dancers of this secret society wear at performances so closely so that their origins become obvious. The costumes always include figures in the likeness of animals. These paintings are still done to day.

It is not the intention of this paper to go into a discussion of the interpretation of these paintings. They are now however, recognised as a very important aspect of Malawi's cultural heritage. Therefore, they must be



preserved at all costs.

#### POPULATION DENSITIES IN MALAWI'S MAJOR ROCK ART AREAS

Although rock art sites are distributed throughout the country, there are five areas that contain over 70% of all rock art sites known in Malawi. They are the Chongoni-Mphunzi area in Dedza district, the Mikolongwe area in Thyolo district, the Malowa area in Chiradzulo district, the Mwanza-Mneno area in Mwanza district and on some parts of the Nyika plateau. Of all these areas, the Chongoni-Mphunzi area contains the largest amount of both red and white painted sites.

All the rock art areas are characterised by hills or mountain ranges that have given rise to boulders suitable for painting. The areas are also well drained. Land below the hills and mountains is often fertile. Temperatures are generally moderate even in the low lying areas. In the prehistoric past, natural resources in such areas must have been plentiful enough to attract the people who made the paintings. To day the areas have continued to attract people. Except the Nyika plateau, much of which is a protected National Park, the rest of the rock art areas are within some of the most densely populated districts in the country. The 1987 national census results show that Chiradzulo district had a population density of 275 persons per square kilometre; Thyolo district had 25; Dedza district had 114 and Mwanza district had 53 persons per square kilometre. It must be pointed out that none of these districts have cities or large towns in them. The entire population is that of rural village people.

As a poor developing country, modern amenities such as electricity and piped water are available to less than 5% of the entire population. Almost all such people are in towns and cities. The rest of the people do not have such amenities. Their life is dependent solely on the natural resources from the land. This results in over use of natural forests for fuel and house construction and of springs or rivers for water. Chiradzulo and Thyolo district for instance no longer have any large natural forests. The only forested patches are those at human burial sites. Trees have been wantonly felled down for domestic use and to clear land for farming. Cultivation of land in these two districts is so extensive that even hill tops are cultivated and planted with food crops. Farm ridges are made around every rock boulder stopping right on the drip line in case of rock shelters. The only reason the boulders still exist is that the people do not yet have

the means to remove them. Naturally, this way of life has resulted in extensive land degradation as people become reluctant to plant trees preferring food crops instead. A similar trend is also emerging in areas once considered thinly populated.

The near disappearance of the natural vegetation has led people to use any convenient natural object for shelter. In the rock art areas, the most commonly occurring natural shelters are rock shelters. Both humans and the few surviving animals such as hares, rock hyraxes and small antelopes use them. The animals to sleep or to hide in and the humans to carry out a wide range of activities in them. The activities include the making of various household items such as baskets, pots and hoe or axe handles. Cooking of mid day meals and trapping of small animals is also done. Rock shelters are also used as hideouts for secret activities such as initiation ceremonies for young people. In the Chongoni-Mphunzi area, rock shelters are also extensively used by the Nyau secret Society.

#### PRESENT CONSERVATION EFFORTS

Conservation of rock art in Malawi cannot succeed without recognizing the fact that much of the art is located in very densely populated rural areas. The inhabitants of the areas are both illiterate and very poor. Past efforts to protect sites ignored these factors and they failed. The most common method of site protection at the time was wire fencing the sites to prevent the villagers from using them. People responded simply by removing the wire fences.

The Malawi Department of Antiquities has now embarked on a rock art conservation programme that involves the local people. Since in some cases up to 70% of the people in the rock art areas are illiterate, written literature cannot work. The Department therefore carries out a civic education programme based on oral information. Staff of the Department convenes special village meetings. Origins and the history of the paintings are explained to the people. Reasons why the sites and the paintings should be preserved are mentioned. The importance of the paintings to the education of their children is also emphasized. The people are then persuaded to leave the painted rock shelters alone. Schools are also targeted by the Department. While the elders destroy sites by working or trapping animals or cooking their mid day meals in them, school pupils are responsible for the graffiti and other forms of rock art defacement. Special lectures are therefore given to school pupils.

Emphasis is made on being a good citizen and on the importance of the paintings to the education system and to knowledge. Besides civic education and lectures, afforestation of open lands in some parts of the Dedza area has rescued some sites from further damage. Afforestation is done by the Department of forestry. Further, that department has legislation that now protects those forested areas that have so far survived deforestation. Rock art sites in those areas are safer than those outside them. Unfortunately however, given Malawi's dense population, afforestation might never become a common activity.

The Department has also employed Rock Art guides to areas of high rock art concentration. The aim is to encourage Malawians from the urban areas and tourists to go on a guided tour of sites. The expectation is that the villagers will see the economic benefit of rock art to their local areas and by that willingly help in rock art conservation. However, in situations where the Department believes the programme will fail, it resorts to simply tracing the surviving paintings.

#### CONCLUSION

Malawi has one of the highest population densities in Africa. There is, as a result unprecedented deforestation and land degradation. Many open and rock shelter sites have been damaged in the process. Conventional methods of protecting rock art sites have failed because people have not appreciated them. To ensure success in rock art conservation, the Malawi Department of Antiquities has resorted to a civic education program. It involves talking directly to the largely illiterate village people and to school pupils. Afforestation and legislation to protect the few surviving forested areas have also protected sites within the affected areas.

#### REFERENCES

- Agnew, S. 1972. Environment and History: the Malawian setting. In Pachai, B. (ed) *Malawi in Maps*. Longman. London: 28-48.
- Juwayeyi, Y.M. 1990. Re-examination of the 'Mantis' figures at site 5 on Mphunzi hill, Malawi. In *Pictogram*, 4, no. 1. 7 -10.
- Juwayeyi, Y.M. and M. Zalinga Phiri. 1992. The state of rock art research in Malawi. In *Occasional Papers of the Malawi Department of Antiquities*. 1, 53 - 66.
- Lindgren, N.E. & Schoffeleers, J.M. *Rock art and Nyau symbolism in Malawi*. Department of Antiquities, Pub. no 3. Zomba.

#### SUMMARY

Malawi is a small country with a land area of only 94,276 square kilometres. It is in the great rift valley of east Africa. Within the valley is lake Malawi. With a length of 360 miles, Lake Malawi and the rift valley are Malawi's most conspicuous topographic features.

Malawi has physical and climatic features that migrating groups of people have found attractive. They include mountains, highlands and fertile valleys. Further, Malawi has striking elevation gradations at short distances. The range in elevation for instance is from 46 metres above sea level in the lower Shire valley to over 1000 metres on the Shire highlands. This is a distance of less than 50 kilometres. The country also has good drainage with several small lakes and many rivers. Climate and rainfall are excellent so that the country has no extremely dry places. Dry farming is carried out nearly all over the country. The consequence of such a favourable physical environment is that it encourages settlements that in turn increases the population. Malawi now has one of the highest population densities in Africa with over 106 persons per square kilometre. Existing amenities and the basic infrastructure however, are insufficient for a high population. Over 95% of the people depend on wood for fuel and construction of buildings. That has resulted in deforestation and land degradation. In the process archaeological sites including rock art sites have been destroyed or greatly endangered.

The art itself was done either in red or in white paint. The sites are therefore grouped into red or white painted sites. Nearly all the red paintings are schematic or geometric in style featuring wavy lines, circles, rectangles ladder designs and others. Collectively, they are older than the white paintings that feature largely mythological spread-eagled and realistic figures of animals and humans. Deforestation, land degradation and traditional farming methods have endangered many sites and caused problems to site protection and conservation of rock paintings. People have farmed literary all the plains and valleys as well as on the hills where most painted rock shelters are found. The shelters have in the process been used for domestic chores leading to defacement of the paintings. Conventional methods of protecting the sites failed. All efforts have now been placed on civic education, afforestation and protection of existing forested areas. People need to understand the importance and uniqueness of the art in the hope that such understanding will lead to a general appreciation of their cultural heritage. Only then will it be possible to carry out adequate site protection and rock art conservation measures.



Fig.1. Zoomorphic figures in white paint.



Fig. 2. Red schematic paintings

## **The Venice Pavilion of Alvar Aalto: Problems in the Conservation of Modern Architecture**

**Panu Kaila**

*Professor, University of Oulu, Finland*

### **THE BUILDING OF THE PAVILION**

The Finnish Pavilion for the biennale of Venice was built in 1956 thanks to Ms Maire Gullichsen, the chair of the Contemporary Arts Society. She raised the funds necessary not only for participation, but also for a building, as she thought that only a pavilion of its own would put Finland on the map of the famous Biennale. Hers was the idea to make a transportable wooden "tent", built of ready-made elements from the Ahlstrom Company for forestry workers huts. She asked her friend Alvar Aalto to be the architect, and Aalto "with some amusement accepted the invitation to design the smallest pavilion in the world, as well as the smallest building he had ever constructed". By then it was the end of February, and the pavilion was to be erected by mid May. At that time, Aalto was very busy with several large design projects on his hands.

Aalto thought of building something that would be "a combination of the Good Soldier Svejk's field altar, a Lapp tent and Palazzo Pazzi". It was known already that Finland would join the common Nordic Pavilion and thus there was no need for a permanent Finnish pavilion in Venice. In his specification Aalto wrote that his small wooden hut could be used afterwards for various exhibitions in the Mediterranean region, and be stored inside when it was not in use. "The pavilion is a totally non-permanent structure that can be dismantled and stored, or if necessary moved elsewhere between exhibitions." This idea has lived as a legend ever since, although the light pillar foundation of the first sketches was changed into a solid concrete floor slab by the final drawings. Also, when the structure was erected the wooden elements were bolted together in a way which didn't allow easy dismantling.

Another theme of the pavilion was the three great white triangles on the facades. Aalto brought forward functional arguments for them: they support and bind the light-weight construction. "The concept is one of large white triangles holding together the mountable wall structure like string round a parcel." In fact, the crucial metal piece that bonded two triangles together was left off, and these triangles were not supporting but loading the construction instead. Alvar Aalto and his newly-wed wife and colleague Elissa were present when the pavilion was erected and inaugurated in Venice.

### **THE TIME OF DECAY AND THE RECONSTRUCTION**

After 1956 the maintenance of the pavilion was neglected and its facades were badly damaged over the next 20 years. The pavilion was no more used by Finland, but by Argentina, Portugal and Iceland. Even the ownership was uncertain. In 1976 the pavilion with its ruined facades was rescued through restoration with Biennale funds and with architect Fredrik Fogh as designer. Again, the restoration had to be realized very fast, within only forty days. However, some of the original details were changed to make them better, some were changed for other reasons.

After this, the maintenance seems to have been less efficient again. The triangles were painted with a hard, thick anti-fire paint, which trapped moisture inside the wood. As the pavilion was repaired for the consecutive biennales, some rotten wood was removed and replaced by gypsum. In 1992 the Finnish Museum of Architecture decided to finance a new restoration of the pavilion and I was invited to plan it. The investigation of the building showed that the triangles were totally rotten in large areas and the wall panels were damaged from below. As these were not original, but dated from the restoration of 1976, it was decided to rebuild the facades once again.

### **THE PROBLEMS OF THE RESTORATION**

The restoration for the Biennale of 1993 was planned by myself, consulting with architect Elissa Aalto. From the side of the owner, the Finnish Museum of Architecture, which made the final decisions, intendant Timo Keinonen was an important member of the planning team. In Venice, architect Emanuele Armani acted as the link with the authorities for building permission and other formalities. Erkki Hiipakka was the master carpenter of the site, and he also provided all timber from Finland. The Italian master builder was Corrado Pedrocchi. The practical work was realized to a great extent by students of architecture on a course, planned and organized by myself. Different details and materials were studied in Venice and in our Laboratory of Building Anatomy and Pathology in Tampere University of Technology. The reports will be published in English.

Many interesting problems were met. What is the value of original drawings in the restoration, compared with how the building was really constructed? What to do with the missing but important link between the two triangles? If an original material is not durable enough, should we still use the same for the sake of authenticity? How to make a wooden facade durable enough for the humid climate of Venice? This project revealed many problems typical in the restoration of modern architecture.

The most important interventions were related to the wall panels, the triangles, the entrance and the roof.

#### THE WALL PANELS

In the original drawings each wall panel has a facade of 20 boards of pine, rebated, with open joints. In early photographs we can see that when the pavilion was built the amount was only 14 - thus the boards were considerably wider and the looks somewhat cooler. Did these boards have rebated or tongued and grooved joints? We do not know. In the restoration of 1976 the number of the boards was still 14 but larch was used instead of pine and the joints were tongued and grooved. Larch, as it usually grows very fast and with large annual rings, is generally less durable than pine, but as architect Fogh wrote in his report, "the fine Finnish pine was not available at such short notice."

In 1993 I planned to use 14 boards per panel with rebated joints as in the original drawings. Also, I thought to leave some of the better panels on the south gable unchanged, as a memory of the restoration of 1976. However, when in Venice we found out that the new boards were smaller - by mistake not only their profile but also their width was taken from Aalto's drawing. There was no possibility to change them any more, so it was best to reconstruct the facades using the original drawings as a rule. As the boards were so much smaller, we couldn't leave some panels unchanged. However, when these new facade boards were nailed on the wall panels, although they were of the original width, they seemed to be too tightly close to each other and did not allow the necessary allowance for expansion. So we decided to use only 19 boards for each panel. This is one of the details in our restoration which can be discussed. On the other hand, maybe the tightness of the boards was one reason for the early decay of the original facade - from photos which show the situation before 1976 we see that the boards are bulging out due to swelling in many places.

The larch boards of 1976 were badly damaged on some parts of the attic and on the lower parts of the walls, especially on the northern facade facing luxuriant vegetation. We analysed the insect damage and found the wood boring weevils of *Cossonus*-family to be guilty of the destruction. This insect however consumes only damp wood, so that the real troublemaker was the high moisture content of the wood. The paint system which was used 1976 was at least partially responsible for the dampness in wood. Then how to prevent our facade from decaying at similar speed? Heart wood of pine would be more durable, but would add considerably the costs. Also, heart wood ought to be painted only next year, to allow some time for resinous components to evaporate from the surface. In our case, it was absolutely necessary to paint the pavilion for the biennale which was opening a month later. So we ended up deciding to use CCA-impregnated pine timber for the facade boards.

Between the panels there were lapping lists of aluminium. The profile of the lists had also been changed in 1976, and we brought from Finland new ones made true to Aalto's original design. The detail drawing showed that the lists were not long enough to reach the whole height of the panel, but that there were two pieces, the higher part lapping one centimetre on the lower one, which was reaching one centimetre below the wall panel. In old photos we saw that when the pavilion was built, these lists reached more than one centimetre below the panels. In the restored state from 1976, the lists were of one piece and were not overhanging. It is most likely that the original lists were destroyed by the demolition of the weather boarding. The building site gave us a lesson: when the joint between the two parts was done as designed, one lapping on the other, it became evident that the 1,5 mm aluminium was too thick to make a nice joint but was bending outwards. The only way to cure that was to make a head joint instead of a lapping one, and to move the lower part downwards. In this way we reached exactly the same effect of the lists hanging two centimetres lower than the panel board as in the old photos - the builders of 1956 must have met the same problem and solved it in the same way. The authentic mistake reproduced in an authentic way, by mistake!

Only the weather boarding of the walls was renewed. The frames are original and in good condition, as well as the diagonal boarding inside the walls. In these parts the species of wood is pine and the nails Finnish square wire nails - all timber changed in 1976 has round Italian wire nails.

### THE TRIANGLES

The large white triangles of laminated wood were reconstructed in 1976. One piece of the original triangles was saved then and used as a table in the pavilion - this table disappeared mysteriously during our work. Luckily we had measured and photographed it, and found that the joints inside the laminated wood were reinforced with lists of plywood, as Aalto had designed. In 1976, the lamination was made in another manner. Instead of pine larch was used, and with such wide annual rings that before the microscopical analysis we suspected it to be poplar! Only parts under the eaves were protected, in other areas the timber was in a terrible state. The wood had been painted with a thick hard coat with inevitable cracks along the joints. The measured moisture content was about 35% in the lower part, and it was literally possible to push a finger through the wood!

On the triangles there is a row of round bulbs. We found that some of the semi-globes which should cover the bolts on the triangles were fake - they were placed at even intervals to look nice and not necessarily on the bolts. Thus some of the bolts were only sunk and hidden on the bare surface, while some had the globes on them. This is again a typical solution of Aalto - the end justifies the means. Fogh wrote that the globes were reproduced in Milan in 1976, but we found that some of them were a little different from the others and were obviously original. Maybe most of the globes were destroyed in the demolition of 1976, but some had survived. We removed them all carefully and reused them.

The new triangles were made in Finland of heartwood of pine, transported to Venice in pieces and put together on the site. We had no machinery but lifted them to their place by sheer manpower - one triangle weighs about 700 kgs. I mentioned above that Aalto designed specific metal parts to join together the triangles in the corners. These were painted black to be clearly seen against the white triangles. But for some reason only one of them was actually used; the other was never there. I suppose that it was so difficult to place the heavy triangles exactly in the right position that the workers just left one joint open and threw the metal piece away. We also had to fight a lot to get this joint properly done. After the restoration of 1976 there was also only one metal part left, but this was cut smaller so that it was not visible but hiding behind the corner of the triangle; moreover it was painted white to camouflage it perfectly. Aalto's idea of visible irons which put the emphasis on the joints was totally lost.

Now there was the question: should we add this detail or not? Also in this case, after consulting with Elissa Aalto and in spite of strong opposition by some students I decided to follow the original drawings. Alvar Aalto had written himself that the triangles were there to reinforce the system; for him every form should have a function - or at least should look like having one. I suppose that Aalto never noticed this minute missing detail, but had he done so he surely would have wanted to correct it to hide the fact that the triangles were only a decor with no real function.

### THE ENTRANCE

The original door had two symmetric wings of massive mahogany and it was of natural brown colour. In 1976, it was changed into an asymmetric one of larch which was panelled and painted blue as the facade. This was a very striking change. Also, the door started to decay, and its lower part was lapped by a horizontal board. In 1993, instead of doing some more lapping, the whole door was replaced by a new one of massive mahogany, which was made in Venice as it was cheaper to do so than to transport it from Finland. As the Venetian carpenter was provided with a copy of Aalto's original drawing he suggested strengthening it by invisible bracing, which was accepted. The door was treated with teak-oil (whale oil).

The slab of carrara-marbler at the entrance was replaced in 1976 by three long slates of pietra d'istria-stone, with texts commemorating Aalto and Fogh. The new entrance was now designed with square slates according to Aalto's drawing. To save money the existing pietra d'istria slates were just cut smaller - the piece with the text was deposited inside. In the backyard, the white solid stone benches from 1976 were moved farther away and the fountain of the same date which had also watered and ruined the wooden wall behind it was removed. The pavement of the backyard was laid again with square pieces of stone instead the longer ones from 1976.

Originally the pavilion was standing directly on white sand - in 1976 a drainage system was constructed with a planted green strip along the wall and with ugly bricks sticking from the ground between the sand and the green. This plantation totally destroyed the looks of the pavilion as a light temporary construction on a field of sand. All vegetation as well as the bricks were removed and the white sand yard restored.

### THE PAINTING

When the facade was reconstructed in 1976 "it was

not possible to reproduce the original colours", as Fogh wrote. We do not know why. As no sample of the original boards was left, we could not analyse the pigments either. Anyway, the pavilion has always been dark blue, and we just supposed that Aalto used Prussian blue, which was popular among Finnish architects from the 1920's to the 1950's. As a surprise Elissa Aalto found some colour slides which she had taken 1956! There we could see that the attic part of the pavilion was not blue but grey - also this detail was lost in 1976, if not earlier.

In Finland we have a long collaboration with paint factory Uulatuote Ltd specialized in traditional paints. At first the director denied us his paint as he heard that we were to paint CCA-treated wood. However I was able to persuade him to deliver his paint, as I believe that if the treatment is properly done with a final vacuum and the timber is not worked afterwards the linseed oil paint will not flake off. With this paint I ventured to paint also the heart wood of the triangles without ageing it. This can be considered as a test project as well. So we brought from Finland this traditional linseed oil paint, made of pressed and boiled Belgian linseed oil and not of modern modified oil, and with no solvents whatsoever. In this special case the pigment was lead white, as in 1956. The white triangles were primed with this paint diluted with some additional linseed oil (no solvents) and then painted once over, as the time was too short to paint them over twice.

The genuine Prussian blue is hard to find today, but in Venice there is a superb paint shop in Calle Lunga di San Barnaba. I had analyzed their Prussian blue in Finland and it was genuine. The paint was mixed on the site. The grey colour was pigmented mainly with lamp black - this is well available as it is still used for printing ink. Also in this case it was possible only to prime and paint over once. I visited the pavilion in March 1996 and at least after these three years all the painted surfaces are in excellent condition.

#### THE ROOF

The pavilion has always had a felt roof. We were hoping to find some rests of the original felt under the recent ones, but it was a vain hope. The first layers were analyzed in Finland in a laboratory of a felt roofing factory and it was certainly a material never used in Finland. Later it came out that the boarding under the felt was larch - thus it also derives only from 1976.

When the roof was restored in 1976 the eaves were enlarged, to provide better protection for the walls. However, this was a very important visual change: the

elegance of the eaves was lost. Now the short eaves of the original drawings were reconstructed again, with the triangular lists for waterdrops below. The leaking felt roofing was at first only patched, as time was too short, and totally renewed only in 1994.

#### THE CRITICS

A building is a product of different phases: the planning, the building, the planning of the restorations, the restorations. All this has affected to the monument, which we have now in our hands as material reality, and which we should now restore once again. In case the of modern architecture, there are many features that differ from the restoration of old historic monuments. In their will to create a new and better world the modernists often used new materials and new solutions which did not have the test of the centuries behind them. It was often experimental building with obvious failures. Should we repeat the failures? Should we follow the advice of the old Confucius: "After a mistake do not correct; it's an authentic mistake."

In this case, a perfect set of architects original drawings was available, from the first sketches to the final plan, from the site plan to the details. However, the plans cannot usually be realized exactly as they are, several modifications will take place during the erection. As to these changes, there were photographs showing not only the newly built pavilion but also some taken during its erection, black and white as well as colour slides. Even the architect, Elissa Aalto, who was in fact in charge of the works when the pavilion was built could still be consulted. The pavilion had met many smaller interventions of maintenance and one major restoration, which was published. However, we had no samples of the original removed parts left.

The interventions during a restoration take place for three architectural motives. First, there can be damages in the structures which need to be repaired to restore the *firmitas* of the building. Secondly, changes in the function may need interventions to restore the *utilitas*. Thirdly, some changes in the looks of the building may be wanted to restore its *venustas*. These can be the removal of ugly later additions, the reconstruction of demolished parts or the modernizing of a building to match our taste. In addition to these basic needs to restore the architectural value of a building often also a need to restore its historic value is set forth. This is more hypothetical than real. Everything that has taken place in the past is the *historia*, and all demolitions and terrible additions are part of the real history. So any change will reduce its historic value, not increase it. In fact, it is literally impossible to increase



the historic value of a building by restoration. That value either remains as it is or decreases through our action. But once realized also our intervention will be a part of the history of the building, and the next generation will have no better right to remove it than we have now to remove the work of our predecessors.

In the case of Aalto's pavilion, the building was badly damaged and there was an obvious need to restore its *firmitas*. This was the reason why the work was done; without the damage there would not have been any restoration. The function of the pavilion has never changed, only electricity is a later addition. Thus there was no need for any action for the *utilitas*. But as the *firmitas* provided the justification for restoration, so the *venustas* provided the solution for its method. Then how did we deal with the *historia*? I must confess that we did not pay much honour to the previous restoration of 1976. Alvar Aalto, his work and his design, was the overruling commander of our restoration. Every piece of material which dated from 1956 was left, but many of the later changes were removed, obviously losing a section of the *historia*. It is true that these parts were damaged, but had they been from 1956 we would have sought methods to cure the damage by smaller interventions, like by lapping only the damaged parts instead of changing them totally. In our reconstruction we decided that the *venustas* of Aalto's plan was much above that of the restoration of 1976, so when the damaged parts were reconstructed the original design of Aalto served as a model. For us this *venustas* also justified the sacrifice of some *historia*.

The restoration is open for discussion. The discussion is important. That's why I have tried to report the things as they happened, frankly and leaving out the usual gilding. Some values were gained and some were lost. The discussion cannot change things that have been done, but it can affect the future restorations.

The quotations in this paper are from: Keinänen, Timo (ed.), *Alvar Aalto: The Finnish Pavilion at the Venice Biennale*, Opere e progetti, Electa, Milan (sine anno)

## EL PABELLÓN DE ALVAR AALTO EN VENECIA

Panu Kaila  
Finlandia

### RESUMEN

El Pabellón finlandés para la Bienal de Venecia fué construido en 1956. La Sra. Maire Gullichsen tenía la idea de realizar una "tienda" de madera, construida con elementos prefabricados de la *Ahstrom Corporation*, como albergue para guardabosques. Para ello, pidió a Alvar Aalto que fuera el arquitecto y, en el transcurso de un par de meses, Aalto diseñó el pabellón.

Aalto pensó en construir algo que fuera "una combinación del altar del Bueno Soldado Svejik, con una tienda lapona y con Palazzo Pazzi". So sabía ya que Finlandia se habría presentado en la Bienal de Venecia bajo el Pabellón Nórdico y, por ello, no había necesidad de diseñar un pabellón finlandés permanente. En las prescripciones de proyecto Aalto especificaba que su pequeña cabana de madera podría, en lo sucesivo, continuar a utilizarse en exposiciones temporales en el área del Mediterraneo y ser almacenada cuando no se utilizara. La idea del carácter temporal de la cabana se consolidó como leyenda aún cuando el diseño de los pilotes ligeros de cimentación de los primeros croquis fué sustituido con una losa de concreto ya en los dibujos finales. Asimismo, los elementos de madera fueron atornillados de manera que no era fácil desmontarlos. Un tema significativo del diseño del pabellón es relativo a los grandes triángulos blancos de la fachada. Aalto los justificó con argumentos de carácter funcional: debían sostener el peso de la construcción y ligar la estructura. En la fase de realización, por el contrario, la pieza clave de metal que une los dos triángulos se dejó afuera y los triángulos, en lugar de sostener, se apoyan en la construcción.

Después de 1956 el pabellón fue casi completamente abandonado sin procurar que se efectuaran obras de mantenimiento periódico, las fachadas siguieron deteriorándose en los veinte años sucesivos. En 1976 el arq. Fredrik Fogh restauró el pabellón, cambiando y mejorando algunos detalles originales. En los años que siguieron, el mantenimiento continuó siendo escaso y, en 1993, era ya necesaria una nueva restauración de las fachadas.

La reciente operación de rescate 1993, concebida bajo una óptica muy amplia, fué llevada a cabo por un grupo de estudiantes de arquitectura, coordinados y dirigidos por quien escribe. La operación dió la ocasión de enfrentar una serie de problemas de gran interés.

¿Cuál es el valor que los dibujos originales representan comparados con lo que realmente se construyó? ¿Qué hacer con las uniones estructurales concebidas en el proyecto original - desaparecidas en la fase de realización - entre los dos triángulos? Si se considera que el material original no era suficientemente durable, ¿se debe recurrir al mismo material? ¿Como se puede mantener una fachada de madera en un clima humedo como es el de Venecia? ¿Cuál es la idea guía de algunos detalles extraños, como las tiras atornilladas entre los paneles de madera que se prolongan hasta una pulgada más abajo de los paneles?

Este proyecto ha puesto en evidencia muchos problemas comunes en la restauración de la arquitectura moderna.

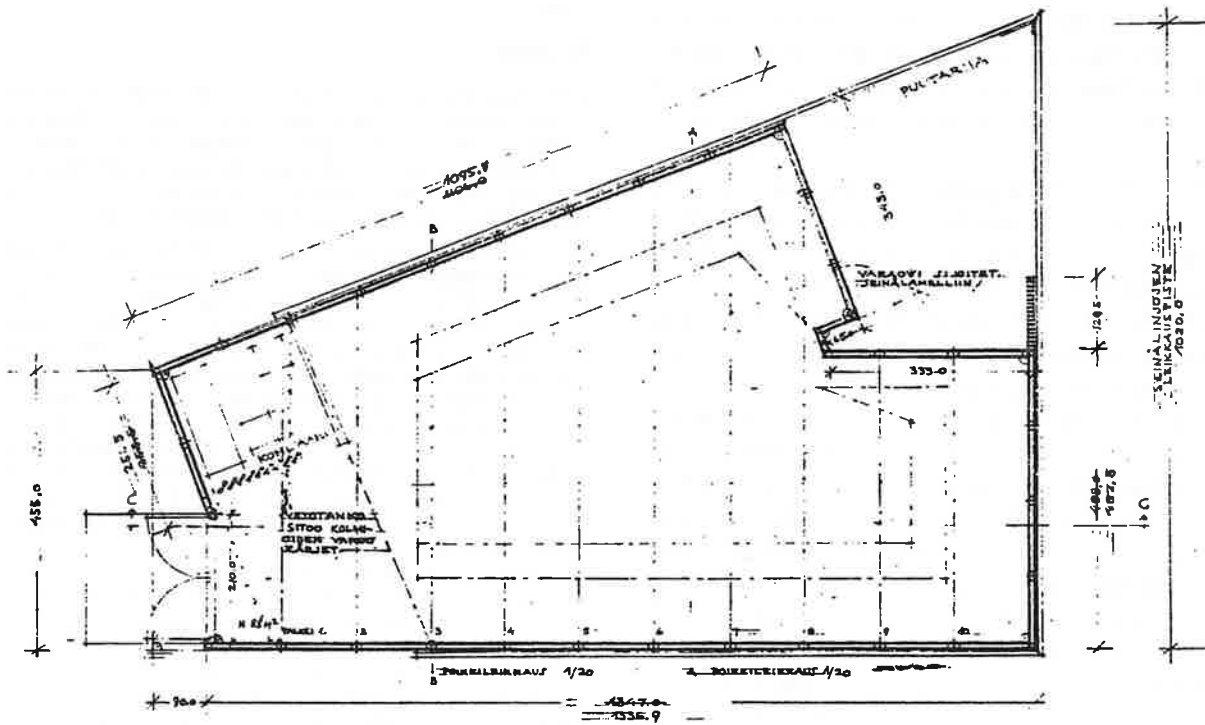


Fig. 1. The final plan of the pavilion, by Alvar Aalto.



Fig. 2. The timber of the triangles was in many parts totally decomposed by fungi, thanks to the hard thick plastic paint.

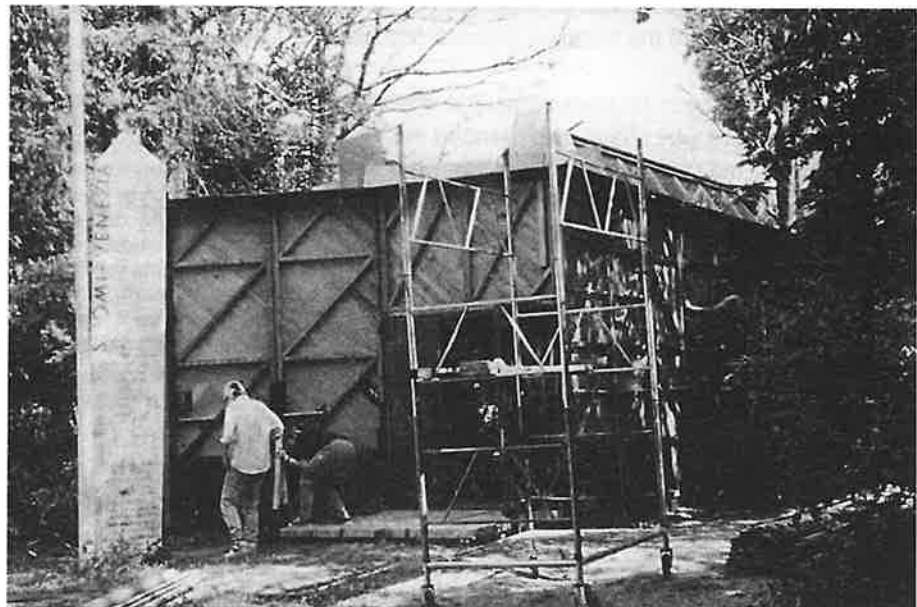


Fig. 3. When the weather boarding was removed the diagonal bracing and the cross-wise inner boarding became visible.

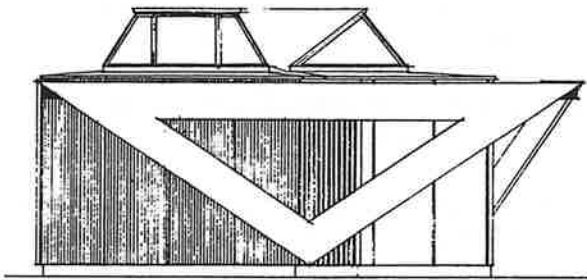


Fig. 4. The plan of the southern facade - the two black metal pieces are well visible.

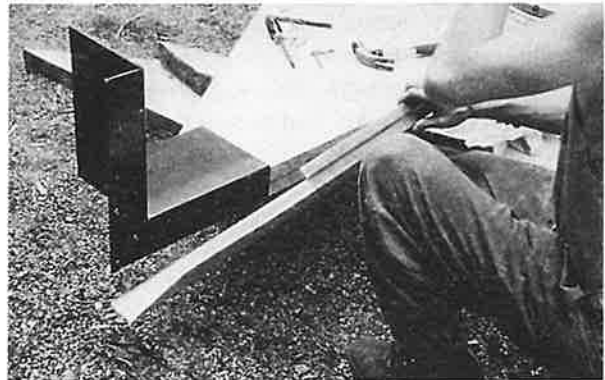


Fig. 5. The new black metal in the corner of a triangle before its erection.

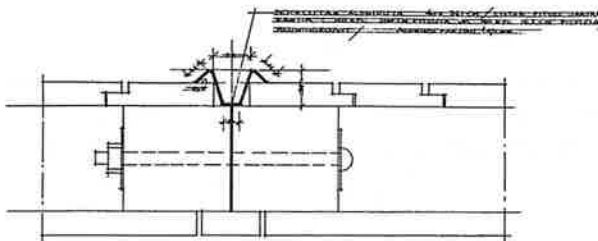


Fig. 6. The lapping list of aluminum and the profile of the facade board in Aalto's detail in scale 1:1.  
The text says: Lapping list of aluminum.  
40x361 cm/the length divides in two: 40 pcs length  
162 cm/screws of aluminum/the thickness of aluminum 1 1/2 mm. (The height of a panel is 360 cm.)

ZUOMIEVENEZIA /  
ALVARO ALTO /  
ALVARO ALTO / ARKKITEHTI /

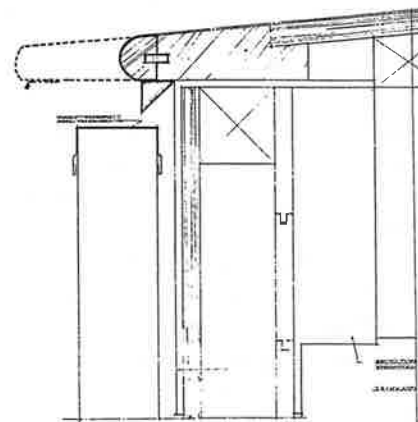


Fig. 7. The original eaves, its reconstructed parts (bold line) and the long eaves from 1976 (dotted line)

## Realism in restoration

**Maija Kairamo**

*Architect National Board of Antiquities, Finland*

The theme of this paper came to my mind a year ago when the ICOMOS First European Conference was held in Cesky Krumlov. From my hotel window I could see the restored facades of the main square of this World Cultural Heritage city. Was it really true that these baroque facades had survived over two hundred years? A photo in an exhibition revealed the truth. A closer look at the details and a touch on the rendering revealed that I was looking at a new building. This monument was not imbued with a message from the past, it was only a witness of a professional restorer's imagination about 18th century architecture covered with synthetic paint.

After thirty one years of ICOMOS activities and thirty two years of the Charter of Venice still too often deep disappointment is felt after the execution of a restoration project. The architectural monument often loses its spirit, it is restored to death, it stands like a coulisse of a historical masquerade. When ICOMOS was founded in Warsaw, which had been rebuilt after the devastation of the war, warnings were heard of reconstructions which might violate the authenticity of historical monuments. The rebuilt Warsaw belongs to the World Cultural Heritage list as a monument of rebuilding. The only sense in rebuilding this totally damaged city was to reerect its architectural grandeur. The rebuilding of a monument or site after damage, war, fire or earthquake is fully acceptable.

But how to deal with the existing built environment? This question must be asked especially when we are working in a living complex environment, where many generations have used and changed the buildings, and now the buildings and the environment need some repair and modern facilities. Do we, the restorers, understand the complexity of life, or are we an isolated specialist branch, which has the right to stop the flow of time, to deprive a monument, a site or a city of its historical continuity?

We have to look and analyse the contemporary world. The changing life sets new demands on everybody. Recommendations, conclusions and charters have to be adapted to new situations, which differ from the period of their creation. Here the restorer can and should show creativity.

The modern world is more uniform than ever.

Telephones, faximiles, computers, televisions, cars, trains, ships and aeroplanes are universal. These carry knowledge and information in a few seconds round the world. On the globe there is not a corner which is left outside the influence of the modern technical culture. Modern technology forces every place in the world to look and live similarly under laws of a global economy commanded by the competition of the dollar, ecu and yen.

However, at the same time it is generally realized that the global effects of the 20th century's technocratic development have violated the future of both nature and mankind. The demand of sustainable development has been accepted as a new strategy for mankind. This new strategy is in deep contradiction with the economical powers, which oblige the societies to a faster and faster stereotypical growth. The last nomadic and agricultural societies are developing towards industrialism and the built fragments of the former local cultures are bulldozed. Over centuries, maybe milleniums, these cultures were developing in harmony with the surrounding natural resources and adapted to the climate. These cultures differ from each other, they lived in isolated places, having few contacts with other cultures. Each of these modest cultures had a sustainable life strategy, and they might master knowledge and wisdom which mankind needs for global sustainable strategy.

The 20th century is drawing to its end. The history of this century is still near, most of us have personally experienced its big changes, and it is difficult to evaluate this close history. The most dramatic part of this century is the effort to build communism. The experiment failed and now the former socialist countries are reconstructing capitalism. The bad memories of the recent past decades will be denied and "stalinistic" art and architecture is hated and demolished.

In this contradictory socio-political situation, where on the other hand, a fast economical improvement of life standards is demanded and, on the other hand, sustainability is a necessity, also the architectural conservator has to bear responsibility. In fact, those who have worked with historical heritage buildings have knowledge which would help mankind to solve this contradiction.

The restoration manners have too often led to the consequence that many historical buildings and towns have lost layers of their history. The goal of restoration often is to bring the object back to some past valuable architectural and / or historical stage. The restoration has meant to tear down many parts of an existing building and replace the demolished parts with new ones, which the restoration architect has designed according to the old documents, photos, drawings, using his knowledge of history of art and architecture, and comparing his problems with similar details from other heritage buildings. Restoring in this way leads to monotonous results. Looking today at restored European historical towns from the 18th century, it is difficult to find differences between them. Peculiar local features which their inhabitants had given to these places, have been "restored away". Much of the information has been lost in spite of documentation, which never can replace a lost part of a building.

A description of the restoration of the side wings of the crown-fort Ehrensvård in Suomenlinna (Sveaborg), a World Cultural Heritage site off Helsinki, will show you another way of restoration.

The wings of the crown-fort were built at the end of the 18th century to serve as workshops and other services for the dockyard of the fortress. They represent classicism of French influence. The ground floors of the wings are vaulted and are built of undressed stone. The first and the second floors are partly vaulted, with partly wooden floors, mansard floors were of wood. The facades are of unplastered brick. The buildings had wooden roofs, and only the mansard-windows and the ridge of the roof were covered with sheet metal. In the 1850s the mansard-floors in both wings were taken down and the buildings were raised to become four-storey barracks with hipped roofs. In the bombardement of Sveaborg during the Crimean War in 1855 the wings were badly damaged, and in 1856 one and a half upper storeys were removed and the buildings were lowered to their present state, leaving two storeys for use. The lowering was done for reasons of security; high buildings jeopardised effective defence<sup>1</sup>. In the beginning of the 1980s it was decided that the wings should be raised and the mansard roofs and 18th century facades were reconstructed. An educational institute with dormitories was to be founded and located into thus enlarged buildings.

Then, in 1985 an international seminar on restoration was organized in Suomenlinna. The international specialists, Bernard Feilden, Jukka Jokilehto, Ove

Hidemark, Wilhelm Wohlert and others recommended that a new strategy should be accepted.

The following was recommended: "It is essential in Suomenlinna that each epoch should be legible also in the future. No epoch should however be given precedence above any other. After detailed studies specific priorities should be established." And further: "Maintenance properly solved and landscape saved, Suomenlinna would be quite different from what it is now. **A prioritization of maintenance works may be more important than production of vast new plans.** A maintenance strategy is needed. Priority should be given to rehabilitation and development of housing through renovation and conservation of old building stock. Only then could discussion on reconstruction or new building have a sound basis."<sup>2</sup>

After the seminar a heavy discussion was taking place about the reconstruction of the wings of the crown-fort. Finally, after dramatical debates for a few years, the decision was made to keep the wings as they were and rehabilitate and conserve the existing buildings. To withdraw the reconstruction decision was poor realism. In Suomenlinna there are already existing buildings with lots of spaces without use, which should be rehabilitated first. It was counted that the reconstruction project would have needed about 60 000 000 Fmk. To locate the education institute with a smaller program but with all modern facilities into the existing space in the wing buildings was calculated to cost 32 000 000 Fmk. Finally, the beginning of the economical crisis in Finland meant that the State could not budget money for any reconstruction work and the planned education institute was never founded. The wing buildings were empty and needed to be rehabilitated. The Ministry of Finance gave 3 500 000 Fmk for the necessary repair of the wing buildings. With this money the wing buildings were joined to the local heating system, electricity and computer network, minimum sanitary facilities were built, the windows were repaired, and rooms were painted. The southern wing was taken into use by the office of the Governing Body of Suomenlinna and the northern wing is rented out for meetings and celebrations.

The principle of this low cost restoration was to use everything which could be repaired. Nostalgic ideas to reveal or reconstruct the past grandeur were forgotten and the existing real material stage was accepted. The interior walls still have all earlier paint layers, only the loose paint was removed and a new glue paint layer was added. The floors still have old, although worn surfaces. Old stoves still stand in the

room corners. Doors and windows were repaired and painted with linseed oil paint. Since no bigger constructions were changed, the building permission authorities accepted natural ventilation, which saved a lot of costs. After this renovation the building feels soft and kind, and it still remembers all its memories. There are no gaps (lacuna) in its time continuity.

This type of restoration needs a creative and busy architect, who knows every smallest detail in the house, who is able to master old materials and finds workers who agree to use traditional materials, and accept that the result of their work must not look brand new. It also requires that the future user accepts the "old feeling". In Suomenlinna, in fact, the inhabitants have begun to request that their apartments should be renovated in the same soft manner.

This example, to my mind, shows a new way of thinking. To accept the reality means that all the works of past generations remain in future use. It means minimizing the waste and maximizing the lifespan of material resources. It means that we, the specialists of restoration, history of art and architecture, instead of valuating the past, begin to value the present. It means, that we bear in mind the critical global problems of nature and resources, but are at the same time willing to work in the dust and noise of the building site in order to keep our ideas in reality.

To bear the responsibility, which the contemporary contradiction world presumes, architectural conservation as a profession needs **realism and an understanding of what the sustainable use of resources means**. Every stone, every layer of rendering, every window frame, every single part of our built heritage is a material resource which should not be wasted. This practical way of thinking would guide the future conservation architect to value the heritage of the recent past and present, which is difficult to value by the traditional methods of the historian or art historian. This practical way of thinking would also guarantee **the authenticity, the continuity of the heritage** instead of depriving the object its time space.

## NOTES

1. Kauppi, Ulla-Riitta Kruunulinna Ehrensivårdin siipirakennukset, Suomenlinnan hoitokunta, Helsinki 1984 and Eerikäinen, Liisa unpublished PM 15.1.1986, National Board of Antiquities
2. Suomenlinna Seminar 85, Report, The Governing Body of Suomenlinna, Helsinki 1985.

## RÉALISME DANS LA RESTAURATION

**Maija Kairamo**

*Finlande*

### RÉSUMÉ

Après la finalité d'un projet de restauration, le sentiment prépondérant est souvent une déception profonde. Le monument d'architecture a perdu son esprit, il a été restauré à la mort, il est devenu une pauvre coulisse d'un mascarade historique.

En même temps on comprend que l'effet global du développement de la technologie du 20ème siècle a une tendance à violer le futur de la nature aussi bien que celui de l'humanité. Aujourd'hui, la nouvelle stratégie généralement acceptée est celle d'un développement tenable.

Et cependant,

- les dernières sociétés nomades et agricultures se développent vers l'industrialisation, et les derniers déchets laissés par les cultures anciennes sont détruits.

- les pays qui étaient socialistes se sont tournés vers le capitalisme; l'art et l'architecture dite staliniste sont démolis, les mémoires et les souvenirs des décades passés sont oubliés.

- la technologie moderne couvre tous les coins du monde, tout le monde à la même apparence, la vie ne possède de variation, les lois de l'économie globale gouvernent en créant une compétition constante entre l'écu, le dollar et le yen,

Dans cette situation socio-politique et contradictoire, où la demande d'un progrès rapide et d'un niveau de vie amélioré se trouve en concurrence avec la demande d'un développement tenable, le conservateur de l'architecture doit sentir responsabilité.

Les manières et méthodes de restauration ont souvent eu pour conséquence la perte totale de certain niveaux historiques des monuments et des villes. La restauration de l'architecture, comme profession, est quelque chose où il faut de la réalisme, il faut comprendre ce que veut dire utilisation tenable des ressources. Chaque pierre, tout niveau de présentation, chaque fenêtre, tout partie individuelle de nos bâtiments constitue une ressource qu'il ne faut pas perdre. Cette manière de penser, très pratique, devrait indiquer le chemin que doivent suivre tous les architectes futurs. Il faut estimer l'héritage même du passé récent, qui ne porte pas encore le signe d'appréciation des historiens ni des historiens d'art. Cette pratique manière de penser pourrait garantir la continuité de notre héritage, au lieu de lui dérober de sa position dans le temps qui coule.

## РЕАЛИЗМ В РЕСТАВРАЦИИ

**Майя Каурамо**

*Финляндия*

### РЕЗЮМЕ

Чувство глубокого разочарования часто присуще моменту завершения реставрации памятника архитектуры, который в результате вмешательства лишен своего духа, зареставрирован до смерти и стоит перед нами как кулиса исторического маскарада.

Общезвестно, что технократическое развитие 20

века имеет свои трагические, затемняющие будущее природы и человечества, последствия. Курс на устойчивое развитие признан новой стратегией человечества.

В то же время

– последние общества кочевников и земледельцев станут постепенно индустриальными и фрагменты бывшей местной строительной культуры сравниваются с землёй.

– бывшие социалистические страны превращаются в капиталистические и искусство и архитектура сталинских времён разрушается безжалостно, память о последних десятилетиях стирается.

– современная технология трансформирует любой уголок мира и образ жизни под один шаблон по законам глобальной экономики диктованной конкуренцией доллара, эку и йена.

В этой противоречивой социально-политической ситуации, когда с одной стороны существует требование на быстрый рост материального уровня жизни и с другой

стороны на устойчивое развитие, и архитектору-реставратору нужно нести свою долю ответственности.

В результате использованных до сих пор методов реставрации многие исторические здания и города потеряли свои исторические слои. Реставрация памятников архитектуры как виду профессиональной деятельности нужен реализм, понимание того, что означает использовать ресурсы в соответствии с принципам устойчивого развития. Каждый камень, каждый слой штукатурки, каждая оконная рама, каждая маленькая частица архитектурного наследия и есть тот материальный ресурс, который нужно сберечь. Этот практический образ мышления смог бы в будущем помочь архитектору-реставратору ценить наследие и недалекого прошлого, что так трудно дается историку или искусствоведам. Этот практический образ мышления смог бы также и гарантировать преемственность наследия вместо лишения объекта его временного пространства.

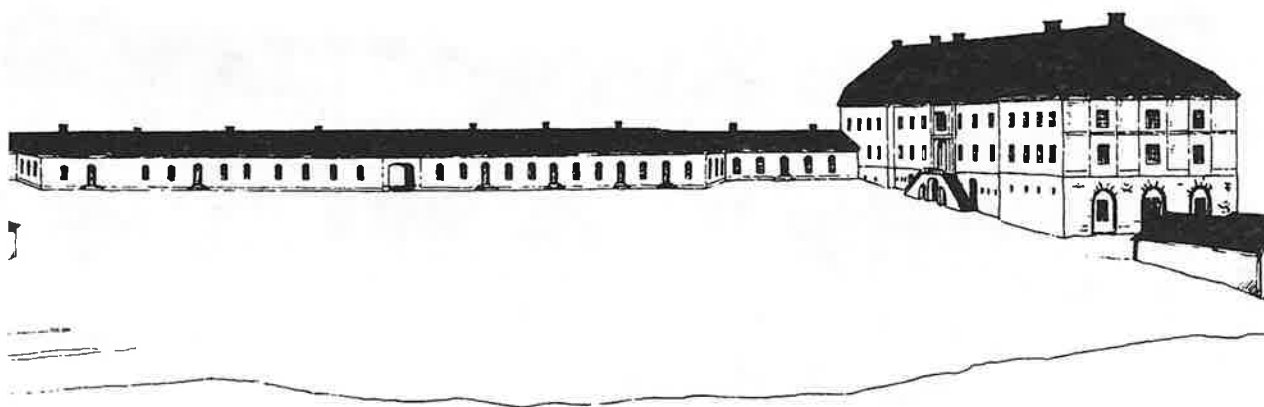


Fig. 1. The south-eastern wing building of the crown-fort in the end of the 18th century



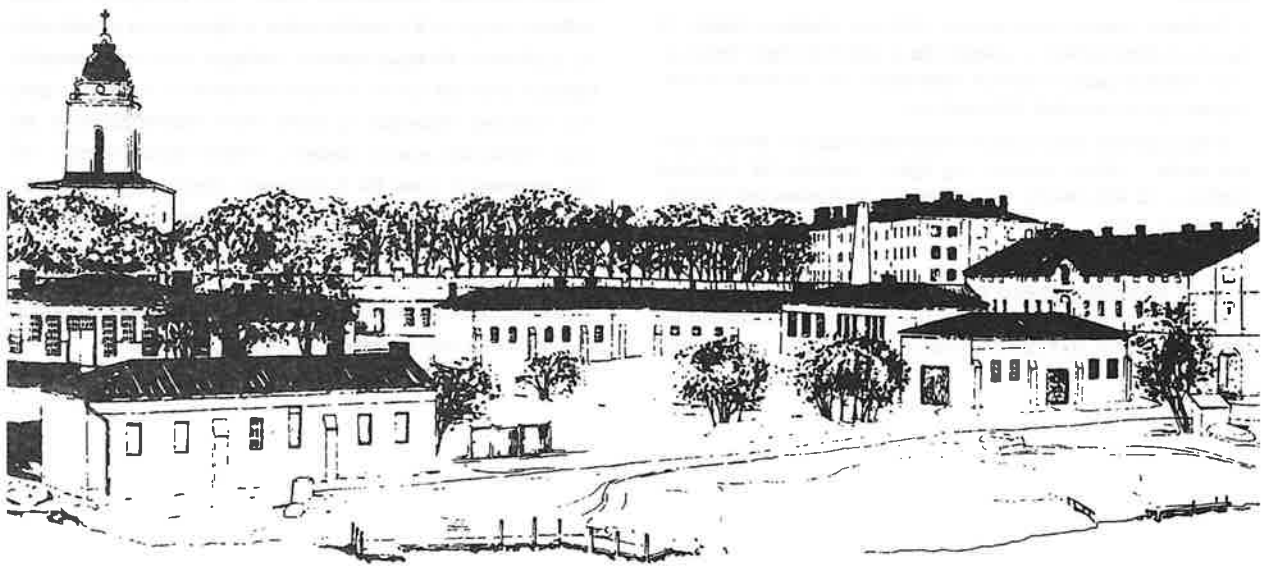


Fig. 2. The present state of the wing

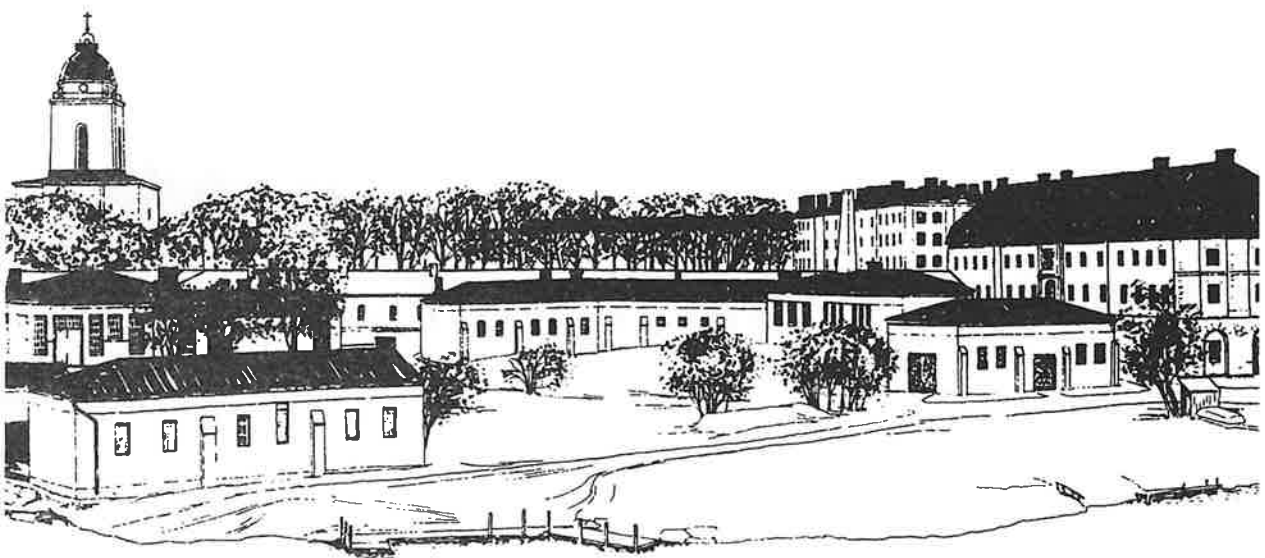


Fig. 3. The reconstruction plan

# Nishijin, the Traditional Textile Area as Historic Urban Structure in Kyoto

Dr. Shin'ya Katagata

*Professor of Nihon Fukushi Univ., Faculty of Social and Information Sciences, Japan*

## PREFACE

Nishijin area has composed the core areas in the urban structure of historic city, Kyoto. The Nishijin Textile as one of the main traditional industries in Japan has formed the small industry complex in which the job-house proximity has supported regional communities for more than 500 years.

On the contrary, the depression of textile industries and the excessive competition have been causing the decrease of industries in number because of dropping out of small businesses, and a crisis is occurring on the historic urban structure especially since 1980's.

Therefore, it must be needed to re-estimate the historic urban core which has characterized Nishijin area and to clarify the future vision of town planning for Kyoto City, possessing World Heritages since 1994.

In this paper, the architectural transitions of buildings that have been constructed for manufacturing textile products will be considered to know the dynamics of building replacements accompanied by changes of the forms. At the next stage, a simulation for estimating the future appearances of job-life co-existence houses located in the Nishijin area and those of the industrial complex by means of applying the pattern variations of manufacturers' buildings will be suggested in order to consider the purposes of Kyoto's town planning toward tomorrow.

## 1. PATTERN VARIATIONS OF THE MANUFACTURER'S BUILDING

The original wooden architectural form in order to manufacture textiles has been built in Nishijin area. This building contains three kinds of activities, manufacturing, managing and housing. These activities, which are sharing spaces in buildings respectively within a certain structural tensions, are closely correlated with one another.

According to our recent research, which are related to activities of twenty cases of Nishijin Textile manufacturers, their houses can be classified into five patterns by the combinations consisted of three kinds of activities.

These patterns are as follows (see Fig. 1).

**Pattern A;** spaces for each activity is co-existing in the same house (8)

**Pattern B;** spaces for both managing and manufacturing are existing in the same building (housing is located in other sites) (3)

**Pattern C;** spaces for both manufacturing and housing are existing in the same house (managing is located in other sites) (3)

**Pattern D;** spaces for both managing and housing are existing in the same building (manufacturing is located in the other sites or depends on the subcontract system) (4)

**Pattern E;** each space has individual buildings (2)

(Note; a number in parentheses means appearances in the same category.)

These patterns of manufacturer's houses are not fixed but can be changed by shifts of their combination types, which seem to have been caused by a priority on managing. Therefore, it can be considered that space combinations of their houses have been varying in accordance with functional promotion of managing spaces.

The bigger manufacturers have enlarged the productions under the subcontract system based on labors of many weavers of small businesses, which become to be apt to move out of Nishijin area year by year. The motivation of product enlargement has caused inevitable demands to expand spaces for management activities. Additionally the prolonged depression in Nishijin Textile industry has accelerated this tendency and made the struggle of existence seriously heated.

On the contrary, pattern C and D, which are occupied by the smaller manufacturers, have been remaining in more than a half of percentage. These have still contained either weaving or managing with house so that they have abilities to support the traditional manufacturing system in Nishijin area. It is very important that pattern variations such as A to C and A to D indicate the manufacturer's intention to keep domestic producing system based on needs for combination of

each activity, and the existence of pattern A implies that three functions which are united into spacial co-existence on the same sites in order to sustain the working conditions of weaving jobs.

## 2. WEAVER'S HOUSING

This building form called "Oriyadate" is also the one of job-life co-existence houses for many laborers working under the traditional subcontract system. But their houses are relatively smaller than those of manufacturers.

Job-life co-existence houses have played the very important roles such as spaces not only for subdivided labor actions in textile industries but for basic supports to develop the traditional industry complex. The producing mechanism of Nishijin Textile fundamentally depends on systems for making various kinds of goods with rather smaller lots. So this system is not easily adaptable to bigger manufactures but suitable in principle to smaller businesses which do not need heavy equipment investments. From a view point of estimating economic merits, that is why the architectural form of the Oriyadate has been formed in Nishijin area.

The Oriyadate is a house built for weaving activities on the earth floor called "Doma" containing spaces for other family life activities like house keeping. Recently most of the Doma is paved by concrete. For that reason the original housing manners have been formed in order to adapt to earth floor jobs concerning with various kinds of subdivided labors of the textile industry.

The Doma spaces, which are arranged at the inner spaces facing to small backyards, are connected to the outside in front of houses by small inside paths called "Toriniwa". The Doma space ordinarily shares 30 to 40 percent of total floors. It cannot be used as living spaces or other like a small yard except weaving job spaces due to the strong necessity for putting looms and other machines for related labors.

Therefore housing manners are strictly limited by the Doma because of the spacial domination with its larger percentage. Under this limitation a priority is given to keeping a dining room at first. Kitchen utensils are arranged on Toriniwa adjacent to loom's space. Why the kitchen space is apt to be closely connected to the Toriniwa is that firstly this connection is more convenient for house wives as working partners of their husbands and secondly the dining space which can

be kept from other ones for fundamental activities is absolutely restricted in the case of weaver's Oriyadate.

## 3. REPLACEMENT OF THE ORIYADATE

According to our landuse survey, spacial changes of a typical block, which was caused by replacements of the Oriyadate, is shown on Fig. 2. Generally the textile industrial complex in this block is still more strongly keeping its traditional landuse compared with other blocks in Nishijin area. But as Fig. 2 shows, a few Oriyadates have been rebuilt and some buildings were under construction taking other building type in 1986. For that reason, the landscape has been gradually changed by so called modern architectural forms. When manufacturers had to change their policies of producing, they are apt to construct other buildings such as condominiums in order to earn more money. In that meaning, a replacement of buildings has a close relation with pattern variations as mentioned above.

Now, it may be proper to insist that it is possible to estimate a spacial change of blocks in the future by means of applying the pattern variation matrix. When this matrix is used to explain about shifting landscapes influencing on the block, three conditions for estimating should be previously considered as follows.

### (1) Replacement of manufacturer's house

The variation will gradually shift to the pattern E. The bigger factories will become more dominant in sharing the product market. Especially the smaller businesses will be forced to change the contents of jobs or to stop the job itself. On the occasion, some sites among them will become vacant due to demolishing buildings or plural sites will be combined into a single site by the stronger business. In the case of replacement, the most of buildings will have more stories with an intention to enlarge the floor area.

### (2) Intrusion by other landuses

The vacant sites which damaged the townscape will be intruded by other speculative landuses. By those speculations the land price will be raised up so that it will be difficult for textile businesses to enter into the Nishijin area newly. Those kinds of site uses cannot be altered to recover original ones.

### (3) Destruction of the regional space

The promotion of these phenomena will bring

about some conditions in which job-house proximity will be difficult to be realized in the same sites of buildings. If the same tendency occurs in other blocks, the characteristics given to Nishijin area by the existense of dwellings will be increasingly lost. Even if inhabitants live in condominiums newly built in this area, they will have no relations with Nishijin Textile industry. Therefore the traditional communities will not be supported by those newcommers.

Under those conditions for estimating the townscape of the block in the future, the initial step is supposed to be based on real changes. The second and third steps can be introduced in accordance with the flow of pattern variations. Finally the fourth step can be seemed to be the ultimate change of the townscape which will influence on the related jobs located in the block(Fig. 3).

The explanations about each step are as follows.

#### (1) The first step

A condominium under construction now will be completed soon. In the next place another one will be constructed on some vacant sites. Formerly the manufacturers' houses had existed on these two sites, where the speculative landuses are entering into.

#### (2) The second step

Pattern A and D which have put emphasis on the domestic production will be changed to depend on the subcontract labors out of the Nishijin area. On the occasion, the Oriyadate will be replaced by an office building designed in the modern architectural form.

#### (3) The third step

The subcontract system relying upon weavers whose houses are located in the outside of the Nishijin will be so promoted that the spaces for managing the commerce will be expanded occurring conflictions with living spaces. The form of the Oriyadate building will be transformed to Pattern E. Consequently most of the Oriyadates will be occupied by managing spaces dominantly. At the same time, the families of manufacturers will move their houses from the block to the outside of the Nishijin area.

#### (4) The fourth step

The producing system mentioned above will influence on not only weaving jobs but many related subdivided labors which have made the local net-

working. The traditional subdivision system of the sites will fall in disorder because of the speculative site enclosure. The harmonious townscape preferable to inhabitants will be destructed by the land development which are unwilling to them because it frequently ignore the troubles of neighborhoods. Therefore the former inhabitants will be forced to move away. That is a reason why the neighborhood will still more lose its vitality.

The trial of the estimations implies a certain possibility of changes. By means of simulating those steps, some important points are closing up as follows.

Firstly, it can be said that changes of the townscape are wavelike in this block where the weaving jobs and other related labors are more densely accumulated. When the block comes up to a stage on which the job accumulation is lost, the townscape of the Nishijin area will look like a broken comb. Further dropping out of the Oriyadate buildings will bring about the excessive density of buildings newly constructed in the vacant sites brought about by demolishing the Oriyadates for other businesses which have no relation with the Nishijin Textile industries at all.

Secondly, this wavelike changes are destructive to the stable conditions necessary for the relationship between job and living spaces contained in the Oriyadate for workers engaging in textile industries. Thirdly, it is obvious the random replacements of buildings alter the spacial formation that has been inherited for long time. It means some kind of building codes are needed to control the replacement processes toward desirable goals.

#### 4. ARCHITECTURAL IMPROVEMENT OF THE ORIYADATE BUILDINGS

Thus townscapes of the Nishijin area are influenced by the pattern variations of manufacturers' buildings. The urban structure based on the close connections within three kinds of activities can be re-arranged through transitions of manufacturers' houses toward some destinations. It means that the Nishijin Textile complex area can recover its social and economic vitality if they positively make an effort to regain the spacial relations capable to unite respective spaces for manufacturing, managing and housing. Accordingly what stage of the pattern variations they have taken in the flow of changes is an important point for planning their buildings.

As Fig. 1 indicates, one of the ultimate step of the shifts comes to Pattern E, which means a decline of

the Nishijin Textile complex. But changes like A to B and A to C depends on manufacturers' needs to make their domestic system of producing textiles profitable. And Pattern A shows that there is a necessity to unify three kinds of spaces into a co-ordinated form as mentioned before in the same sites or in the same building.

That how those needs and necessities can be stronger influences on the destination of the transformation of buildings in which the manufacturers and laborers engaging in weaving jobs are living. Consequently the purposes for planning their buildings are established as follows.

- (1) It is important to keep the weaving spaces in the sites located in the Nishijin area.
- (2) The producing system influenced by the subcontract labors should be controlled to avoid the spacial expansion for managing.
- (3) The housing space must be thoroughly kept for family lives.

Fig. 4 shows a proposal to the Oriyadate planned in accordance with Pattern A. The plan suggests that each space for individual activities are arranged as follows; managing in the side facing to the alley, manufacturing in the center and housing in the rear side of the building. The inner yard is set for taking the light into the inner spaces. The leaning roofs and the traditional facade design are adopted to make the building harmonious with the townscape of the block. Next, according to our research (1993 to 94), in the case of the smaller Oriyadates occupied by weavers, they have made an effort to improve and maintain their houses by themselves. Main points of improving spaces and repairing houses are follows.

- (1) The construction of a detached room using the backyard space which is not so large.
- (2) The enlargement of living spaces.
- (3) The installment of a bathroom.
- (4) The repairs of roof tiles and others.

It can be said the improvement points suggest that most of their efforts have been dedicated to make living spaces still room as possible. The inhabitants are thinking those maintaining actions should not disturb the conditions of weaving spaces. It is proved by the fact that they have expanded the living spaces toward the Doma spaces only on the occasion when they had to reduce productivities because of certain economic problems by means of taking away a set of

looms from the Doma space unavoidably. In other words, a priority is not given to improving living conditions.

So, in order to plan the improving program of the weaver's Oriyadate, the purposes adaptable to their demands should be supposed as follows.

- (1) The living spaces can be expanded into the upper place on the Doma space. At the same time the roof should be raised about 80cm up to clear the needed ceiling heights of newly built room and the Doma space. As to the latter, its height is regulated by the size of weaving machines.
- (2) The area of the dinning room should be as enough as possible for the family to be at ease. It can be realized by moving the partition toward a neighboring spaces such as a living room. Whether the cooking space can be taken into the dinning room or not is a very important matter because it is concerning in weaving jobs which a house wife is engaging as a partner of her husband. Therefore the decesion for it depends on a preference of weavers.
- (3) The sanitary spaces such as a bathroom and a toilet which are built now in the backyard should be re-arranged into the inner space of the building.
- (4) The accoustic materials should be attached to the surfaces of walls and ceilings to absorb noises caused by the weaving machines. The roof tile sliding bringing about the leaking of rain is caused by the machine vibration. It can be reduced by means of inserting an insulator between weaving machines and the concrete basement.

Finally, Fig. 5 is a proposal for the block townscaping design, which was planned in accordance with some principles such as;

- (1) The weaving jobs and the related labors should make the more effective networks in the block at least than now.
- (2) The networks make harmopnious situations to co-exist with the living spaces.
- (3) The architectural form of the building must be considered to inherit the traditional townscape.

The examining those principles frames up the spacial image of the block townscape. The accumulation of subdivided textile labors must have intimate relations with dwelling spaces like a fabric. In the block that assembles a lot of the relatively small building sites, the larger size of building ignoring the other

estates is apt to cause environmental problems to those who want to continue living there. So architectural developments must be induced toward adequate goals. The role of proposing the spacial image

by means of visual presentations like Fig. 5 is to offer an opportunity for the purpose that the inhabitants could know how the block planning should be and how the future of spacial vision would be.

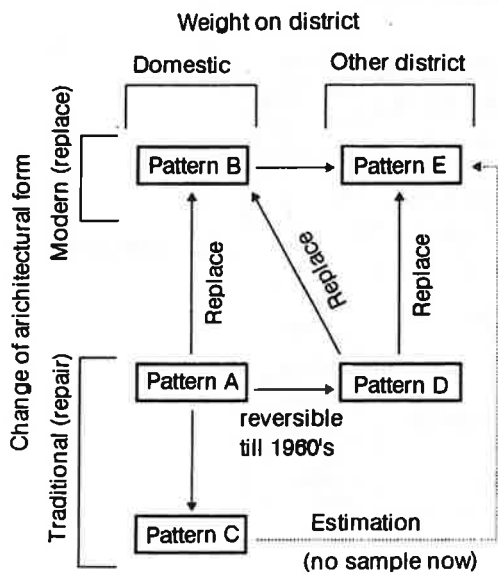


Fig. 1. Pattern variation of building

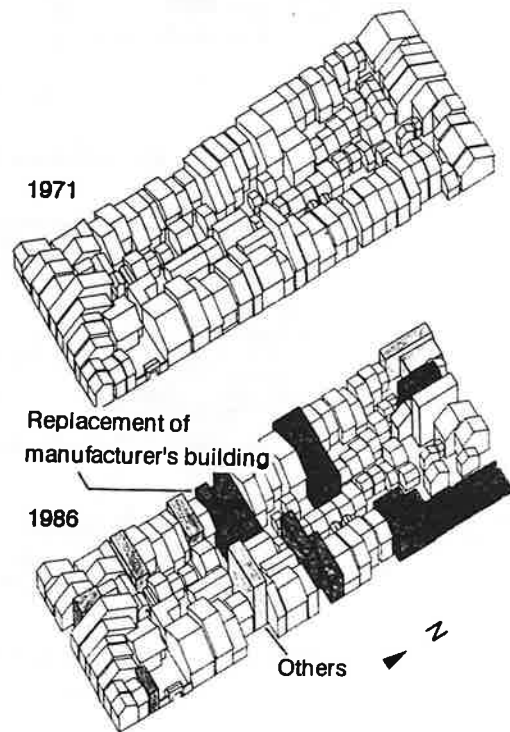


Fig. 2. Replacement in typical block

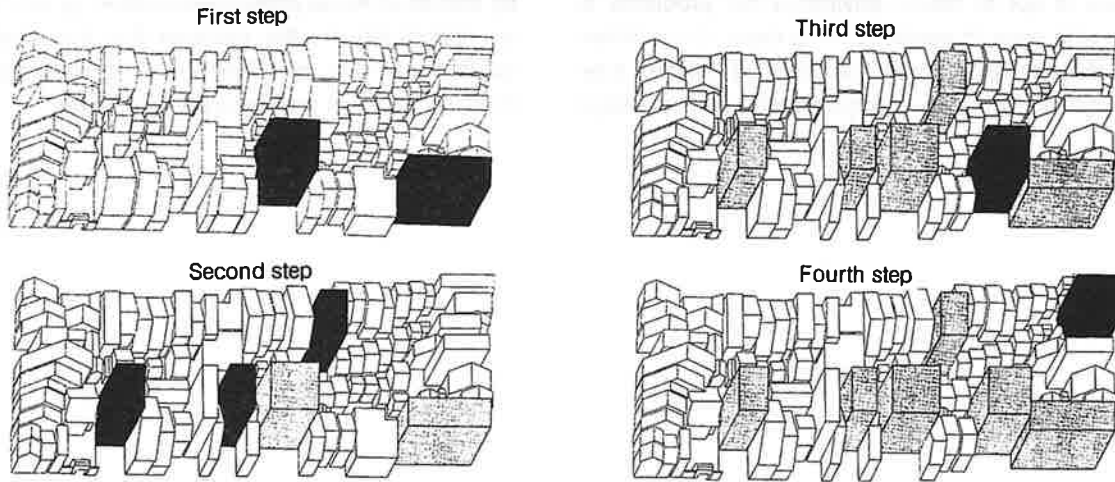


Fig. 3. Estimation of special change in typical block

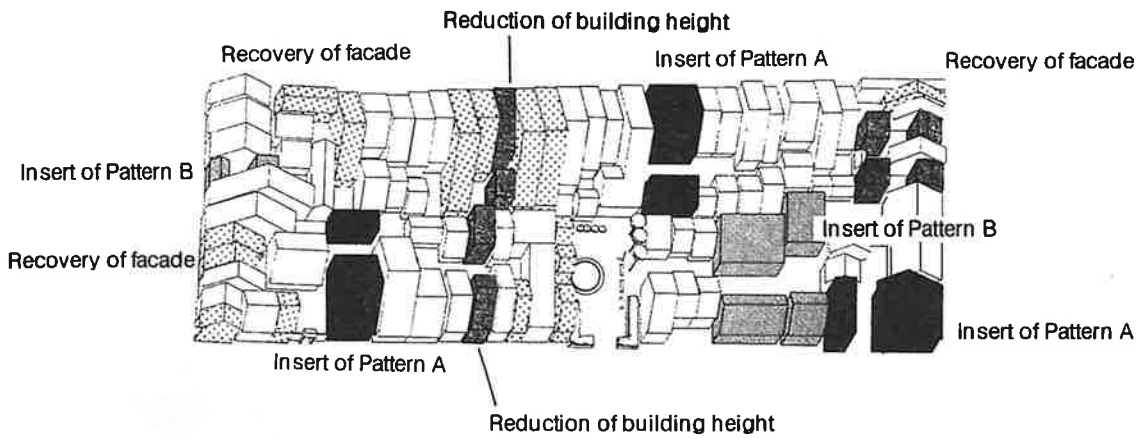


Fig. 5. Proposal for block townscaping design

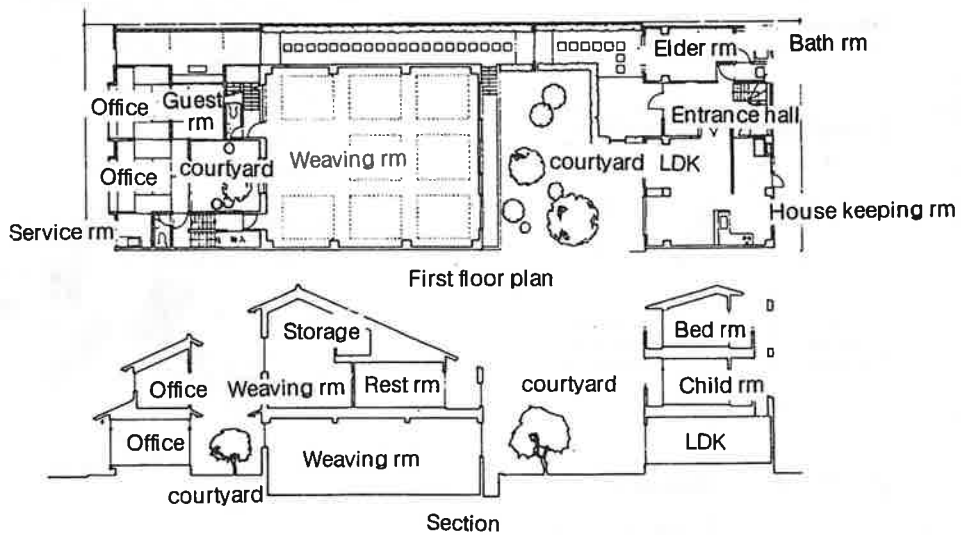


Fig. 4. Proposal of Oriyadate with Pattern A



## **Glass fibre-optics architectural/museum/historic lighting**

**Gersil N. Kay**

*Building Conservation International, Philadelphia, USA*

Building and object conservators have long been searching for materials and methods to extend the life of objects in their charge. One of the most destructive elements, which fades and dries out organic substances, is light, manmade or natural. The dilemma has been to exhibit architectural features and fugitive materials with enough illumination to be seen, and still control intensity to delay disintegration. Finally, a system has been developed to respond to these two criteria. This is *glass* fibre-optics architectural/display lighting. It is not a new technology - it has been in successful use for over thirty years. However, the equipment has been improved to the point where it is now true architectural directional lighting, and not limited to scientific instruments, or just glitter for "discos".

For centuries it has been known that glass is the best conductor of light. Ancient craftsmen learned to shine candlelight through a glass flask of water to magnify the light and the intricate objects being worked on. This was the ubiquitous "water lens." It was used to create embroideries, calligraphy and other close handiwork. In the 19th century, wood engravers used the same principle, except with oil lamps. The first patent for Remote Source Lighting (which is what fibre-optics is), was granted in 1882.

Fibre-optics made from plastic rather than glass only came on the scene about ten years ago. This material may be attacked by the heat and ultra-violet of the lamp, causing color shift and eventual disintegration so that it may have to be replaced before its expected life is reached. Therefore, for permanent installations, glass, with its excellent longevity, particularly under hostile conditions, is the system of choice. Proof of glass's staying power is that Mesopotamian glass is still around since 2500 BC.

A *glass* fibre-optics architectural lighting system is composed of three parts:

**1. A light source**, about the size of a large shoe box, to input light. This is put in a convenient location but remote from the area to be illuminated.

**2. Transmitting *glass* fibre light guides** (tails) . These are very flexible, because they are composed of strands of glass, each the size of a human hair (50 microns). Bundles of fibres in multiples of 400 are clad in various materials according to usage. The

selection of tail sizes ranges from size 1 (400 strands) to size 96 (96 x 400) or larger. Diameters of light guides vary from 1.13 mm to 10 mm, or more. The light emerges at the end of the light guide in a 70° cone, the footprint of light increasing with the size of tail. Highest quality of glass is required for optical purposes, compared to communication use, which may be of 1,000 Db. Glass alone is capable of delivering the highest light levels with exceptional clarity and color rendition.

To serve specific lighting requirements, various sizes and lengths of tails are grouped together at the factory into a **harness with a common end**, which is easily installed. After being designed for a particular job, the harnesses arrive complete, without need for cutting, polishing or splicing. They simply have to be inserted into the illuminator. They are sturdy enough to be reused for changing applications.

**3. A profiled lensed fitting at output**, ranging from 13 mm to 50 mm (1/2" to 2") in size, is optional. These miniaturized units control the beam shape, intensity, color and characteristics of the emitted light. There is a threaded metal ferrule at the end of each tail, making it easy to add or subtract a fitting as needed.

### **PROPERTIES**

Because it produces no destructive heat or ultraviolet rays, the *glass* fibre-optics system provides the solution to applications where conservation light levels of 50 lux (5 foot-candles) are required. These properties also make the equipment very energy-efficient, using one-fourth the electric energy needed for multiple conventional lamps. There are two reasons for this. First, heat, always produced from light, is not admitted into the area being lit. This means that ventilating and air conditioning requirements are greatly reduced. In addition, a single lamp can power many points of light of equal light level.

Impervious to weather, *glass* fibre-optics lighting is eminently suited for wet or hazardous locations like fountains, pools, gardens and building exteriors, because no electricity flows through the glass tails - only light rays. No long, stiff connections have to insulate it from the lamp, as needed with plastic. This allows the flexible glass tails to be threaded through a building or conduit just like conventional copper

electrical wires.

After installation, *glass* fibre-optics architectural lighting requires only minimal maintenance. Once in place, especially in inaccessible locations, this system need never be touched again, because relamping is done at a convenient remote location elsewhere.

Glass fibre-optics offers flexibility for changing exhibits, and it works silently. The large variety of discreet miniaturized fittings do not impact on any decor. If desired, endless special effects can be obtained.

### USES

In practice, use of this illumination is limited only by the imagination of the designer. The technology provides superior task lighting for conservation laboratories, libraries and offices. It can also offer historic house museums discreet period light levels, and can be retrofit into many antique lighting fixtures. On the other hand, it can produce eye-catching light levels for display purposes. Museum shops, restaurants, theatres and other places of assembly can benefit from the glare-proof, energy-saving illumination.

The single-source concept means many fewer lamps are needed to supply high level directional lighting for interior and exterior architectural contours, display, accent and task purposes. The annoyance of individual burned-out lamps is gone, along with the negative impact of track lighting on interiors.

The equipment components are environmentally safe - the cladding will not emit poisonous fumes when burning; the glass is inert; and the adjustable metal fittings are very long-lasting, which suggests that the equipment is excellent for baseboard emergency lighting.

### DESIGN

As any other discipline involved in maintaining, repairing, upgrading or putting services in anew in a historic building or landscape, sufficient thought in the earliest design stage should be accorded to lighting and the wiring that feeds it. The time to discuss where the fixtures and power should go is when the walls and floors are open, not when the painter leaves and the smell of fresh paint still lingers. One of the bonuses of the fibre-optics technology is that it really makes both the client and the designers (architect, engineer, interior designer, exhibit builder, lighting consultant or contractor) come to an early meeting of the minds

concerning the scope of work and what is expected of the illumination. This eliminates the need for "extras" which ruin budgets.

The lighting designer should have a good knowledge of general construction, especially for work on existing buildings in order that the most direct path can be located easily through interstitial spaces available to the installer to conceal the workings. The shorter the tails required, the less the cost.

It is an unchanging physical fact that the human eye can only adjust to one kind of illumination at a time. If the first rays to reach the eye are very bright, the pupil automatically closes and the rest of the surroundings cannot be seen. Therefore, advance planning should include balancing the light levels within a space, if more than one type of lighting system is used. Also color of the different type lamps should also be coordinated. It is always a good idea to make mock-ups to test effects before ordering anything, so there are no surprises when the material is delivered.

### INSTALLATION

Installation of the electric power is straight-forward, similar to any conventional lighting project, and can be done by qualified electrical contractors who know how to fish through walls, ceilings and floors carefully. In the interest of life safety and cost-effectiveness, it is hoped that before proceeding, the existing electric service, if any, has been checked for adequate capacity and integrity.

No more than ordinary care is required for the glass harnesses, but it is still wise to pick the most reliable mechanics for this work. The supplier should be allowed to provide basic instructions for first-time users.

Two caveats - one, component substitutions should never be made without consulting the manufacturer. Second, untreated dry wall should never be used near fibre-optics lighting because it will constantly produce unwanted dust, necessitating half-yearly cleaning of the projector filter. Only properly painted and sealed dry wall should be employed for surrounding walls or case interiors. Plaster would be a better selection for partitions or walls. As an added benefit, this traditional material does not support combustion.

Under no circumstances should the light sources be brought into the area until heavy construction is fin-

ished and cleaned up entirely. Once the dust enters the cases or the projector, it is virtually impossible to remove it completely, and will create an otherwise unnecessary maintenance chore. This caution applies to all sensitive electronic equipment, such as fire alarms or security. If it is expected that the atmosphere will be unusually dusty, a suitable projector for that particular use should be specified.

It bears repeating that a satisfactory result can only be reached by complete advance planning and then total communication, coordination, supervision and training of every member of the team, from design professional to first-year apprentice. With good design, equipment and installation, the completed job is concealed and baffled making it virtually invisible, so that only the objects and areas being illuminated are seen, not the hardware.

One must always take into account the basic physical fact that light produces heat. Excess heat first blackens the surroundings, then greatly reduces the life of the lamp, and in severe cases could actually cause a fire. Consequently, adequate provisions to dissipate the heat must take priority.

In many cases, restrictions on channeling deeply into historic plaster or other materials can be met by using the tiny, very flexible (1,13 - 10 mm diameter) tails of *glass* fibres. The most effective placement of the glass tails, if they cannot be concealed, (as in thick stone walls) is where two wall planes meet. Either order the sheathing in a matching color, or paint it out. The miniaturized lenses can be powder-coated to fade into the background.

#### **SAMPLE APPLICATIONS:**

##### **I. High-bay Spaces:**

Victorian libraries were temples of learning. Architecturally, many have great atria surrounded by balconies decorated with ornate metalwork. However, they were very difficult to light, so were usually used only during daylight hours. Books, being paper and leather, are very delicate and should be in light as little as possible, because any light eventually shortens the life of such organic materials. The building's design and the configuration of the stacks made conventional lighting virtually impossible. Only *glass* fibre-optics could light all the high-bay areas with easy maintenance. Moreover, the cost for the glass in a specific project was 10% less than conventional lighting.

##### **II. Historic Setting:**

In a major museum, darkened period rooms filled with very valuable antique furniture and artwork used harsh orange electric candles. Because the glare of the candles blinded visitors, they kept bumping into the fragile tables and chairs. Also, many docents constantly turned their flashlights on objects so people could see them in the low light levels, exposing the artifacts to destructive ultra-violet rays.

Proprietary flickering *glass* fibre-optics 18th century beeswax candles (the device is also available as 19th century gas lights) were developed for this situation. They give off a soft glow similar to real candlelight. They are very protective of the wood, textiles and paintings in the rooms. Sufficient ambient light from 1/2" adjustable downlights in the ceiling provide a path through each setting, eliminating tripping. Slight highlights play on the carved features so they can be appreciated.

##### **III. Ruins or Exterior Façades:**

Important architectural features of ruins or facades can be picked out in fibre-optics selected to approximate soft moonlight or other effects.

##### **IV. Industrial archeology:**

The workings of a Roman hypocaust, for example, can be lit so the details can be easily seen. There is no need for harsh, glaring illumination.

##### **V. Monuments:**

Considerable challenges of hostile site conditions (it was sited in a swamp) and rigorous performance criteria determined the selection of *glass* fibre-optics for the illumination of the recently dedicated Korean War Veterans' Memorial in Washington, DC. The technology's very practical characteristics included the fact that it could be made vandal-resistant. This is the first such large scale exterior use of this system in the world.

#### **CONCLUSION**

Everyone resists change, whether for better or worse, so there is tendency to continue using the old, comfortable lighting techniques instead of trying something different, however previously proven. Nevertheless, it would only take a small pilot project to convince professionals that *glass* fibre-optics directional illumination is a most useful tool in conservation.

**SUMMARY**

Conservators have always been searching for materials and methods to extend the life of objects in their charge. One of the most destructive elements, which fades and dries out organic substances, is light. The dilemma has been to exhibit architectural features and fugitive materials with enough illumination to be seen, and still control intensity to delay disintegration. Finally, a system has been developed to respond to these two criteria.

This paper will explain in easily understandable terms *glass fibre-optics architectural (museum) historic lighting* properties, uses, design and installation. It offers practical, comprehensive and up-to-date information useful to architects, engineers, contractors, craftsmen, interior designers, conservators, curators, exhibit builders and building administrators who may not be involved with all the technical aspects of lighting design, but who are nevertheless concerned with finding the best protection for the structures and collections under their care.

In addition to the significant benefit of conservation, *glass fibre-optics* also brings many economic advantages, like greatly simplified maintenance and considerable energy savings. However, the ability with which glass can discreetly accommodate difficult or inaccessible applications, without impact on any decor, and furnish previously unavailable clarity of light, has made this system the directional illumination of the 21st century.

**LE FIBRE-OPTIQUE DE VERRE POUR L'ILLUMINATION ARCHITECTURALE, ET À L'USAGE DES MUSÉES**

**Gersil N. Kay**

*Building Conservation, International, Philadelphia, USA*

**RÉSUMÉ**

Les conservateurs de musées et de bâtiments historiques sont

toujours à la recherche de moyens d'étendre la vie des objets et des structures dont ils ont la charge. Un des éléments les plus dévastateurs, la lumière, décolore et dessèche la matière organique. Le dilemme qui se pose à toute personne chargée de l'entretien historique, c'est la présentation des objets fragiles ou des contours architecturaux avec assez de lumière pour qu'on puisse les voir, et le minimum d'intensité lumineuse, afin d'estomper son effet destructif. La fibre-optique de verre correspond le mieux à ces deux exigences; en plus, elle est la plus avantageuse du point de vue financement, entretien and conservation d'énergie. L'orientation de cet exposé est essentiellement pratique et mise à jour.

Après un court exposé historique du développement de la fibre-optique de verre, nous procédons à une exposition des trois éléments que comporte un système complet: la source de la lumière, le câble transmetteur, et la lentille d'émission à dimensions réduites. Ensuite, nous signalons les propriétés particulières de cette illumination dirigée, ses multiples usages dans des endroits difficiles d'accès, et les variétés possibles dans son dessin afin de perturber le moins possible l'environnement. En troisième lieu, nous abordons de détail de l'installation, sous tous des aspects: pour éclairer les espaces intérieurs et à l'extérieur; pour la présentation d'objets fragiles aussi bien que de monuments archéologiques.

Nous nous adressons tant aux architectes, aux ingénieurs, qu'aux personnes chargées de l'exposition des objets, de l'entretien des bâtiments, de l'installation du système et de son maintien. Pour tout renseignement supplémentaire sur la fibre-optique de verre et la coté pratique de votre orientation dans ce domaine, vous pourriez vous adresser à building conservation international, 1901 Walnut Street, Suite 902, Philadelphia, USA. A l'heure actuelle il n'existe aucun guide imprimé; le premier livre paraîtra chez Norton dans le cours de 1997.

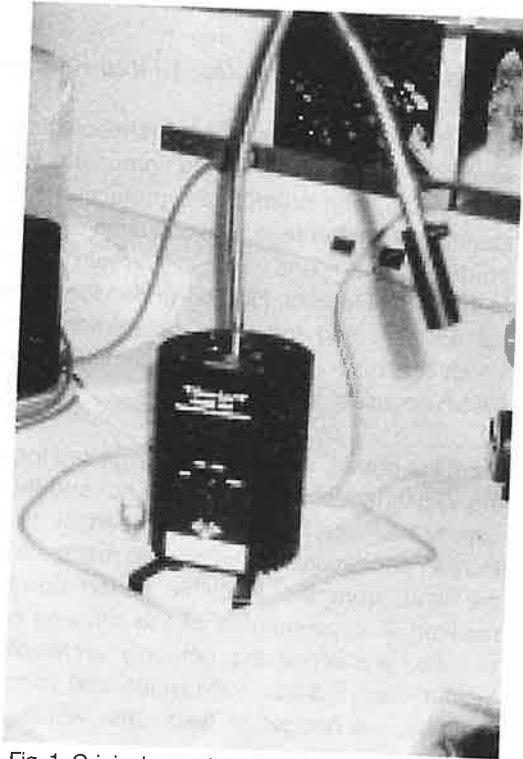


Fig. 1. Original use of glass fibre-optics in scientific instruments



Fig. 2. Canopy of 17th century chandelier drilled to allow glass tails to lights paintings around a room

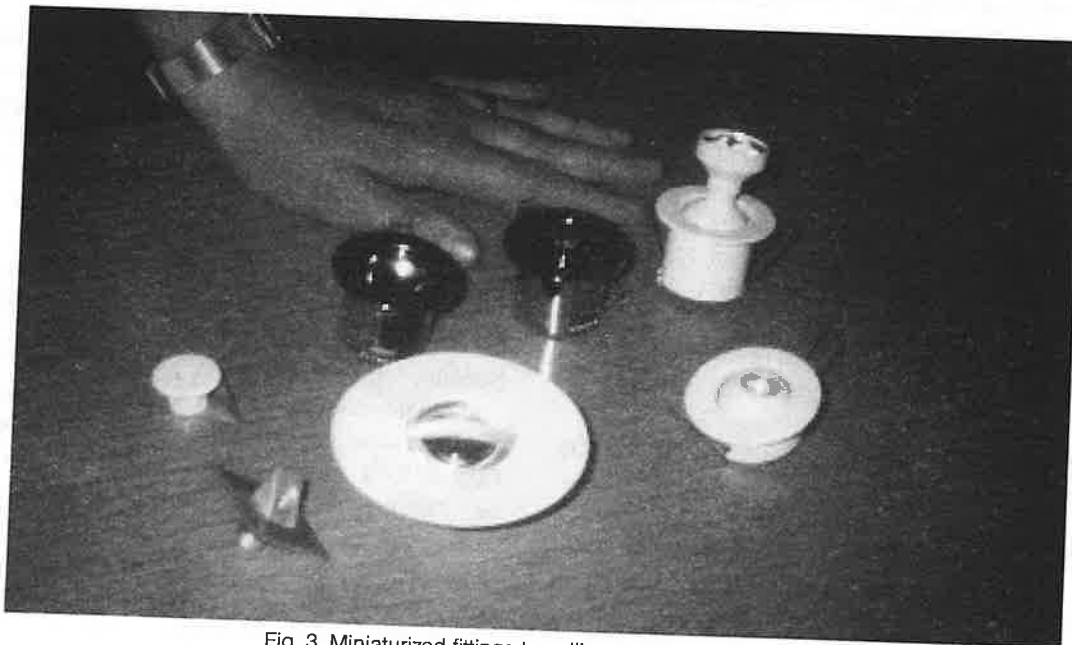


Fig. 3. Miniaturized fittings to collimate and diffuse light

## Historic Landscapes: Compiling a Register of Landscapes of special Historic Interest in Wales

Richard Kelly

MA MIFA, Historic Landscapes Project Officer, Countryside Council for Wales, United Kingdom

The Principality of Wales is one of the nation states of the United Kingdom (UK). It shares similar institutions of government with the rest of the UK, but enjoys its own culture, history and traditions. Eighteen percent of the 2.9 million inhabitants speak Welsh. With an area of 20,766km sq, a long coastline, and extensive mountains, Wales is renowned internationally for its environmental quality, natural beauty, and scenery, having 35% of its area currently under protective designations (e.g. National Parks, Areas of Outstanding Natural Beauty, Sites of Special Scientific Interest etc.). Over 80% of the land is agricultural, and about another 10% is used for forestry. Tourism is also a major source of revenue, while industry and manufacturing is concentrated in the southern valleys, which contain over half the population. Wales has a rich legacy of archaeological and historic sites, from the prehistoric to the recent past, including some of the UK's finest monuments, four of which are World Heritage Sites.

In 1990, the UK Government issued a White Paper, *This Common Inheritance*, which, amongst other things, invited English Heritage to look at the feasibility of drawing up a Register of Historic Landscapes for England. At about the same time, Cadw: Welsh Historic Monuments (Cadw) and ICOMOS UK started to compile a Register of Historic Parks and Gardens for Wales, and, following the English initiative, it was decided to include historic landscapes in a pilot exercise in the county of Gwent in South East Wales. The results were sufficiently successful for the landscapes exercise to be extended to the whole of Wales as a joint initiative, now also involving the Countryside Council for Wales (CCW). Work started on this Register of Landscapes of Special Historic Interest in Wales (Register of Historic Landscapes) in 1993.

The joint initiative is operated as a research contract, supervised by a Steering Group of ten individuals representing the sponsors and other organisations invited to participate. These organisations include the Royal Commission on the Ancient and Historical Monuments of Wales, which is empowered to survey, record, publish and maintain a database of ancient and historical sites, structures and landscapes illustrative of the culture and traditions of Wales from the

earliest times; the four Welsh Archaeological Trusts, which are independent limited companies with charitable status, who promote the protection and understanding of the heritage by excavation or other appropriate means and who maintain Sites and Monuments Records (SMRs) to provide archaeological advice; and the local government authorities, which are responsible for the administration of the Welsh counties and districts.

From the outset, the initiative recognised the whole of the Welsh landscape to be historic, and that human activity had often been at the heart of its creation. Human endeavour to control and make a living from the land, from the Neolithic period onwards, has resulted in a palimpsest of the remains of several periods, encompassing not only archaeological or historic sites, but also quite typical and commonplace features, like hedges or field walls, which can be of great age.

The survival of the historic fabric of the Welsh landscape has been mitigated by several factors. Often, past evidence has been buried or destroyed by later changes, or simply does not survive because of the perishable nature of building materials such as clay, turf and wood. In Wales, however, change has been less extensive than in the more intensively cultivated parts of the UK, and because of the varied geology of hard rocks and extensive surface deposits of glacial and peri-glacial materials, stone has been plentifully used, which has enabled evidence from earlier periods to survive.

Many landscapes in Wales are, therefore, exceedingly rich in evidence of past land use. They include Neolithic chambered tombs, Bronze Age funerary and ritual monuments, Iron Age hillforts, late prehistoric and later period settlements and field systems, Roman forts, medieval castles, abbeys and churches. The exploitation of Wales' considerable mineral wealth has resulted in prehistoric and later mining remains, and extensive, large-scale remains of the commercial exploitation of metal ores, coal and slate from the recent industrial age.

The landscapes of Wales are often imbued with his-

torical meaning from people's appreciation of the richness and resilience of the culture and traditions which have created them, and in many areas, the wealth of historic documents that relate to them. The natural diversity and beauty of the Welsh countryside must also play a significant part as a backdrop that adds immeasurably to people's appreciation and understanding of the landscape. Places where great legends, art, and other expressions of culture have been inspired are also important in creating a 'sense of place', and in enhancing the impression of time depth within the landscape.

But historic landscapes in Wales are to be understood as far more than individual monuments in sympathetic surroundings, places with a historic character or associations, or mere concentrations of archaeological or historic sites occurring in a particular area. Historic landscapes might have some, or all, of these characteristics, but in addition, they are to be specially distinguished because they are areas where archaeological and historic sites when considered together in relation to their settings, can provide a much fuller understanding of the processes which created and sustained them than would be possible from the study of individual sites. An understanding of this relationship between sites and their settings is fundamental to the appreciation of the development of the landscape through time and the concept of historic landscape.

At the start of the Initiative in 1993, working criteria were established for identifying and selecting areas of historic landscape or, 'landscapes of special historic interest' for the Register of Historic Landscapes in Wales. The criteria followed the UNESCO World Heritage Cultural Criteria and Guidelines for the selection of cultural landscapes onto the World Heritage List, drafted by ICOMOS. As work progressed, the working criteria were elaborated and refined, and a landscape of special historic interest is now defined as meeting the following criteria, either singly or in combination:

#### **1. INTENSIVELY DEVELOPED OR EXTENSIVELY REMODELLED.**

Landscapes in which development or change as a result of human activity (land use) has been intense, resulting in substantial alterations to the natural (landform) and semi-natural (landcover) elements: large towns, cities, conurbations, industrial areas, large-scale civil engineering projects, landscapes showing human endeavour on a grand scale.

#### **2. PERIOD.**

Landscapes in which development or change as a result of human activity has been arrested at one or more stages and subsequent material alteration restricted: relict (or fossil) landscapes showing human activity within one or more periods, perhaps abandoned or essentially unchanged after the principal activity ceased.

#### **3. HISTORIC DIVERSITY.**

Landscapes in which development or change as a result of human activity continues, and into which past evidence becomes gradually integrated with the natural (landform) and semi-natural (landcover) elements, but with particular regard for those areas in which evolution over time, historic integrity (survival of original character) and/or historic coherence (survival of original function), are shown by a variety of archaeological and/or historic features with one or more of the following attributes:

- different forms of the same type or class of feature;
- a range of different features;
- continuity through several periods;
- features relating to the development of a particular theme or process;
- density of related features;
- particular group value.

#### **4. BURIED / SUBSUMED OR DESTROYED.**

Landscapes whose existence may usually only be inferred by historical (documentary) and/or archaeological (remote or intrusive) methods of investigation.

#### **5. CULTURAL MERIT.**

Landscapes with historic (events, traditions, legends, folklore), artistic, literary, architectural, technological, religious, or other important cultural association, either singly or in combination.

It has been assumed in this definition that history starts back from the present.

In numerical order, the criteria broadly reflect lessening amounts of archaeological and historic remains surviving within the present landscape, for instance, there will be far less volume of material surviving, and visible, in a historic landscape identified under the fourth than under the first criterion. The initiative's aim is to provide a simple, practical classification of the



archaeological and historic content of the Welsh landscape, reflecting not only the widely acknowledged range, diversity and richness of that content, but also current archaeological and historic knowledge, interests and concerns in Wales. It is acknowledged however, that other definitions or criteria for identifying historic landscapes may be devised, based on, for example, specific periods or themes, but this is a question of emphasis rather than of selection, and the initiative's criteria are broadly-based enough to take account of both.

The initiative adopted a pragmatic, top-down approach to the practical process of identifying and selecting areas for the Register of Historic Landscapes, by consulting with over a 100 specialists in the archaeological, historical and geographical aspects of the Welsh landscape. Sixty five of these specialists were invited to list up to twelve historic landscape areas in Wales, based on their own expertise and the initiative's criteria, giving brief descriptions of location, content and significance, and, if possible, geographic boundaries. Sixty lists were received and amalgamated into a single list for the whole of Wales, containing 121 areas ranked in order of specialist preference.

The areas suggested varied from being very large (over 400km sq) to individual monuments in their settings (under 3km sq). Wherever possible, groups within the latter were brought together to make a single, larger historic landscapes, and some of the very large areas were split up into a number of smaller historic landscapes. The adjustments were dictated by common sense and usually coincided with natural, topographical variations in the landscape, where changes of historic character also often occurred. No other adjustments were made, and the order of landscapes on the amalgamated list was not weighted in any way.

A clear consensus emerged on the most highly-ranked historic landscapes: 25 scored 51-100% of the maximum 24 'points' attained by the highest-ranked landscape; 11 scored 34-50%; 27 scored 25-34%, and 58 scored less than 25%. These ranges were adopted because, once the landscapes were assessed in the field, it became apparent that there were clear, if subjective, differences in the quality of historic interest between landscapes in the different score ranges. The three ranges above 25% were therefore retained as the basis for the three grades of historic landscapes proposed for the Register of Historic Landscapes: that is, landscapes of excep-

tional (Grade I), great (Grade II\*) and special (Grade II) historic interest. This grading system was chosen because it was being used in the Register of Parks and Gardens in Wales.

The majority of the 58 lowest-ranked landscapes were found to be of less than special historic interest and were excluded from the Register. Although generally meeting the initiative's criteria, most did not form coherent historic landscapes because they were too small, incomplete or poorly preserved. This included the essential setting, hinterland or resource base with which a site or groups of sites in the landscape might have been visually or functionally connected. The survival of these aspects in the landscape is equally important, for if they are degraded or absent, the landscape and the sites within it will be difficult to interpret as a coherent and meaningful historical whole.

The next stage of the work involved the preparation of a draft Register. The chosen format follows that of the Register of Parks and Gardens, with a citation for each historic landscape, comprising a written description and UK Ordnance Survey, 1:50000 map extracts showing the boundaries. The descriptions are preceded by a summary of key information which includes: area (km sq); county; local authority district; principal statutory designations affecting the landscape (e.g. National Park, National Nature Reserve, Sites of Special Scientific Interest, Scheduled Ancient Monuments etc.); grading (I, II\* or II); and a summary of historic contents and significance.

The landscape descriptions were based on information supplied by the four Welsh Archaeological Trusts. The Trusts hold Sites and Monuments Records and also have access to local archive and other information on the archaeology and history of the areas of Wales each covers. Landscapes were determined by fieldwork and followed one, or a combination of the following: the physical, or potential limit of the archaeological or historic evidence; the limit of the essential setting etc.; convenient topographical or man-made features.

The Register has not set out to artificially create historic landscapes. They are already there, but in comparison to the natural, wildlife and scenic components, the *historic* component of the environment in Wales has hitherto been neglected. The Register recognises the historic component in a way that has not been done before in Wales, so that it may be

treated as equal to the physical, biological and aesthetic components of the landscape. The Register also recognises that historic landscapes are inseparable from the landscape at large, and that their study and conservation should be part of the study and conservation of the environment as a whole.

The Register is advisory only, and has no statutory powers. Its primary aim is to provide information on the best surviving, most complete, and most significant historic landscapes in Wales, to aid their protection and conservation. It is intended that this information will help owners, the government, statutory bodies, local authorities, planners, developers, and others concerned with land management in Wales, to make better-informed decisions about areas covered by the Register. The Register is also intended as an important educational and interpretive tool that can be used to inform people of their landscape heritage, since it places archaeological and historic sites within their wider landscape settings. The knowledge of the historical anatomy of the landscape can contribute to the recognition of its overall beauty.

The Register, however, is not about reconstructing the past, fossilising landscapes or curtailing change. It recognises that change has brought the Welsh landscape into its present condition. Nevertheless, some historic landscapes may be more fragile than others and more vulnerable to change. Some might have taken centuries to evolve, but be so fragile as to be destroyed in an instant by modern developments. The Register is intended to inform those responsible for changes to the areas on the Register to undertake them in a manner more sympathetic to the survival of the historic character of those areas.

Neither is the The Register prescriptive: in cases where statutory protection does not already apply (e.g. Scheduled Ancient Monuments, listed historic buildings etc.), it does not give specific advice on the treatment, care, management or enhancement of individual archaeological or historic features in the landscape. Conversely, the Register is not expected to be used by planning authorities to decide the outcome of planning applications, except for major developments which may have a substantial impact on the historic character of the landscape. The Register encourages the need to consider archaeological and historic features within their wider settings and the contribution they make to the overall character of the landscape, and leading on from this, the need to safeguard the particular historic character of the areas on the Register.

The greatest potential of the Register to achieve tangible benefits in the historic landscapes it identifies will be in those parts of Wales under agri-environment schemes which provide grants to farmers to conserve historic features in the landscape. There are currently two, broadly similar schemes, covering about 50% of Wales: Tir Cymen, an experimental scheme sponsored by the CCW in three of the Welsh local authority districts, and the Environmentally Sensitive Areas scheme sponsored by the UK Government in five other designated areas of Wales. Where areas on the Register coincide with these designations, the Register could be positively used to target resources to conserve and enhance the historic character of the landscape. There is a possibility that these, or similar new schemes may be extended to other areas of Wales in the future.

The Register is only the first step in historic landscape management, and does not preclude the need for more detailed assessment of the historic content of the areas it describes. The information required to assist those involved with land management to make more informed decisions about areas on the Register may be obtained by historic landscape evaluation. This is a staged process of landscape characterisation and assessment, using information held by the relevant SMR, historical documentary and cartographic sources, and aerial photography, coupled with field assessment, to identify the key features that give the landscape its historic character, and to systematically assess the relative quality, significance and value of those features, intrinsically, as well as component parts of the landscape.

The initiative has devised a framework for an evaluation system, and a version based on it was tested in the historic landscape study of the Gwent Levels, an ecologically important wetland in the Severn estuary in South East Wales, provisionally identified in the Register of Historic Landscapes as a landscape of exceptional (Grade I) historic interest. The Gwent Levels have been successively inundated and reclaimed from the sea from the Roman period onwards and contain not only the physical evidence of this activity, but also significant buried archaeological evidence going back to the Mesolithic period. The study, by the Department of Archaeology, University of Reading, England, was sponsored by Cadw and the CCW (Rippon, 1996) and is intended to inform the management of this important historic landscape which is under increasing pressure from development.

The Register of Historic Landscapes is being prepared in two sections: the first covering landscapes of exceptional (Grade I) and great (Grade II\*) historic interest; the second covering landscapes of special (Grade II) historic interest. The whole initiative has relied on extensive consultation and, as part of this process, views are now being sought on the first section of the Register (covering Grades I and II\*) through a general consultation exercise (Cadw, 1995). A wide range of bodies and institutions throughout Wales are being consulted including government, local authorities, National Parks, public and private utilities (water, gas, electricity etc.), organisations representing landowners and farmers, educational institutions, amenity groups and societies etc. It is envisaged that the first section of the Register will be formally published later in 1996; the second, following further consultation, probably in 1997. Provisionally, the two sections together identify nearly 15% of the area of Wales as historic landscape. The Grade I and II\* areas are shown on the accompanying map.

The Register is not a closed list, and it is envisaged that there will be a need to review both the contents and the gradings of landscapes in the future. Areas for possible inclusion may come to light, the selection criteria may change, and areas already on the Register may be altered. It is therefore intended to keep the Register as up to date as possible, with additions, amendments and deletions being made from time to time.

So far, Wales is the first nation to compile a Register of Historic Landscapes. Wales' historic landscapes are one of the nation's most valuable cultural assets. They are special, often fragile, irreplaceable parts of Wales' nationhood and cultural inheritance. The Register recognises this and raises awareness of historic interests in the countryside. It also recognises that the landscape is dynamic and changes; but that the process of change should not erase the history that is written in the land. The Register is advisory and indicative only. It will be of positive benefit to the management of existing, and any future, designations and agri-environmental schemes in Wales, but rather than add to them, the sponsors firmly believe that the Register's non-statutory approach is the best way forward to safeguard Wales' rich historic landscape inheritance.

#### REFERENCES

Cadw, 1995, Register of Landscapes, Parks and Gardens of Special Historic Interest in Wales, Part

2.1, Landscapes of Exceptional and Great Historic Interest, Consultation Document. Cadw: Welsh Historic Monuments, Cardiff.

Rippon, S, 1996, The Gwent Levels Historic Landscape Study: Characterisation and Assessment of the Landscape. Report of the Department of Archaeology, University of Reading for Cadw: Welsh Historic Monuments and the Countryside Council for Wales.

*This paper is based on research work and the Part 2.1 Register of Landscapes, Parks and Gardens of Special Historic Interest In Wales Consultation Document jointly commissioned by ICOMOS UK, Cadw: Welsh Historic Monuments and the Countryside Council for Wales. However, the views and recommendations it contains are not necessarily those of any of the organisations and should, therefore, not be attributed to them. The author is grateful to ICOMOS UK, Cadw: Welsh Historic Monuments and the Countryside Council for Wales, and to the contractor, the Gwynedd Archaeological Trust, for permission to use some of the results of the research work and extracts of the Consultation Document for this paper.*

#### SUMMARY

Wales is the first nation to compile a register of its historic landscapes. ICOMOS UK in partnership with Cadw: Welsh Historic Monuments, the UK Government's executive agency for recording, protecting and conserving the historic environment in Wales, and the Countryside Council for Wales, the UK Government's statutory adviser on wildlife, countryside and maritime conservation matters in Wales, in a joint initiative and working with other organisations in Wales, have compiled a non-statutory register as a means of recognising historic landscapes as one of this nation's most valuable cultural assets. Historic landscapes are special, often fragile and irreplaceable, parts of the Welsh nation's heritage. The register recognises this and raises awareness of the historic significance and importance of the Welsh countryside. The register is a first step towards identifying the most complete and best surviving historic landscapes in Wales and is intended to inform government, local authorities, planners and others concerned with land management in Wales about the significance of these areas. The register is also intended as an important educational and interpretive tool to inform people of their landscape heritage. It forms the basis of Wales' contribution to the national indicative lists of cultural landscapes called for by UNESCO and ICOMOS. This paper describes the background; the methodology; how historic landscapes are identified; the register's purpose, and how historic landscapes may be managed and protected in future.

#### RÉSUMÉ

Le Pays de Galles est la première nation à avoir réalisé un registre de ses sites historiques. L'ouvrage permet d'identifier les

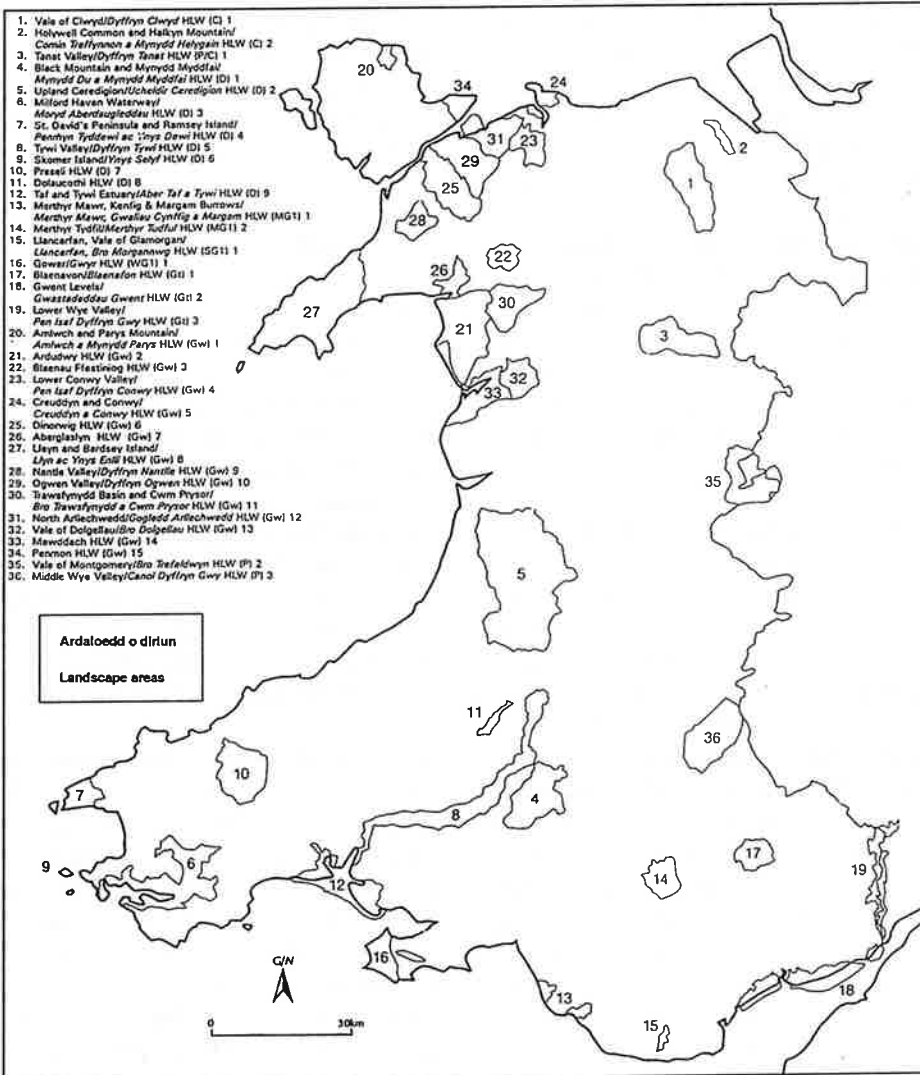
zones d'importance historique comme étant les atouts culturels les plus chers à la nation galloise. Ce registre, non officiel, est le fruit du travail commun de ICOMOS UK associé à Cadw: Welsh Historic Monuments, l'agence britannique de repérage, qui protège et préserve les régions d'intérêt historique au Pays de Galle, et de Countryside Council for Wales, l'organe consultatif du gouvernement pour la préservation de la vie sauvage, de la campagne et du domaine maritime. Les sites historiques sont particuliers, souvent fragiles et irremplaçables, et font partie du patrimoine gallois. Le registre reconnaît cela et nous amène à prêter plus d'attention au sens et à l'importance historique de la campagne gallois. Le registre représente une pre-

mière étape dans l'identification des meilleurs sites historiques encore existants au Pays de Galles et vise à informer le gouvernement, les autorités locales, les planificateurs et les autres organisations en relation avec la gestion du territoire du Pays de Galles sur l'importance de les lieux. Le registre se veut également être un important outil pédagogique et donne au public une interpetation du patrimoine naturel. Il constitue les bases de la participation aux listes indicatives nationales des sites culturels demandés par l'UNESCO et ICOMOS. Ce document décrit le contexte, la méthodologie, la façon dont on identifiait les sites, le but du registre et la manière dont on pourrait les gérer et les protéger dans la futur.

**REGISTER OF LANDSCAPES OF HISTORIC INTEREST IN WALES**  
**COFRESTR O DIRLUNIAU O DDIDDORDEB HANESYDDOL YNG NGHYMRU**



**INDEX MAP**



## The living shrine, the worshippers and the restorer

**Svetla Koinova**

*Bulgaria*

Such temples do exist — destined to be alive forever. Unique location Nature-given; conformity of older and of younger cultural strata; cohesion of traditions; continual rebirth of olden myths around; ascription never-ending of fresher and yet fresher merits to the site... All above, no doubt, compose a process away from rationality and not in touch with this lost and hasty world of ours.

The shrine that shall be herein discussed belongs to the *Sboryanovo* nature and architectural preserve, located in the north-eastern corner of Bulgaria. Locals call their home *Deliorman*, the place where forests grow wild.

The shrine is currently in restoration. Tempestuous events of late 1989 are all but datum now and fruits thereof are just being reaped. Many is the thing redressed in democratic attire, a lot is being currently refreshed, and something at once — destroyed. This shrine alone stands stubbornly in place, sustainedly repaired through the ages by worshippers themselves. Everybody has contributed according to their capabilities, wealth, knowledge and experience. Yet what is the effect of time? Obliviated are the loads of history beneath and all around the shrine. Nature has for ages done its best in trying to efface all older beds of history and culture. A known truth to only few. A reason apropos for the Restorer to come in. Plus all them experts in research involved.

Following the social and political changes of 1989, the attitude to this monument has started to have fresh aspects. Such attitude is now ranging from undisputed veneration to nihilism and neglect on the part of individuals who misinterpret liberty — the quality and state of being free. Consider, for example, the approach of local treasure-hunters, those hurtful likes of genuine archaeologists. Left entirely to themselves and feeling the untouchable masters of all environs, many a visit have they paid to the sanctuary and with their habitual ignorance and vandalism have managed to cause mischiefs. A lot of suchlike rotters have been futilely rooting by turns out where everything was long-removed. Detriment, however, is here to stay. The sarcophagus has been shattered. With the outset of restoration, the shrine became man-guarded. We reside now here too, walking about scaffoldings, giving rise to our survey.

Here come the first worshippers. Each of us is more than flattered by their cordial greeting uttered in the local patois and going with a slight bow. The folks have come to thank and bless us, happy with the news that someone was fixing their shrine. Days go by. We, restorers, are up the dome, while down there, by the huge sarcophagus, worshippers belonging to a Muslim sect are holding their service. The tune of their ballade, refrained with ease by toddlers and seniles is towering above towards us amidst the flickering eyes of candles manifold. Conductor is the Venerable Father. We seem to be no bother to them and more than feel the peaceability of their race. These are *Aliani* (Shiites), or *Kazalbashi*, as are also known. Their respect is commanded by Ali, the son-in-law of Mohammed. Their sectarian religious divergence from the predominantly orthodox Muslims (Sunnites) in the area has not resulted in conflicts, as is the case world-wide. The *Aliani* love to say that just an onionskin separates them from Bulgarian Eastern Orthodox Christians. It is a truism that these people have established a tradition of irenic co-existence with the rest of the religious groups.

The shrine itself was presumably erected back in the 16th century and represents the tomb of a hero, whom the *Aliani* have mythologised — *Demir Baba* (the Iron Father). Such hero is a folklore creature. The prototype allegedly existed and vindicated the poor. The legend has endowed him with really impressive build and hyperbolic properties. The saga contends that the champion buried here was three meters tall. The sarcophagus does indeed conform with such a mass. The hero's shoes, of brassy make, till recently used to stay over the sarcophagus and also were of colossal size. They are exhibited today in the City Museum of nearby Razgrad.

In the course of the investigation we were lucky to capture information apropos of erstwhile usage of this temple by various religious aggregates, as well as of the shrine's life history, since the site has ever been in use as a temple since even most remote past. In the vicinity of the building we detected vestiges from prehistoric times. It was positively evidenced that the site served as a sanctuary to the Thracians back in the Hellenistic times. Services in the matter of the survey were rendered by the History Museum of the close-by city of Ispirikh and all archaeologists there-

by invited. Some specialists believe that this terrain does need additional research, since posterior proto-Bulgarian culture certainly left its vestiges there, too. Close to the same terrain, where this sepulchre olden was sometime built, there lie remains of three fortified walls dating back to the same period. This is to say the Early Middle Ages. And evidently the hypothesis advanced by both Skorpil and An. Yavashov as early as in the 1920s was not ungrounded. Alluding to precisely the same tomb of Demir Baba, they suggested this was the site of the sepulchre of a major historic personality — the Bulgarian Khan Omurtag. Information on its erection was provided by Khan Omurtag himself in the extremely valuable inscription chiselled out in a column taken later, in the times of the Second Bulgarian Empire, by Tsar Ivan Asen II to the *40 Holy Martyrs Church* in the onetime capital city of Veliko Tarnovo. The text describes the site of the tomb, called by the Khan "All-glorious". It strikingly squares with the region herein discussed. The supposition of today avers that the existing temple-tomb of legendary colossus Demir Baba was secondarily re-built. All building refuse was reused by some constructor later come, who had a genius for setting up all boulder and other ready elements of formerly demolished architecture into a new one. Similar must have been the fate of the unique stone wall bearing reliefs that still remain unmatched. This is particularly true of one relief — a semblance of a shrine, which in terms of plastic arts is different from any other image. It is not yet apparent of what erection said relief is either prototype or mock. It is not clear either what was the reason for its appearance on the fencing stone wall. Vestiges have been detected which aver that in perhaps more olden times it had a different configuration and certainly enclosed a somewhat larger space. An in-depth study into this will probably produce the answers.

Some records and some evidence survived to prove that the temple has been used at times by local Christians as well. Even today one can encounter worshippers of the Christian Saint Ilya holding modest services therein. Orthodox Muslims are also regular visitors despite the fact that their services are held otherwise. Their various religious orientation does not impede these congregations to use one and the same site as their temple — a fact tremendously unique in itself.

How do these peaceable people receive restorers? In principle, restorers are expected to haul in the truth plus lots of detailed information. But is there not a real risk that in this rather complex process something

really important might be deleted from the locals' regulated system of values? Here comes a suitable example:

A decision has been now reached to remove most recent decorations from the dome. Both all restorers and the various other experts are convinced that there is no artistry involved, plus the technology was rather poor. And yet someone sometime ago, with good intents and firm conviction that their monument was served well, did put such decorations up. All men and women who have been visiting this temple for dozens and dozens of years, remember it well and may now find it difficult to part with something well accustomed to.

We know well what lies beneath and how much better it shall conform with the tradition of artistic decoration. Yet all the time we were embarrassed to feel the inquiring pierce of the public gaze. We knew the question — what were we doing to their shrine? They were sincerely surprised that we made use of scalpels and other never-heard-of tools. Convention had attached to us a different image. They had expected to receive traditional decorators, paint brushes in hand, brought in to renovate their shrine. Of course such attitude was no news to us and notwithstanding the sweating hands and inside fires set ablaze by many a suspicious eye, we knew well that soon enough the better art should soothe the doubtfuls.

A few more words about unbelievers. It would be much too much to say that restoration is an art all too familiar to many people in this country. In this respect the public has a debt to us. Commonplace people consider our art a craft or even worse — first class repair. It has to do with a traditional disposition — all men prefer to see the known, but looking new.

The patience requisite for our job implies a slow-going process. That many fail to understand but love to disapprove of it. We can hardly explain to all the need for every operation. Particularly harsh has ever been the "dialogue" with pseudo-intellectuals — administrators and suchlike. Those are the worst type. They often do not know from nothing, but while most ignoramus admit their gaps and do not try to interfere, some footling amateurs keep actively intruding.

In witness whereof I store a story about a collision between opinions, which victimised a monument alone. Where a unique erection is concerned, which

ports a long-forgotten intricate culture of architecture and construction, we do believe that we, restorers, shall be the ones to be assigned to take a careful approach. No need to say that any site is one but undivided body which needs our masterly concern. Both purely artistic aspects and the construction work alike equally require the proficiency and harmony of our scholarly approach. Such requirement is a must in apropos of both the aesthetic challenge and the technologies involved. In this sense, it is restorers who possess both professional insight and experience. In the case under consideration this was not appreciated and instead of restoration experts, commonplace construction workers were employed to do the job. They naturally lacked the needful qualification and there was no guarantee that their aesthetic and technological approach would be the proper one in each specific case. To defend our professional honour we did our best — prepared some sections to serve them as an example of how the work need really be done. It remains for us to hope that sooner or later it will be realised that one of the fundamental tasks of our profession is to restore the culture of erection, whereof the monument in question had inarguably left most ample vestiges.

I would like to focus your attention on yet another aspect of such relationship — a living shrine, its congregation and restorers. It relates to the emergence of a new environment — the subject of the architectural design and the exposure of older beds of history and culture.

As respects our temple, the architectural plan for the surroundings shall cause encompassing terrain to acquire new outward expression associated with said exposures. It is anticipated that the stretch around will undergo notable alterations, the purpose whereof is to provide much better information on the temple's past.

Whether though this future change will be approved by everyone? Do not forget the temple is alive and the influx of believers will hardly ever cease.

Both the yard and the unique enclosure stone wall have long been parts of the milieu where associated rituals take place. Some of these are of considerably later origin but anyway have had their roots deep in the hearts of worshippers for several generations now.

Example: Within the limits of the yard there is a boulder which has two openings interconnected and shiny

now with wear. The research has indicated that this is the stone base of a column which certainly belonged to a different edifice. Many suchlike elements are spread all over, which is accounted for by the fact that until rather recently the area was densely populated. Nowadays this architectural component has acquired a religious meaning and is included in the rites performed by the Aliani Muslims. Through these apertures in the boulder women would insert a kerchief, or a ring, or just piece of clothing belonging to an ailing family member. They trust that cure will be granted if their charm would easily go through.

Involved in the religious rites is also the one huge monolith whereof our study furnished proofs that it was a part of an anterior construction. It now props the foundation of the shrine. Into this monolith a flight of steps were onetime hewn. Nowadays some believers climb them in yet another, fertility ritual. A hope resides with this massive boulder that ladies, who succeed to reach atop of the slippery precipitous steps, would be very happy and most important — have off-springs. Another boulder monolith which props against the opposite side of the building is believed to work a headache cure if a certain set of rites are properly performed.

In the stone wall surrounding the yard, close to the stone reliefs, there are two hollows, like small wash basins, which the locals refer to as "the devil's eyes". For ages on end the habit was to throw stones at them whereof there are clear marks. Now a different ritual is performed in connection with the "devil's eyes". With their eyes closed and arms stretched out, believers start from a designated point and try to hit the coves. He who manages to do so, they aver, has been righteous and just. (Howbeit, my statistics indicate that just a few succeeded to hit "the devil's eyes". I never did myself!).

The more pious someone is, the more such activities are embedded in his or her system of values. Others, less devout, have turned the rites into a kind of game, which is a spa of fun and relaxation. This is particularly true of kids, who love to come play at the site. A very joyful fact indeed. The bird's eye view of the sanctuary from the high and overhanging cliffs nearby is so really picturesque and optimistic. It is enjoyable to watch the motley crowd moving, climbing and having whole-hearted fun. It strikingly resembles a painting by Lasar Segall. Benevolence so bona fide amalgamates those happy people.

Concurrently our restorer here would hang around



and observe, the erudite in him alert, and his suspicions slowly rise. This happy crowd of believers will have tomorrow to behold in their nonplus stupefaction the yard as rearranged, and the exposed Thracian wall with all components thereof. All niveaux of the terrain will also have a new arrange. The worshippers will in fact be introduced to the onetime truth. There is the danger, though, that locals may not need the truth. And here lies the delicate nature of the mandate of anyone who does the planning to beautify ("aesthetise") the world around. Just everything must be considered. It's not by chance that we "aesthetise" in quotes. The likeness to a museum, which the temple will obtain, is hardly the only possible aesthetics this holy place well deserves.

What is concurring inwardly? It has become a custom here that gifts be brought in to the temple. Embroidered cloths, kerchiefs and carpets woven by the women — such mostly are the gifts. They lay them down prior to the service, as if appointing their house with caress. And once again we are confronted with incompatible ideas of what beauty and aesthetics are. A museum would expose the most artistic cloths alone and would rather have them on display for good. In practice, howbeit, this cannot be. The cloths in the interior of the now living temple get changed almost every day. And to avert this practice in the future there is really no need. Obviously in this case a compromise is needed and the believers' right shall be thuswise esteemed.

The tendency to compromise led up to an extremity one day by us involuntarily witnessed.

The democratic manners of today have been the fertile soil for the rise of many a new phenomenon. Probably not only in Bulgaria there are such people, who refuse to live by certain principles long-established by society as customary law and order. There are individuals, probably in many places world-wide, who feel a rush to create myths of their lives while breathing and existent. It is rather hard for us, contemporaries, to determine their place among us, let alone be their judges. And yet probably the one reliable criterion that we can anyway apply are their motives for what they do. And what they do is either harmful or is useful. The faith, that brought such people to the shrine, is new and non-traditional religion trying to carve out a niche for itself. But was not this the way all other faiths commenced? Today afresh someone is striving to behold the miracle. But where does a miracle incept?

Here is what happened to our monument next.

One day a middle-aged woman accompanied by a train of people came to the door-gate of the shrine. Her business looks, the resoluteness of her acts sufficed to make us drop our tools and from the height of our scaffolds to unwillingly witness a rather impudent incursion.

The recent myth was told to us: *"This here is the Domicile of David. This home was picked by the Heralds — three extraterrestrial Aliens in fact. Their size is huge — these creatures are three meters tall and their vestments shine. They here shall come to meet with me since I was elected to communicate with Them."*

We were under the impression at first that the lady was worried sick and probably about the state the shrine was in, especially our scaffoldings all over. It looked as she was pressed for time to suitably arrange the room for the forthcoming visit of her imperial guests. To make up for lost time she had made certain preparations in advance. The "brand new furniture" was taken in: cartonfuls of crystal glasses, pots of artificial flowers in concrete, pile carpets rather brightly coloured, packs of tea and natural juices. And lastly — several light fixtures attached to metal stands painted white.

In the light of the local custom to lavishly gift to the shrine, such abundance would be appreciated by every narrow-minded person. But we were seriously troubled. The aggressiveness of this intruding concept of the beautiful pushed us quickly down from the scaffolds to meet with the lady and her devoted retinue. Right then they "ushered in" the most important items — three pairs of self-sewn slippers, white and definitely huge. The colossal aliens would allegedly put those slippers on the very minute their extraterrestrial feet would be set on the temple's floor.

Let's face it — this was both funny and touching. This lady was moved by the desire to escape aloneness. Some people wear their loneliness as a hump back, others try to escape it by trying to mingle with a noisy and impersonal crowd. Still others even like the solitude and use it as a medium to study and be familiar with the world they have to anyway live in.

This woman, though, did detest the world we have to share and preferred a different one, a world that she would positively like. A realm where she would be the main character — an avant-courier, a leader, a her-

ald, a messiah. She had established a monopoly on faith not anyplace else, but where irenic tolerance was a rule. Were we the ones to bring her to her senses?

The monument assisted us itself. Until then the intruders had only been conveying gifts and through the open door, as if through a gaping mouth, piles of nonessential items had been hauled in. But then two of the retinue attendants were ordered to put the shrine to rights. They started bringing in their tools and building materials. The handiness and resoluteness of the men turned comedy into drama. The monument was at risk. We had to act.

To our great surprise the female contact of Space had never heard the word "restorer". So our first argument was weak-kneed. She evidently did not know from nothing. But ignorance is hard to fight. It has its own hollow reason which by ours is not affected. It is like a try to measure swords in mannerly and sportsmanlike way with someone savage, who is brandishing a metal staff. We pointed at our work, made reference to the exquisite erection of the shrine. We tried to make her see the beauty we did believe was there, have her feel the excitement of its authentic, uncultivated simplicity.

The answer of the militant female was least of all polite: *"Your paintings! They belong to Devil. Shall everything be herefrom removed to make room for My works, cause they were created by the Aliens, but with my hands!"*

Her voice reechoed with a sinister resound due to the clear, dead acoustics of the shrine. This was so different from the lovely ballad that many times had pleased our ears and minds. We all could see that smiling whistling decorator of the temple about a hundred years ago, so similar to us, belonging to this pre-

sent age, who used to open our days with jokes, laughter and a lot of work. We had the duty to defend that predecessor-painter who was a master, no doubt, and had a loving heart for art, which explains why the vestiges he left are still alive for us to see.

What happened next? — We called the guards, that is the law, and all the "gifts" which had been stuffed into the shrine were taken away. It seemed as if that caravan of nonsense had gone the shortest possible way — the way of the lust to own all. The souls of men included.

To satisfy a natural curiosity — extraterrestrials did not arrive. We did expect them, I admit. But for a different reason. We cherish hopes that we, Humans, are not all by ourselves in the Universe. The monument remained wisely hushed, and the wounds inflicted on it will be cured soon.

The hunger to commune right here, in the temple, is really the urge to bow before your God, no matter actually who. Even if your God is Nature, which our notion of Faith was.

It, Nature, did not save its efforts to efface all vestiges of former life. But in its motivation to ceaselessly so do, there is a mission everlasting — each time this happens good and evil shall lose their well-defined outlines and myths shall be produced instead. In myths, of course, good is the outright winner. Thus our Faith for good and all alive in our hearts shall stay. This never-ending task of Nature allows every generation to face and race with both good and bad and do as their laws prescribe. Then Nature shall again restore its order when we are gone. But we, restorers, shall have had our fair little share in helping our after generations know about what has happened and ground their self-esteem on saved experience from the past.

# New Technology in the conservation of the Islamic Monuments in Cairo

**Prof. Dr. Saleh Lamei**

*Egypt*

## 1- INTRODUCTION:

This study deals with three historical Buildings from the Circassian dynasty in Cairo, Egypt:

- 1- School Al- Kurdi (797 H. / 1395 A.D.).
- 2- School Gani al- Ashrafi (830 H. / 1427 A.D.).
- 3- School Ganim Al- Bahlawan (883 H. / 1478 A.D.)

The three buildings are located on the extension of the historical major spine outside the southern city wall.

The plan shows the traditional school - mosque character: the first is two Iwan with a covered court in between ( 625.00 m<sup>2</sup>), the second shows the typical four Iwan school with a middle open court ( 590,00 m<sup>2</sup>) and the third is a combination of the Iwan and the Riwaq type with an covered corridor in the middle (600,00 m<sup>2</sup>). The all three have student's cells, accommodations and a mausoleum for the builder.

Architecturally, the facade of the three buildings represents the traditional circassian architecture in Cairo: a deep recessed portal covered with a trefoil arch and stalactites hood, shallow recesses ended at the top with stalactites with two rows of windows and the domed mausoleum of the builder. The facade is crowned with floral cresting. The minaret is located over or beside the entrance to emphasize the portal location .

Structurally the buildings are constructed with lime stones as bearing wall system with continuous surface foundation. The mortar consists of lime and clay. The walls are built as ashlar stone skin and has a filling in the middle, consists of rubble stone with clay lime mortar. All three building have timber roof and flag stone flooring. Originally the floor was covered with colored marble in geometrical pattern. The timber ceilings were decorated, painted and gilded. The walls have lost mostly their marble encrustations and are now plastered with lime-sand plaster mixed with strew. The finishing coat was a layer of stucco (plaster of Paris).

## 2- CAUSES OF DETERIORATION:

- 1- Citizens poor awareness of Heritage.

## 2- Environmental conditions:

- 2/1-Bad effects resulting from the accumulated dust.
- 2/2-Contaminated and polluted air due to modern transportation means and the establishment of new industries.
- 2/3-Dampness in walls caused by surface water, which reached a height of about 6.00 m by capillary action, depending on wall thickness and the properties of the buildings material; chemical analysis shows high percentage of SO<sub>3</sub> as well as NaCl.
- 2/4-In historic Cairo, the soil is fill and according to our soil investigations, it varies between 5.00 m - 7.00 m.
- 2/5-The physical, mechanical tests and chemical and X-ray diffraction analysis for lime stones samples taken from these building indicate the bad situation of the stones.

## 2/6-Lack of periodical maintenance.

It is worth to mention, that sewage and potable water networks in historic Cairo are outdated , worn out and in a very bad condition.

## 3- LABORATORY TESTS:

- 3/1-Measurement of temperature, relative humidity of the inner spaces as well as determination of Dew point temperature.

Determine the presence of hygroscopic salts on wall.

Draw a visual stone deterioration map for walls.

Draw a dampness distribution map for walls.

- 3/2-Tests were done on samples of stone to define:

Porosity, absorption, permeability, density, Compression stresses dry and wet, shear and tensile stress, before and after treatment.

- 3/3-Tests for mortar and screed samples taken from the surface and from 15-20 cm in walls (Sieve, chemical and X-ray diffraction analysis).

- 3/4- Tests for plasters (sieve, chemical and X-ray diffraction analysis).

3/5-Soil investigation and surface water chemical analyses.

3/6-X-ray diffraction and SEM analysis for stone before and after treatment.

#### 4- STATICAL STUDIES:

##### 4/1-Structural Analysis:

The main task of this analysis is to find out the different stresses in the building as well as the concentration of these stresses under different cases loads such as Dead Load, Wind Load, and Earthquake Load.

This kind of study enable us to make an accurate solutions for many kind of structural problems.

A complete structural and seismic study was done for the Minaret of Al-Kurdi mosque.

##### SEISMIC STUDY:

In this analysis, the minaret has been modeled using Solid element with eight nodes, and a Beam element was used to modeled the Marble columns. The seismic force was applied in each direction, that is the long and short directions separately as an equivalent lateral load in addition to the dead loads according to the Egyptian Code that assumed that the max. acceleration shall not exceed 0.1g in Cairo city.

As we know, the effective earthquake is that which have a high frequency content. In this study, the equivalent static lateral load was equal to 10% of the gross weight of minaret. This equivalent load was then distributed on the structure according to the mass distribution.

According to the study, we find that the stresses are within the permissible limits, and the max. lateral deflection at the top of minaret is 0.8 cm. The lateral shear force at the minaret base we found to be equal to 7.6 tons. To avoid this stress, a bracing system for the wooden roof was taken into consideration to make an equilibrium to the structure.

##### 4/2-Geotechnical Investigation:

The main purpose of this study is to investigate the Engineering and physical properties of the soil layers in the site as well as investigating the existing foundation elements and put the suitable solutions for the different problems either in soil or in foundation.

In our projects, different treatments for the consolida-

tion of the foundations, according to its its conditions, were choosen.

All of the methods for consolidation of foundation should be done in the existance of surface water , no dewatering systems was allowed, because of the bad conditions of foundation of surround buildings.

#### 5- CONSERVATION WORKS:

The major Conservation tasks are:

5/1- Consolidation of the foundations .

5/2- Structural consolidation.

5/3- Grouting the wall middle filling.

5/4- Elimination of dampness.

5/5- Stone conservation.

##### 5/1- For the consolidation of the foundation, different methods were recommended:

5/1/1-Micropiles for the consolidation:

These solutions were based on decreasing the stresses under foundation by increasing the width of foundation and improving the foundation conditions using some kind of grouting by special materials such as P.F.A, Hydraulic lime, low alkaline cement.

In some cases, when the soil beneath foundation is no longer good, we suggested to transfer the load to a good deep soil using Micropiles.

##### 5/2- STRUCTURAL CONSOLIDATION:

– Using wooden ties within walls and corners, treated with disinfectant and preventive substance such as Dragnet FT (LD:2480).

– All structural wooden roof elements are treated against insects and fungi and consolidated with final coat of Paraloid B72.

– The seismic retrofit of the building structures is integrated with the restoration project. The wooden roof is linked to the walls and the roof has been strengthened by treated stainlesssteel sections (bracing) anchored to the tie located inside the thickness of the walls.

**5/3- Grouting the inner filling of walls under the surface water with a mixture of hydraulic lime, sodium bentonite and pulverized fly ashes (sul-fates>0.5 %); fat lime putty was used in the mixture above the level of surface water.**

**5/4- To eliminate dampness in walls, different method were recommended:**

5/4/1- Two rows of alternated holes are arranged in walls at distances of 12 cm centre to centre and inclined at angle of 20 and injecting with diluted BS 15 methyl - silicone to reduce the suction.

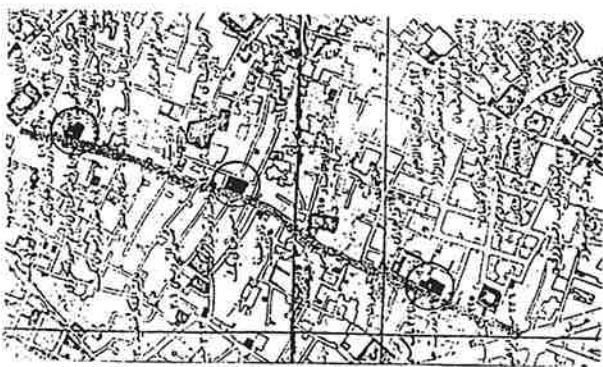
5/4/2- Using special machinery - system used by Prof. Fanfoni, Italian Conservation mission in Cairo - to cut through the entire thickness of walls for distance of 30 cm. The void will be injected with a mortar which consists of polyester resin, white Carrara marble powder and pure calcium carbonate ( Massari Technic ).

5/4/3- A one meter wide ditch was arranged on the street side to eliminate contact with damped soil.

**5/5- Stone Conservation:**

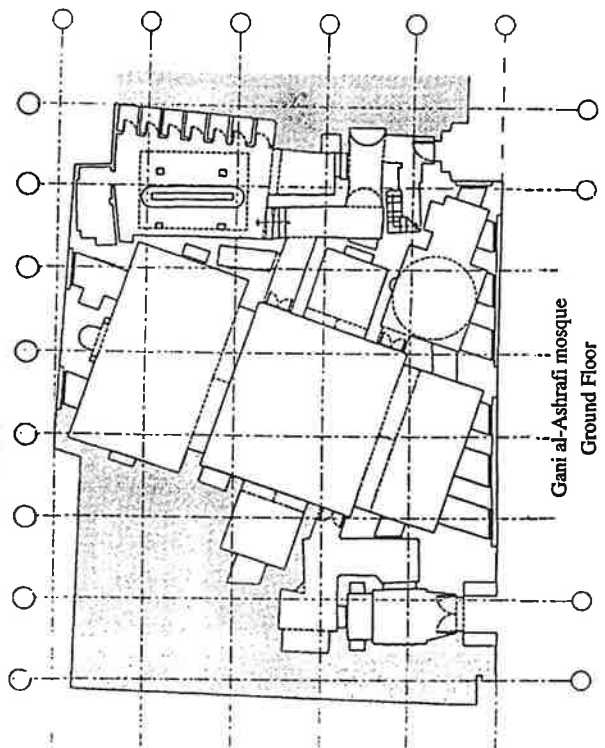
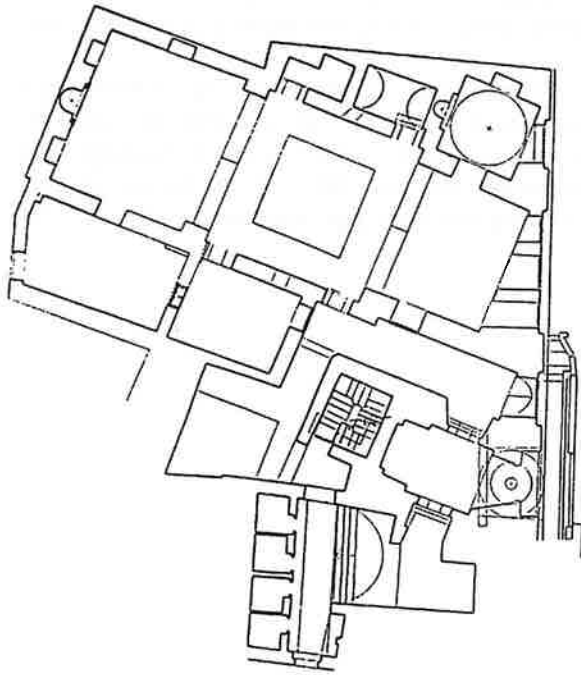
For stone conservation Si - organic agents were used. The laboratory tests have shown good results. For stone repair, Silica gel from silicic acid ester solution has been used. It was flexibilized by insertion of oligomeric dimethyl siloxanes in the net work, which leads to well-developed film structure.

For stone protection (Facades), silicon resin which is formed from siloxane solutions was used as water repellent; better surface binding was achieved by incorporation of amino groups. Swelling and shrinkage processes were reduced.

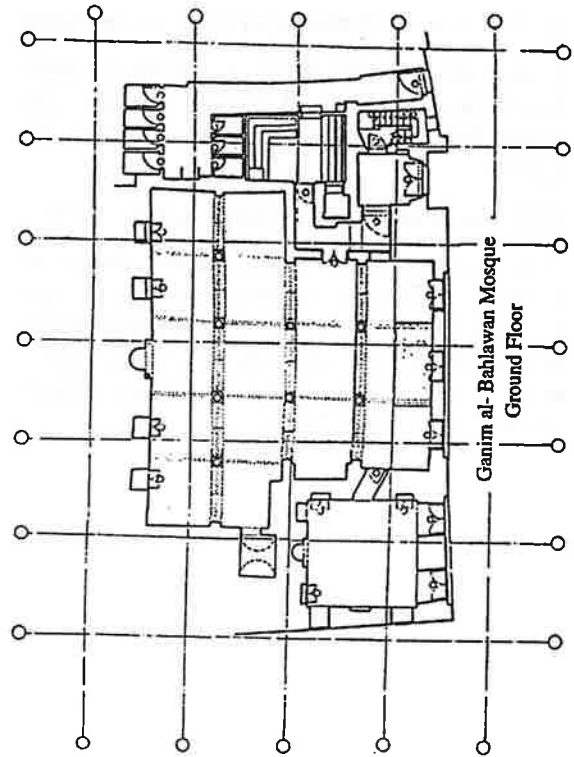


Site

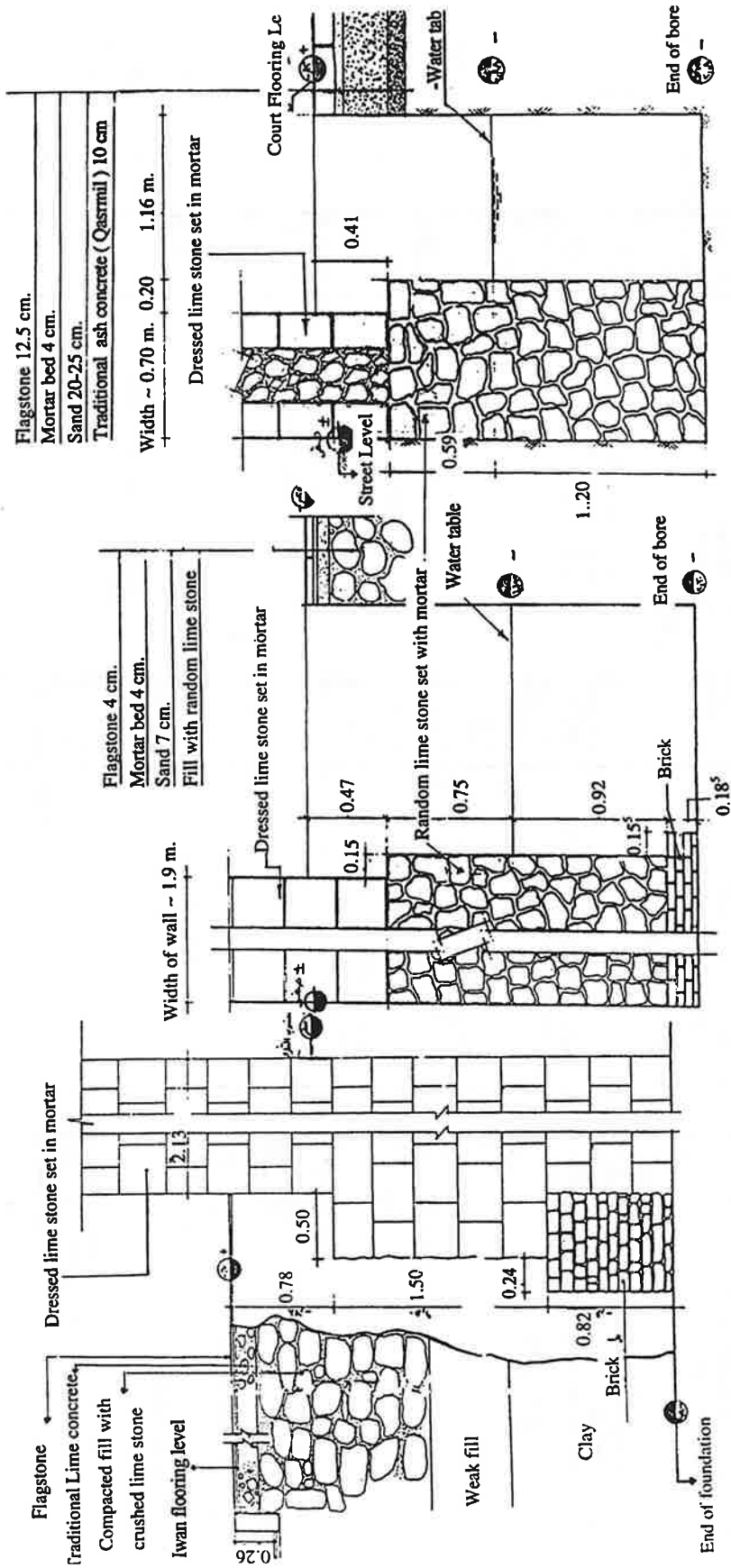
Al-Kurdi Mosque  
Ground Floor



Gani al-Ashrafi mosque  
Ground Floor



Ganim al-Bahlawan Mosque  
Ground Floor



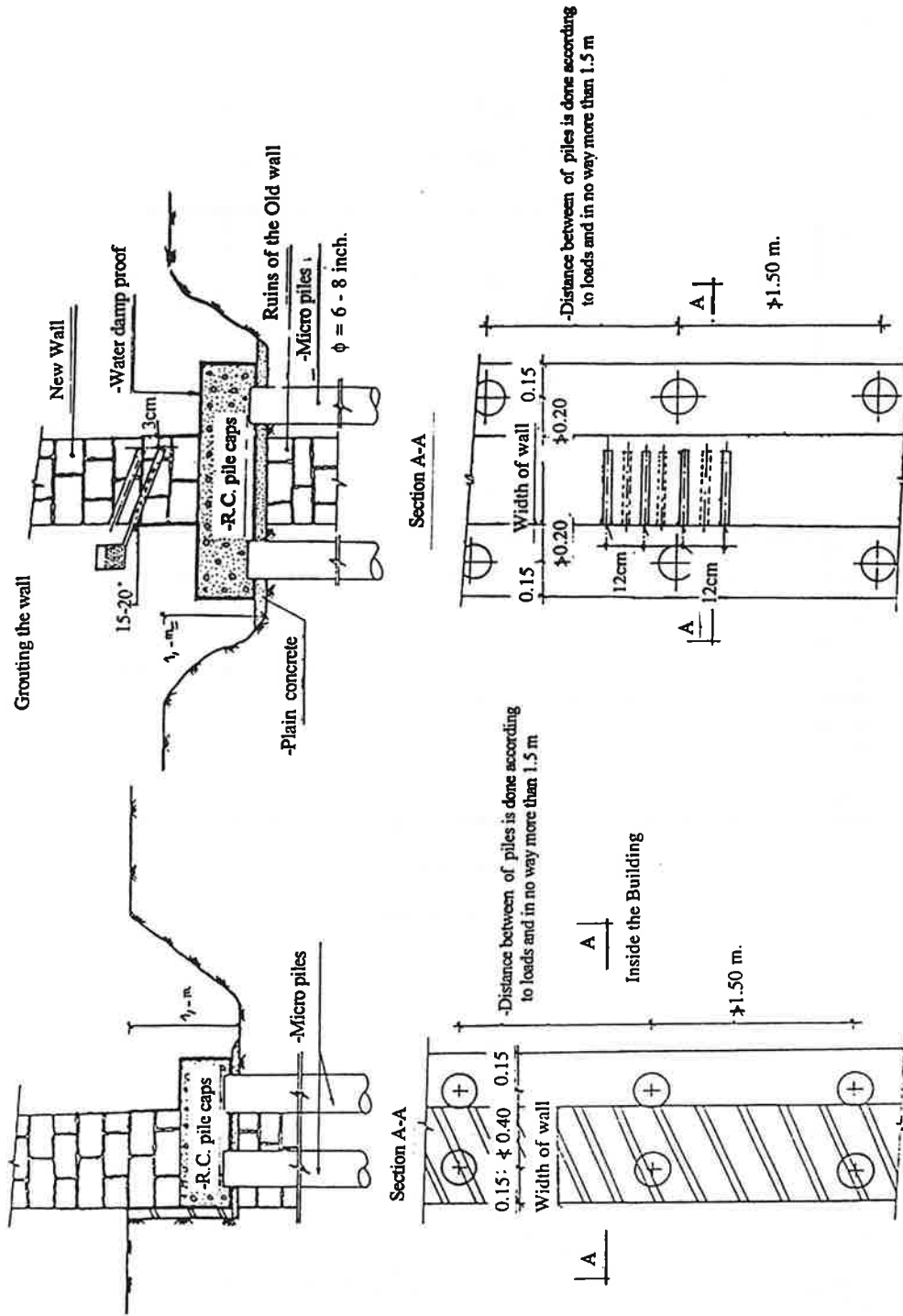
Investigation open pit in Ganim al-Bahlawan

Investigation open pit in Mahmoud al-Kurdi

Investigation open pit in Gani al-Ashrafi

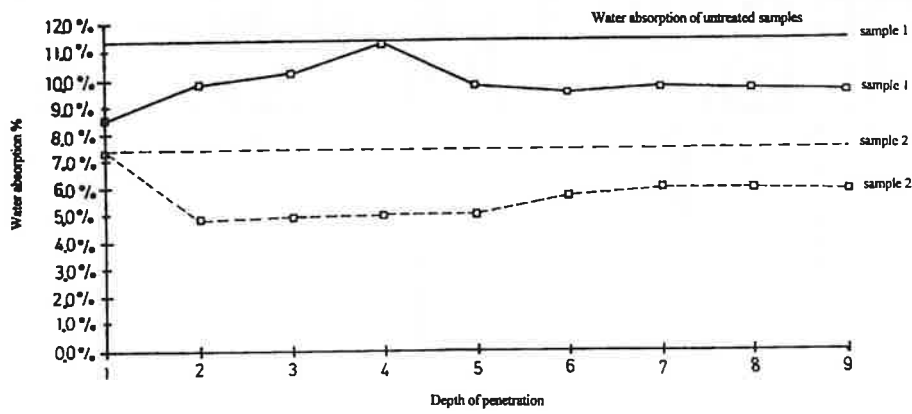
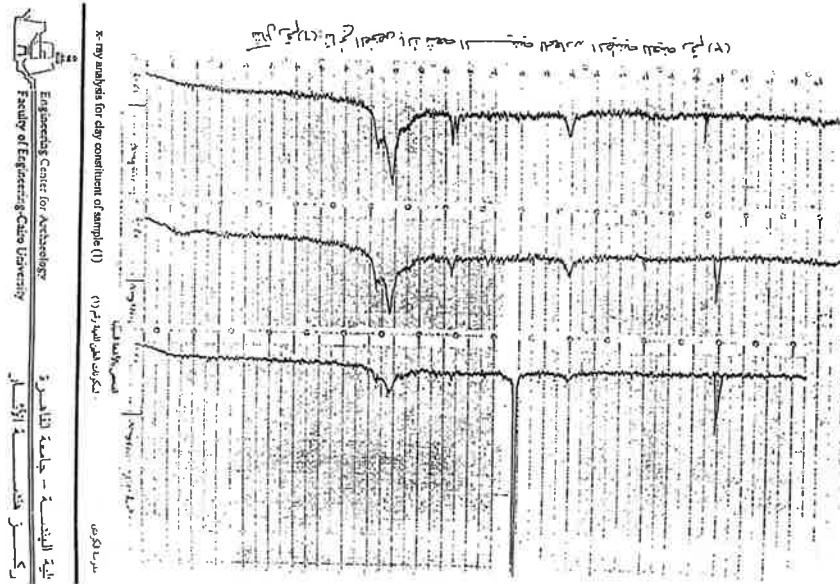




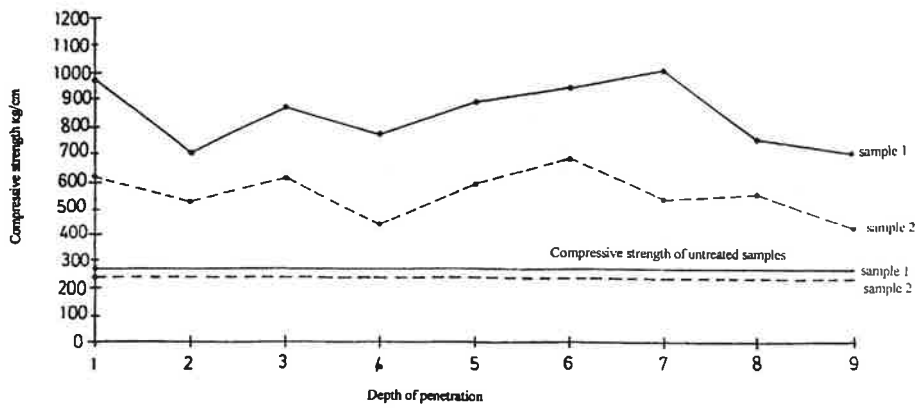


-Details of underpinning the foundation of building using micro piles from both sides of wall .

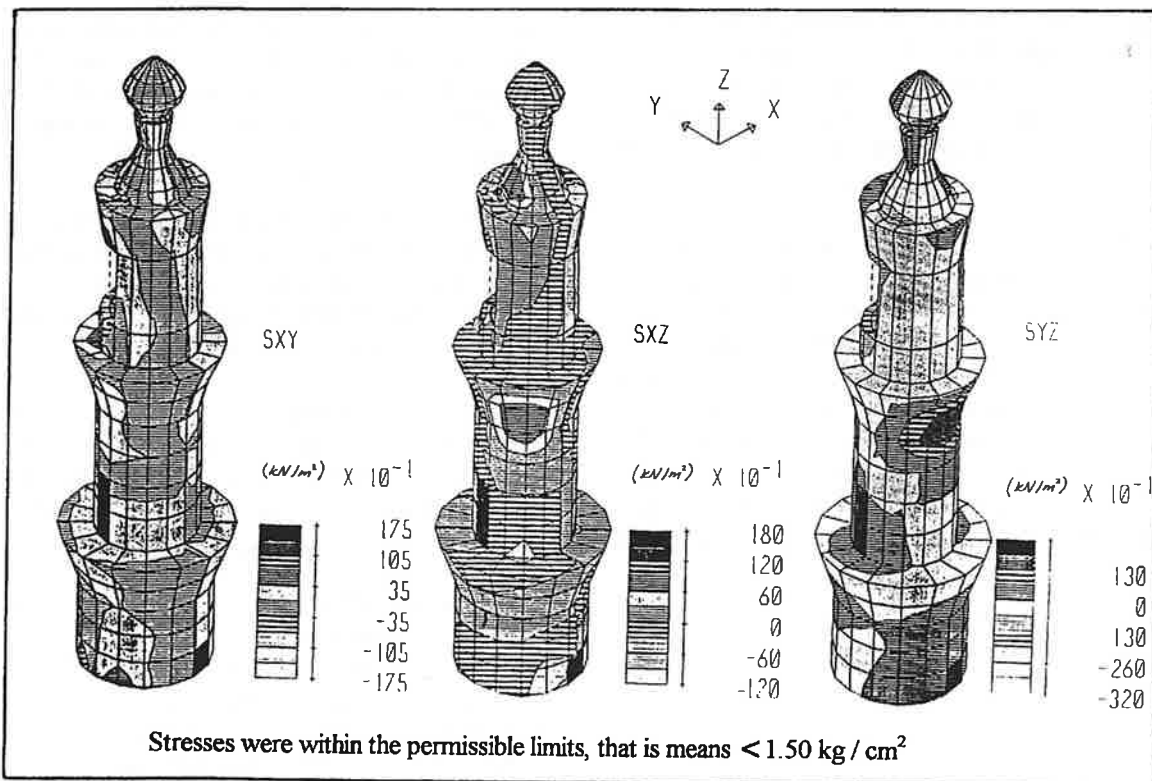
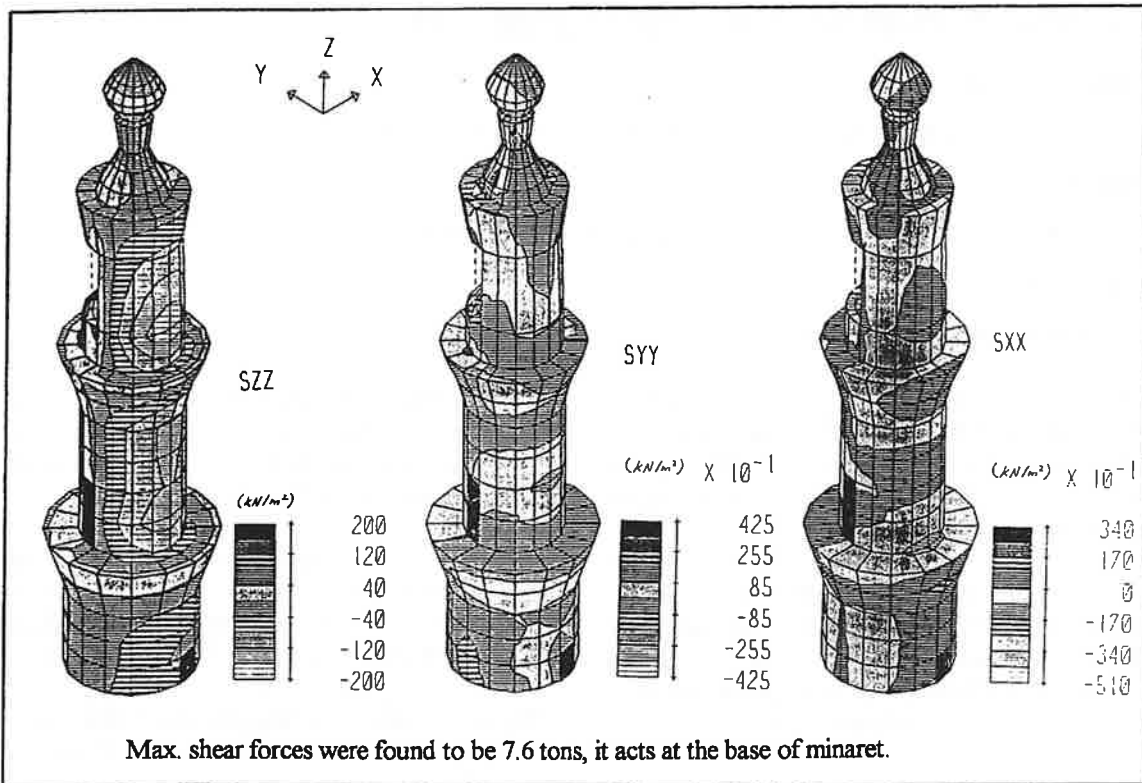
-Details of underpinning the foundation of building using micro piles from one side of the wall .



نتائج اختبار امتصاص المياه للعينات المعالجة رقم (1) و (2).



نتائج اختبار قوة تحمل الضغط المعالجة رقم (1) و (2).



## Historic Forest Reserves: Cultural heritage preservation and sustainable development of forest resources

**Knut Einar Larsen**

(Norway), Secretary General, ICOMOS International Wood Committee

**Nils Marstein**

(Norway), President, ICOMOS International Wood Committee

**John Rahmes**

(USA), member of ICOMOS International Wood Committee

The Wood Committee is concerned with the preservation of world cultural heritage made of wood. As with other materials conservation disciplines, wood conservation is involved with the provision of appropriate quality new materials for preservation work. Today, it is becoming increasingly difficult, and even impossible in many countries to find timber of a quality that matches the historic material. The reasons for this may be that the forest resources are not yet identified, lumber is not available in appropriate quality, or timber is not obtainable on the market.

The Wood Committee would therefore like to encourage the development of "Historic Forest Reserves" from which appropriate timber could be obtained, on a selective basis, for the preservation of cultural heritage. This project links cultural heritage preservation with nature conservation. To examine the ramifications of that relationship, we will bring together specialists from cultural heritage, nature conservation, forestry, and the lumber industry.

The Wood Committee would tie cultural heritage preservation to broader ecological concerns under the aegis of the World Heritage concept. By regarding the heritage as both cultural and natural, the World Heritage Convention reminds the international community of the interaction between humanity and nature and of the fundamental need to preserve the balance between the humanity and the environment. We propose to organize *The International Expert Meeting on Historic Forest Reserves* with the aim of discussing the following issues:

- Resources of wood appropriate for the preservation of cultural heritage
- Economic pressures on forests
- Historic Forest Reserves as a non-market resource
- Strategies for provision of sustainable Historic Forest Reserves

We propose to organize the meeting in cooperation with the World Heritage Centre, ICOMOS, IUCN, and any other institution and organization with aims compatible with those of the United Nations.

The results of the expert meeting will be reported and disseminated by a publication aimed at forest managers and the lumber industry, and cultural heritage and nature conservation authorities and specialists.

We aim to generate test-projects during the expert meeting which the Wood Committee intends to develop and see implemented.

### HISTORIC FOREST RESERVES - BACKGROUND

The concept of «Historic Forest Reserves» was introduced as early as in 1982 by Dr. Hiroshi Daifuku (Washington D.C.). Dr. Daifuku was at that time at UNESCO. He is one of the co-signers of the Venice Charter.

In 1987, the 8th General Assembly of ICOMOS in Washington DC (USA) adopted a resolution supporting this concept. (Please see Resolution 3: Historic Woodlands and Forest Reserves). Again, Dr. Daifuku drafted the recommendations.

In 1992, US/ICOMOS published Dr. Daifuku's paper: *The Historic Forest: A Resource for Historic Preservation*. The same year US/ICOMOS also recommended that the Wood Committee should focus on Historic Forest Reserves in its future strategy.

In November 1992, ICOMOS International Wood Committee organized its 8th International Symposium in Nepal to discuss preservation of timber buildings and wood in buildings in connection with the Kathmandu Valley World Heritage site. The presentations and our observations during the Symposium greatly helped us to see the need to have forest resources which can supply timber for the

restoration of historic buildings: native hardwoods used in the original construction work was hardly available, and softwoods used as replacement was of poor quality. At that time the Wood Committee adopted the promotion of the Historic Forest Reserves concept in its 1992–1996 program.

The implications of the concept of Historic Forest Reserves have become evident in Norway through a 5-year program managed by *Riksantikvaren* (Directorate for Cultural Heritage) for the conservation and restoration of about 300 medieval timber buildings. One of the key issues in the program has been to establish «banks» for traditional building materials in various regions throughout the country. A major asset in the «banks» is old-growth pine (*pinus sylvestris*), carefully selected in cooperation with local forest owners, and matching the quality of the timber used in the original construction work. There is a growing interest among the forest owners to keep similar reserves in the future. This links «Historic Forest Reserves» in Norway to the government's

policies for *sustainable production and consumption*. In keeping with the ICOMOS 1987 resolution, projects implemented under the banner of Historic Forest Reserves should include:

1. enrichment planting to restore species that may have been depleted by over-utilization;
2. finding and protecting existing natural forests that contain the historic species of the maturity traditionally required for construction work.

Historic Forest Reserves defined according to the latter category may be a relevant sub-category of the official *Protected Areas Category System* of IUCN. (Category 6 concerning *Managed Resource Protected Area: protected area managed mainly for the sustainable use of natural ecosystems.*)

We therefore propose to define Historic Forest Reserves as:

Sustainably managed forest reserves for the supply of timber of a quality that can match historic materials for the restoration of historic wooden buildings.

## Réserves de forêt historique: Préservation du patrimoine culturel et développement durable des ressources forestières

Knut Einar Larsen

(Norvège), secrétaire général du Comité-Bois international de l'ICOMOS

Nils Marstein

(Norvège), Président du Comité-Bois international de l'ICOMOS

John Rahmes

(Etats-Unis), membre du Comité-Bois international de l'ICOMOS

Le Comité-Bois s'occupe de la préservation du patrimoine culturel fait de bois. Comme pour les autres disciplines traitant de la sauvegarde des matériaux, la sauvegarde du bois implique l'approvisionnement en matériaux neufs de qualité appropriée pour les travaux de préservation. De nos jours, il devient de plus en plus difficile, et même impossible dans certains pays, de se procurer du bois d'oeuvre d'une qualité qui égale celle du matériau historique. Les raisons peuvent en être que les ressources forestières ne sont pas encore identifiées, qu'il n'existe pas de bois d'oeuvre de qualité adéquate, ou qu'on ne trouve pas de bois en grumes sur le marché.

Le Comité-Bois voudrait pour cette raison encourager le développement de "Réserves de Forêt historique" qui pourraient, sur une base sélective, donner du bois d'oeuvre approprié pour la préservation du patrimoine culturel. Ce projet allie la préservation du patrimoine culturel à la sauvegarde de la nature. A celle fin d'examiner les ramifications de cette dépendance, nous réunirons des spécialistes du patrimoine culturel, de la sauvegarde de la nature, de l'exploitation forestière, et de l'industrie du bois d'oeuvre.

Le Comité-Bois souhaiterait relier le patrimoine culturel à des préoccupations écologiques de plus grande envergure sous l'égide de la notion de Patrimoine mondial. En considérant le patrimoine à la fois sous l'aspect culturel et sous l'aspect naturel, la Convention du Patrimoine mondial attire l'attention de la communauté internationale sur l'interaction entre le genre humain et la nature et sur le besoin fondamental de préserver l'équilibre entre les hommes et leur environnement.

Nous proposons d'organiser une Rencontre internationale des Experts sur les Réserves de Forêt his-

torique dans l'objectif de provoquer un débat sur les questions suivantes:

- Ressources forestières convenant à la préservation du patrimoine culturel
- Pressions économiques exercées sur les forêts
- Les Réserves de Forêt historique en tant que ressource indépendante du marché
- Stratégies pour la création de Réserves de Forêt historique durables

Nous proposons d'organiser cette rencontre en collaboration avec le Centre du Patrimoine mondial, l'ICOMOS, l'IUCN et toutes autres institutions ou organisations dont l'objectif est compatible avec celui des Nations unies.

Les résultats de cette rencontre d'experts feront l'objet de rapports diffusés dans une publication destinée aux gestionnaires de forêts et à l'industrie du bois d'oeuvre, ainsi qu'aux autorités et aux spécialistes chargés de la préservation du patrimoine culturel et de la sauvegarde de la nature.

Nous avons pour objectif de faire naître au cours de cette rencontre d'experts des projets-tests que le Comité-Bois a l'intention de développer et de voir réaliser.

### LES RESERVES DE FORET HISTORIQUE-FONDAMENT

La notion de "Réserves de Forêt historique" a été introduite dès 1982 par le Dr. Hiroshi Daifuku (Washington D.C.). Le Dr. Daifuku était à l'époque de l'UNESCO. Il est l'un des cosignataires de la Charte de Venise.

En 1987, la 8ème Assemblée générale de l'ICOMOS,



tenue à Washington D.C. (Etats-Unis), a adopté une résolution soutenant cette notion (voir Résolution 3: Zones boisées). Cette fois encore les recommandations ont été ébauchées par le Dr. Daifuku.

En 1992, l'ICOMOS/US a publié l'étude du Dr. Daifuku intitulée: *The Historic Forest: A Resource for Historic Preservation*. La même année l'ICOMOS/US a également recommandé que le Comité-Bois mette l'accent sur les Réserves de Forêt historique dans une stratégie future.

En novembre 1992, le Comité-Bois international de l'ICOMOS a organisé son 8ème Symposium international au Népal pour débattre la question de la préservation des bâtiments de bois et du bois utilisé dans les constructions en relation avec le site classé de la vallée de Kathmandu. Les présentations et les observations que nous avons faites au cours du Symposium nous ont beaucoup aidés à reconnaître la nécessité d'avoir des ressources forestières pouvant fournir du bois d'oeuvre pour la restauration des monuments historiques: il était presque impossible de se procurer les bois durs locaux utilisés dans la construction d'origine et les bois tendres utilisés à la place étaient de mauvaise qualité. C'est à ce moment que le Comité-Bois a adopté la promotion de la notion de Réserves de Forêt historique dans son programme 1992-1996.

Les implications de la notion de Réserves de Forêt historique sont devenues évidentes en Norvège à l'occasion d'un programme quinquennal géré par le Riksantikvaren (Direction générale du patrimoine culturel) pour la sauvegarde et la restauration d'environ 300 bâtiments de bois médiévaux. L'une des questions-clés du programme a été d'établir des "banques" de matériaux de construction traditionnels en

différentes régions du pays. L'un des principaux "articles" de ces "banques" est le pin sylvestre, soigneusement sélectionné en collaboration avec les propriétaires de forêts locaux, parce que correspondant à la qualité de bois d'oeuvre utilisé à l'origine dans les constructions de bois. Les propriétaires de forêts montrent un intérêt qui va croissant pour la création de ce genre de réserves. Il se crée ainsi en Norvège un lien entre les "Réserves de Forêt historique" et la politique gouvernementale préconisant une production et une consommation durables.

En rapport avec la résolution 1987 de l'ICOMOS, les projets réalisés sous les auspices des Réserves de Forêt historique devraient inclure:

- 1 Plantation intensive pour retrouver les espèces qui peuvent avoir été épuisées par la surexploitation,
- 2 Recensement et protection des forêts naturelles existantes où l'on trouve les espèces historiques ayant la maturité traditionnellement requise pour le bois de construction.

Les Réserves de Forêt historique définies selon la deuxième catégorie peuvent être une sous-catégorie du Système officiel de Catégorisation des Espaces protégés de l'IUCN (Catégorie 6, concernant *l'Espace protégé pour la gestion des ressources: un espace protégé géré principalement en vue de l'exploitation durable des écosystèmes naturels.*)

Nous proposons donc de définir les Réserves de Forêt historique comme suit:

Réserves de forêts gérées de manière durable pour la fourniture de bois d'oeuvre d'une qualité pouvant convenir pour la restauration des bâtiments historiques en bois.

## Development and preservation study of Nafplion Special problems of implementation

**Helen Maistrou**

*Architect, ass. Professor in N.T.U of Athens, Greece*

### THE IMAGE OF THE CITY AND ITS HISTORIC EVOLUTION

The old town of Nafplion, the first capital of the modern Greek state, before Athens took its place, is a particularly interesting example of an urban entity in which the marks of historical continuity are clearly manifest.

Inhabited since the prehistoric era continuously to the present day, Nafplion retains very clearly in its form and structure traces of its historic continuity and evolution.

The particular topographic and natural features of the area in which it developed, sections of fortifications which have survived until now, monuments, historic buildings and historic elements from various periods, in combination with the urban tissue which is almost wholly intact, combine to form a unique historical urban entity endowed with special cultural interest, that is, at the same time, a vibrant place to live.

The hill of Akronafplia played the leading part in the choice of a site of the establishment of the first settlement and fortification. Northward, in the direction of the sea, the town developed in the course of time through consecutive silting up. By the beginning of the XIth century, Nafplion was one of the most important towns in the Peloponnese. From the XIIIth to the XIXth centuries Nafplion passed successively from the hands of the Byzantines to the Franks (1212-1389), the Venetians (1389-1540) the Ottomans (1540-1686), back to the Venetians (1686-1715) and to the Ottomans again (1715-1822) until finally liberated by the Greek War of Independence in 1828. All these stages in history have left their imprint on the town.

From 1828 to 1862 the city was extending once more to the sea, and a large number of buildings were restored or rebuilt. Soon after, the fortifications of the city were demolishing and the city to a large extent, assumed the image it has today.

Despite all the changes to which the old town has been subjected with the passage of years - the demolition of fortifications and the replacement of quite a number of old buildings with modern ones - it

retains an entity of historic traces, monuments and noteworthy buildings to which it owes its uniqueness. Important points of reference to the old town with a strong monumental value to this day are the Akronafplia fortress, the fortified islet of Bourdzi (14th century) and the newer (1702-1715) Palamidi fortress.

Important monuments of the town's history preserved to the present day are: its churches - some of which dating back to the first Venetian period - as well as public buildings and residences some of which dating back to the 17th or 18th century.

### ANALYSIS OF FORM AND CONTENT - PROBLEMS FACING THE OLD TOWN.

A special townplan study was drawn by an interdisciplinary team from 1983 to 1986 having as objective to carry out an analysis of form and content of the historic town, so that to defining its identity and planning for its preservation.

The analysis comprised: an identification of the historical features of the town, an analysis of the three dimensional organization and aesthetic qualities of the space, a description and morphological evaluation of buildings stock an identification of the demographic, cultural and financial existence of the town, as well as a functional evaluation and determination of instances of its urban decline.

The town plan study made it clear that Nafplion, like most historical centers under pressure from modern economic functions, faces problems from over-exploitation and disfiguration which could deprive it of its historic identity.

The town's growing dependence on tourism is corroding the distinctive features of the town as well as its social and cultural identity, while at the same time compromising the quality of life of its residents. The economically more viable activities of tourism and entertainment are displacing traditional every day functions (residence, trade, services) deteriorating its form and function. The town's residents are also being driven away by the ever-increasing levels of noise in the town, the proliferation of bars, restau-

rants, and cafes, heavy traffic (particularly during the summer months) and the lack of parking facilities.

The poor condition and lack of modern amenities that characterizes the housing stock, together with the high cost of repairing or renovating such units contributes to the gradual abandonment of the town by its residents.

The requisite infrastructure -water supply, sewage system, etc - is deficient, and the form and function of public space needs renewal and upgrading.

New constructions often violated the historic character of the town, ignoring the height and form of historic buildings or ineptly reproducing «traditional» models.

### **PRESERVATION AND DEVELOPMENT PLANNING.**

To reverse the above mentioned problems encountered in the historic town, an intergrated preservation and development planning study was drafted.

Its precise aim was to protect and give prominence to all those material and cultural elements, that express the historical character of the town. At the same time, another objective equally important was to enhance the residential quality of life and ensure conditions for economic and social development.

The planning study included proposals for legislative regulations, and social, administrative and economic measures, as well as projects for upgrading and restoring the historic entity that were based, as described above, on a complete understanding of the area.

The legislative, measures which were drawn from the results of the study planning and govern today the old town of Nafplion concern the following:

- Accurate delineation of the section of the town that is to be protected, including the natural environment and legislative protection of the traditional urban tissue.
- Regulation of vehicular traffic, fixing parking lots and pedestrianization of numerous streets, so as to safeguard the traditional form and function of open public spaces.
- Determination of permissible land use, so as to control the installation of tourism and encouraging the re induction of residences and public agencies which have been displaced from the old town due to

the invasion of tourism.

- Classification of those traditional buildings and elements to which the old town owes its architectural character and determination of the means and conditions for repairing and upgrading them, so as to satisfy modern functional needs.
- Specification of a general framework of buildings' regulations so that new constructions will respect the existing built environment.
- Specification of the terms and limitations governing the placement of signs and advertisements so that they will not cover or alter the architectural features of the buildings on which they are placed.
- Securing the necessary cultural and social infrastructure.

Apart from the aforementioned measures the study recommended some more administrative and economic measures - as the appointment of a special Architectural Control Committee for the old town and tax exemptions for the ownerships who repair their buildings - which have not been implemented.

In addition to the above-mentioned a series of projects was elaborated to support the legislative measures, upgrade public space and enhance the quality of life of the town residents. Specifically, these included: Improvement and augmentation of the technical infrastructure of the town, renewal and outfitting of the streets and open spaces and repair of the facades of deteriorated historic buildings.

At the same time, a scientific briefing was organised to provide information to residents, as well as a special training program for engineers was designed to highlight the importance of the town and familiarize participants with the means of safeguarding it.

Many contacts between the planning group and the residents and workers of the old town that took place played a defining role in the planning and execution of the renewal projects for the old town.

All the above initiatives, legislative measures plans and projects resulted in :

- controlling to some kind the introduction of new tourism and entertainment units within the old town; this is expected to contribute significantly to the return of residents and traditional commercial and administrative functions and thus to revitalize the town.

- improving environmental conditions through the implementation of some traffic regulations.
- enhancing the image of the town and the quality of life of its residents, through the realization of the first projects for repavement some streets and squares and the completion of the infrastructure networks.
- mobilizing town authorities and residents, to issues concerning the «management» of their town, who to a great extent repair and restore the historical buildings that belong to them.

#### **SPECIAL PROBLEMS OF IMPLEMENTATION.**

Despite the efforts that have been made to date to implement an integrated conservation and development policy for the town of Nafplion, many problems still remain. The persistence of these problems immediately raises the question of the preservation of the «authenticity» of the place itself.

These are problems that need to be addressed, not only in Nafplion but also in nearly all historic centers in Greece, and to a large extent throughout the Mediterranean.

#### **A. Issues of Functional Character.**

In the absence of an overall national plan for the balanced development of tourism throughout Greece, the over-exploitation of land for tourism activities has become an easy means for short-term economic development. The existence of powerful economic pressures for the tourism development of the space and the absence of development alternatives exacerbate the problem.

Given the present administrative structure and the relations between a central government that legislates and local authorities that decide, it has proven difficult to implement a strict policy based on land-use regulations that would control tourism development and help in preserving the functions of the town and enhancing the quality of residential life.

Such development, however inevitably leads to the loss of character and authenticity of the area. With the onslaught of tourism, the character of the historic city is adulterated, starting with the change in the form and «atmosphere» of public space, and later extending to the appearance of buildings, which are «violated» with functions that are incompatible with their historic significance.

The introduction of new uses for old shells poses

another equally important issue in preserving the authenticity of a place, since the historic significance of a building is often closely linked to its original use: the «first town hall», «the first school», or even «the first pharmacy» and, indeed, even more so, «the first Parliament of the Greeks». However, even in cases of anonymous buildings, the choice of a particular use significantly determines the extent to which the form and structure of the building will be modified and thus determines the degree to which its authenticity can be preserved. Consequently, the functional character of historic complexes - and, of course, their individual buildings - must be consciously decided upon and consistently carried out thereafter.

Unfortunately, local interest groups have not yet been made fully aware of and sensitized to the issues involved in safeguarding the character of their town, as this is certainly a difficult matter to achieve.

#### **B. Issues of Architectural Intervention.**

Architectural interventions in historic complexes and historic buildings is another important matter that cannot be considered easily resolved, since it depends on many different factors.

Restoring historic buildings is a direct function not only of the need for economic support but also of the need to sensitize their owners.

It is also crucial that the engineers involved in restoration works be systematically trained so that they will be able to correctly assess the architectural value of the buildings they work on, and thus be able to determine the degree to which they may appropriately intervene in the interiors of these buildings, assuming in each case that their exteriors are preserved.

At the same time, both new construction and works designed to re-model and enhance public space are problematic areas in preserving the authenticity of a place. The variety of architectural forms that have coalesced over time into a unified unique whole does not give much leeway for drafting highly specific, rigid rules for new constructions. The question of how to assimilate new buildings and construction works for upgrading public space into the historical environment of the town is an issue open to debate, given that such construction often re-defines the characteristic features of the town.

Two squares in the town of Nafplion - Constitution Square and the Three Admirals' Square - are examples of public spaces whose appearance, boundaries

and, of course, uses have been almost completely transformed over time. However, despite such impressive changes, the exceptional architectural and historical value of the major buildings that frame these squares has proven to be more powerful than later interventions, and many of the new elements that have been added over time have been more or less assimilated into the historic whole.

Similar issues are at stake in the case of the modern hotels built on the hill of Acronafplio as well as the new «face» of the town shoreline, although in these instances the final result will likely be different.

### C. Concluding remarks.

The two sets of issues that are referred to above and which relate to the preservation of the appearance and function of historic towns will need to be dealt with by a permanent local body that will combine professional knowledge with continual dialogue and exchange of ideas with residents. It is also imperative for the success of the project that mechanisms be set in place to educate and inform local interest groups so that they can take a more active role in community affairs.

At the same time, the establishment of local development organizations could promote self-financed development projects that would respect and highlight the particular historic, architectural and cultural characteristics of the town.

If the issues of architectural intervention in historic towns is a matter that today concerns mostly experts, inculcating and developing aesthetic criteria among the residents who experience these towns daily and heightening their awareness of the significance of the architectural elements of the past will contribute to an understanding of the singular value of such an architectural legacy.

There is thus hope that the identity of the town can be safeguarded and appropriately promoted, and that touristic «consumption» of the town can be replaced by «cultural service». Strengthening contemporary cultural and visual arts initiatives and forming cross-country cultural networks among historic towns (which could take place under the aegis of ICOMOS) is likely to open new horizons in the field of intergrated conservation and development.

### SUMMARY

The old town of Nafplion, is one of the few examples of historic towns in Greece, possessing a less or more complete frame of legislation aiming at its preservation and defining at the same time the general framework within which it might develop in future.

A series of legislative measures have been approved on 1989 for the city and a program of interventions and restorations of the open spaces and the historic buildings have been recommended and partially implemented the last 5 years in the historic town.

Besides, implementation of legislative measures is no easy matter. Special problems arise in the field of:

- Retaining the context and authenticity of the place at the time of a high tourist development and controlling the evolution of «tourist industry» by imposing the approved land use control Code.
- Training the architects, engineers and builders which work in the historic town.
- Raising public awareness and make the individual citizen sensitive in understanding the heritage.

The aim of the proposal paper is to draw the attention and discuss the above special problems which arise in managing the heritage and to ask for new policies and methods in the field of discovering and retaining the historic character of each place.

### ETUDE DU DÉVELOPPEMENT ET DE LA PRÉSERVATION DE LA VILLE DE NAUPLIE DES PROBLÈMES SPÉCIAUX DE LA RÉALISATION

Helen Maistrou  
Grèce

#### RÉSUMÉ.

La ville historique de Nauplie, est un exemple caractéristique d'ensemble urbain qui combine l'intérêt historique, culturel et esthétique.

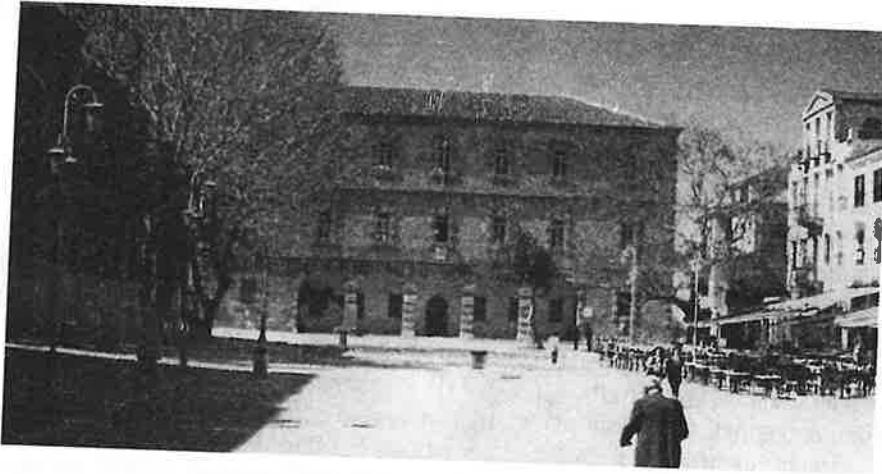
Elle dispose peu ou moins le cadre juridique nécessaire pour sa protection, et une série des études d'aménagement et de réhabilitation a été élaborée pour la ville.

Mais l'application des lois, l'éducation et formation des architectes, ingénieurs et entrepreneurs ainsi que la sensibilisation du grand public et la compréhension du patrimoine ne sont pas facile à réussir.

L'invasion du tourisme est un de plus important problèmes à envisager.

L'intervention a comme but d'attirer l'attention sur les problèmes et la politique de la planification de la conservation et du développement.





Constitution square (the two above pictures)  
and a main street of the town (left) today



## La retouche de peintures murales - questions éthiques et esthétiques

**Abléna Mazakova - peintre-restaurateur**

*Bulgarie*

Une ancienne fontaine dans le parc folklorique E tara porte une inscription d'une beauté chantante, gravée par le sage tailleur de pierre: "La pierre est plus durable que nous-mêmes; l'eau, elle, est éternelle".

Et comme l'art est plus durable, même lorsqu'il ne s'agit pas d'une oeuvre taillée dans de la pierre, une grande partie des créations anciennes de l'esprit et de la main humains parviennent jusqu'à nous. Ces créations portent l'empreinte du temps écoulé, et c'est le restaurateur qui le fait renaître à une nouvelle vie. Il lui incombe la responsabilité, en prolongeant leur vie, d'inscrire les anciens monuments dans l'espace contemporain, et de les transmettre aux générations futures. L'importance de la problématique liée directement à la conservation, à la préservation de la matière, est comparable à l'impact d'une autre problématique, tout aussi importante, - celle de la présentation du monument. Les matériaux utilisés changent et évoluent, mais ceci est valable aussi pour les conceptions esthétiques de la nécessité et du degré d'intervention dans l'original.

Le problème de la place de la retouche dans l'activité contemporaine de conservation et de restauration de peintures murales n'est nullement nouveau et fournira probablement toujours un sujet de désaccords entre des supporters ultras et des négateurs absolus. L'attitude négative à son égard, et qui a persisté pendant des années, s'explique par les grands dommages causés jadis par des restaurateurs incompetents, qui en fait "sur-peignaient" impitoyablement l'original. Mais l'attitude consistant à ignorer les problèmes esthétiques est tout aussi néfaste aux monuments. Il est absurde de soutenir que pour être un bon conservateur, le spécialiste n'a nullement besoin d'être un bon peintre, et qu'il serait même dangereux pour lui d'en être un. Tout au contraire - c'est précisément le bon maître qui pourra déterminer le mieux le degré d'intervention nécessaire, et trouver l'exacte mesure pour révéler l'original.

Le spécialiste "a des yeux" pour le charme des images, il peut "déchiffrer" les scènes représentées, saisir l'effet global du coloris du monument, sans se laisser trop impressionner par la crasse qui s'était déposée pendant des années et des siècles, par les anciennes copies et les restaurations grossières, par les détériorations mécaniques de diverse ampleur,

par les inscriptions griffonnées.

La plupart des spécialistes d'art, comme d'autres spécialistes aussi, mettent en valeur insistent sur le fait qu'ils préfèrent effectuer leurs recherches avant l'intervention du restaurateur. Cependant, le grand but de la restauration est de faire parvenir au spectateur la beauté occultée et l'originalité de l'oeuvre, et contribuer à l'étude de l'art ancien ne représente qu'une partie de l'utilisation actuelle de celle-ci. C'est là justement que se précise le rôle de la retouche - non point de cacher les pertes, mais, par son intermédiaire, et dans la mesure du possible, d'annihiler au maximum, d'atténuer l'influence insistante des détériorations qui brisent la forme, déchirent la surface de la peinture de façon à rendre impossible la perception visuelle de l'image par le spectateur, qui voit uniquement les ravages qu'elle a subies.

Naturellement, les normes contemporaines fixent des cadres rigoureux, qui n'autorisent ni activité co-auxiliaire, ni falsification, ni sur-peinture. Saisi littéralement, le mot "re-toucher" signifie "toucher de nouveau", et c'est là que se situe le sens, l'essence de la retouche - de ne "toucher" qu'à des endroits strictement déterminés, et d'opérer d'une manière très délicate, très subtile. Autant les interventions du restaurateur seront plus discrètes, autant la perception du spectateur sera plus globale. La retouche a de l'importance uniquement dans la mesure où elle contribue au rétablissement du contact perdu entre l'original et le spectateur. Elle ne représente pas une démonstration pour soi des capacités du restaurateur de réalisations virtuoses. Le spécialiste (un restaurateur, un historien de l'art, etc.) est considéré tel justement à cause de sa capacité de pouvoir distinguer sans faille l'original de la retouche. De plus, les méthodes contemporaines de documentation et d'étude (observation et prise de photos à l'aide de rayons infrarouges et ultraviolets), offrent à tout intéressé la possibilité d'enregistrer, de suivre et de comparer toutes les interventions de conservation et de restauration à toute étape du travail.

Si l'on considère en outre l'existence d'une condition sine qua non, qui exige l'utilisation de matériaux à réversibilité maximale, qui au besoin pourraient à l'avenir être enlevés sans conséquences pour l'original, il devient évident qu'on ne saurait nullement par-

ler d'une tentative ou même d'un danger de falsification.

Tout monument de peinture murale possède son aspect individuel, son atmosphère propre, déterminés par les particularités marquantes de l'architecture et de son environnement et par les qualités esthétiques de l'oeuvre, mais également, dans une grande mesure, par les vicissitudes qu'elle a connues pendant les ans passés. C'est pourquoi tout site offre toujours un ensemble différent de problèmes spécifiques, liés à la mise en forme esthétique et à la présentation globale des vestiges anciens. Indépendamment des principes de base généraux, chaque question peut trouver des solutions dans au moins deux directions. C'est dans le choix de l'approche concrète que résident la liberté et la créativité du restaurateur. Car il n'est ni un peintre à la quête de sa propre valorisation, ni tout simplement un artisan ayant la maîtrise des techniques et des matériaux. Il est un créateur-interprète. Il lui est indispensable de pénétrer en profondeur sous la surface visible, à travers la réalité existante, d'aller vers l'essence de l'original et la mise en scène de l'auteur.

Passant de longues heures, des journées et des mois seul face au mur, le restaurateur, armé de patience, de compréhension et de respect, accepte le risque créateur de recréer, de représenter, d'imposer, conformément à sa propre conception, ce qui a déjà été créé par les anciens maîtres, afin de le rendre accessible au regard de ses contemporains. Dans ce sens, il devient créateur d'une nouvelle valeur, et prend sur lui une grande responsabilité envers le passé et envers l'avenir. Car le peintre qui est debout devant le mur blanc, jouit de la liberté totale d'exprimer ses pensées conformément à ses capacités, de recommencer, de répéter ou de ne pas achever. Il est le créateur. L'original est entre ses mains et, au moment de sa naissance, il ne représente pas encore la valeur en laquelle il se transforme plus tard.

Pour le restaurateur cependant, l'original est déjà posé en valeur de base, et il ne fait pas que de s'y conformer, il soumet toutes ses interventions à cet original et à son authenticité intouchable. A ce moment, le restaurateur doit être plus qu'un peintre. Sa liberté réside dans le choix de méthodes et de moyens appropriés, et surtout, dans la mesure de leur application dans les conditions concrètes. C'est pourquoi même l'utilisation de procédés déjà établis et bien connus ne diminue point la valeur du travail du restaurateur, ni celle de ses réalisations. Tout comme dans la musique ou dans le théâtre un seul et

même texte est présenté de manière différente par chaque interprète, et acquiert chaque fois un aspect différent. Ainsi chaque restaurateur, d'après son goût et son sens esthétique, détermine l'exacte mesure: où toucher et à quel degré, et quand s'arrêter. Le goût et la responsabilité déterminent le style personnel du restaurateur et s'expriment dans sa manière de penser, de sentir et de toucher.

Par la retouche, le restaurateur enregistre sa vision et sa compréhension actuelles. Il arrive que plus tard il conçoive la même tâche à travers un regard différent, qu'il découvre une autre possibilité et une autre solution, et que même au moment de l'achèvement de son travail, il soit prêt à recommencer dès le début, et de procéder d'une manière entièrement différente. C'est une attitude bien naturelle dans tout processus de création, mais quasi impossible à adopter dans le cas de la restauration de peintures murales, une entreprise d'une si grande envergure et d'une durée si importante. C'est pourquoi il semble utile de procéder à la mise en forme esthétique finale après l'observation d'une période de repos, afin d'assurer un regard nouveau et différent vers le déjà acquis et le souhaité. A ce moment-là les discussions entre collègues, au cours desquelles plusieurs conceptions se trouvent confrontées, sont très utiles, puisque même en cas de désaccord avec les positions exprimées, il est possible d'y trouver un point de départ vers une solution meilleure.

La restauration, tout comme l'oeuvre elle-même, est liée non seulement à la personnalité du peintre, mais aussi aux exigences de l'époque et du milieu. Même dans ce domaine des valeurs intemporelles on peut tracer des influences de modes et de traditions. Elles sont décelables dans le choix de moyens et de matériaux tout comme dans les modalités de leur utilisation. A partir de la manière dont est effectuée la retouche, il est possible de déterminer non seulement l'époque de sa réalisation, mais aussi l'école de restauration dont son auteur est l'adepte et le successeur, car parallèlement aux conceptions individuelles, sont sujettes à une évolution les tendances globales aussi, et les orientations dans la manière de penser et de représenter.

De l'époque de la restauration totalement imitative, on passe à l'étape du tracé le plus parcimonieux, pour arriver aujourd'hui à l'interprétation plus nuancée, plus douce et plus équilibrée, des interventions contemporaines. Lorsque la force de la retouche n'atteint pas le coloris de l'original, lorsque ses tons se rapprochent des valeurs de la peinture dans les endroits conservés

uniquement sur support, on atteint un effet de restitution de l'intégralité de l'image - l'arrière-fond se découpe, les silhouettes des figures se généralisent, les détails sont mis en évidence, tandis que l'impression de vieillissement naturel de la peinture murale est sauvegardée. Même si elle est effectuée de manière imitative, la retouche, lorsqu'elle s'inscrit dans les limites ainsi posées, n'entache en rien l'impression d'authenticité de la peinture.

Il est difficile d'appuyer l'assertion que la retouche activement perceptible par l'œil suggère plus de respect pour l'original. Le spectateur ne devrait pas apprécier comme meilleure une oeuvre de valeur esthétique et historique uniquement parce qu'elle a été restaurée. En effet, la restauration opère une influence sur ce type d'attitude du spectateur envers la valeur, mais c'est là une influence indirecte, et de plus, la réceptivité à un tel type de suggestions est une question d'éducation.

Dans beaucoup de cas, c'est même l'effet inverse qui est observé, et les interventions restauratrices fortement marquées sont perçues par le spectateur ordinaire comme des particularités intéressantes de l'original, ou bien, intéressé par la suggestion vivace de la retouche, il en arrive à manquer, à ne pas remarquer l'essentiel dans la peinture. C'est pour cette raison que, parmi les spécialistes de notre pays, s'affirme de plus en plus l'opinion suivant laquelle l'effet de la retouche, comme de toute autre intervention dans le monument, serait d'autant meilleur qu'elles réussissent à rester inaperçues, discrètes, aux yeux de l'observateur non-averti.

Tous les efforts du restaurateur, mais aussi des autres spécialistes, sont orientés vers une reconstruction globale du monument restauré. On devrait y atteindre un équilibre non seulement entre l'influence des différentes parties, mais aussi entre les éléments constitutifs de celles-ci, afin que tout détail puisse acquérir son expressivité individuelle, tout en étant en même temps une part indivisible de l'ensemble, soumise au projet général. Généralement, la tâche la plus difficile consiste à réaliser le passage progressif entre les endroits fortement endommagés et les endroits où la peinture a été bien conservée.

Dans un certain sens, il faut chercher à esthétiser les pertes, aussi absurde que cela puisse paraître, car ces pertes sont un fait que le restaurateur est sommé de surmonter au profit de l'original. Ici également le rôle de la retouche est décisif. En limitant au minimum les interventions dans les peintures murales les

mieux conservées, d'un côté, et en entreprenant tout le maximum possible dans les endroits les plus endommagés, d'un autre côté, pour atteindre un effet suggestif comparable, surtout dans les zones voisines, afin qu'il n'y ait pas d'images qui "tranchent avec l'ensemble". Il est extrêmement important de traiter chaque détail, même le plus infime. Les circonstances concrètes imposent parfois une application plus différenciée, plus libre, des règles générales adoptées pour le site en question, dans le traitement d'éléments distincts. Au stade initial, lorsque les détériorations sont nombreuses et actives, on ne remarque tout simplement pas les petites craquelures, les trous tout menus, etc. A mesure que le travail avance, chaque endroit inachevé se découpe sur le fond commun, commence à agacer le regard de plus en plus et à solliciter une intervention. Chaque "pas" cependant amène à sa suite d'autres, et impose une action subséquente.

Pour éviter le danger de voir la surface de la peinture murale perdre son caractère naturel et sa patine, et devenir "lissée", trop travaillée, il est nécessaire à tout moment, tout en travaillant le détail concret, de réfléchir à l'ensemble, de ne pas perdre de regard le but final fixé. La meilleure manière de sortir de la spirale, dans laquelle on "se pique au jeu" de façon toujours plus fascinante, consiste à s'acheminer vers un achèvement échelonné de l'exposition en volume total, qui permettrait d'estimer exactement l'étape de l'intervention suffisante. Il est toujours plus facile d'ajouter encore un peu en cas de nécessité, que d'enlever du surplus.

C'est pour le restaurateur une des meilleures périodes dans son travail, car les problèmes esthétiques présentent un intérêt exceptionnel, tout en offrant plusieurs possibilités de solution, et surtout parce que c'est durant cette période que se réalisent ses idées et le résultat de ses efforts de plusieurs années: son travail devient soudain visible, de manière quasi abrupte. Ce n'est qu'à l'issue de l'exposition que le processus de restauration, avec toutes ses difficultés et ses joies cachées, acquiert son sens et sa valeur, et ceci non seulement aux yeux du spectateur, mais aussi pour les spécialistes, et pour le restaurateur lui-même. Et si, au terme de toutes les interventions, la peinture murale semble "intouchée" pour le spectateur non-spécialiste, c'est la meilleure reconnaissance pour le restaurateur, qui a su restituer une part de la beauté passée et de l'harmonie du monument.

## RÉSUMÉ

Le problème de la place de la retouche dans l'activité contemporaine de conservation et de restauration de peintures murales n'est nullement nouveau et fournira probablement toujours un sujet de désaccords entre des supporteurs ultras et des négateurs absolus. Le spécialiste "à des yeux" pour le charme des images, il peut "déchiffrer" les scènes représentées, saisir l'effet global du coloris du monument, sans se laisser trop impressionner par les pertes et les destructions. Il en va tout autrement du spectateur commun - incapable de concevoir la représentation dans sa totalité, il ne remarque que les parties détruites dans l'image. Le rôle de la retouche consiste non pas à cacher les pertes, mais à contribuer au rétablissement du contact entre le spectateur et l'original. Autant les interventions de restauration seront plus discrètes, autant la perception du spectateur sera plus globale. C'est en cela que consiste l'essence de la retouche - de ne "toucher" qu'à des endroits strictement déterminés, et d'opérer d'une manière très délicate, très subtile, avec goût et beaucoup de sens de la mesure. C'est dans le choix de l'approche concrète que résident la liberté et la créativité du restaurateur. Car il n'est ni un peintre à la quête de sa propre valorisation, ni tout simplement un artisan ayant la maîtrise des techniques et des matériaux. Il est un créateur-interpréteur. Il accepte le risque créateur de recréer, de représenter, d'imposer, conformément à sa propre conception, ce qui a déjà été créé par les anciens maîtres, afin de le rendre accessible au regard de ses contemporains. Dans ce sens, il devient créateur d'une nouvelle valeur,

et se prend sur lui une grande responsabilité envers le passé et envers l'avenir. Par la retouche, le restaurateur enregistre sa vision et sa compréhension actuelles, dans lesquelles l'on peut tracer des influences de la mode et de la tradition, mais le rôle déterminant pour son style personnel est joué par son goût et son sens de responsabilité. Ils s'entremêlent et se traduisent dans sa manière de penser, de concevoir et de toucher. Tous les efforts du restaurateur sont orientés vers une reconstruction globale du monument restauré, vers la réalisation d'un équilibre suggestif non seulement entre l'influence des différentes parties, mais aussi entre les éléments constitutifs de celles-ci, afin que tout détail puisse acquérir son expressivité individuelle, tout en étant en même temps une part indivisible de l'ensemble, soumise au projet général. Dans le traitement d'éléments distincts, les circonstances concrètes imposent parfois une application plus différenciée, plus libre, des règles générales adoptées pour le site en question. Le moment décisif est celui où l'on détermine l'étape de l'intervention suffisante. Ce n'est qu'à l'issue de l'exposition que le processus de restauration, avec toutes ses difficultés et ses joies cachées, acquiert son sens et sa valeur, et ceci non seulement aux yeux du spectateur, mais aussi pour les spécialistes, et pour le restaurateur lui-même. Et si, au terme de toutes les interventions, la peinture murale semble "intouchée" pour le spectateur non-spécialiste, c'est la meilleure reconnaissance pour le restaurateur, qui a su restituer une part de la beauté passée et de l'harmonie du monument.

## A survey of a color transition of the historical quarter in the city of Hakodate and a promotion of people's activities for community development

Mitsuru Morishita, Assistant of Department of Architecture

Hokkaido University, Japan

Fujio Adachi, Professor of Department of Architecture

Fukuyama University, Japan

1. Hakodate, a city of 300 000 inhabitants (1995), is located on the south coast of Hokkaido Island in the north of Japan. It was one of the ports first opened to foreign ships for trade in 1859. Many products of western civilization flowed in Hakodate. One of them was a house in the style of timber, wood siding and paint, which was introduced from USA. Numbers of houses which were compromised between a Japanese traditional style and an American one had been built in Hakodate from 1850s to 1930s. (Fig.1) Many of them still remain today in the old quarter lying at the foot of Hakodate Mountain in the west end of the city and make a characteristic townscape, different from a Japanese traditional one. The quarter is designated as a historical heritage.



Fig. 1. A Typical House Compromised between a Japanese Traditional Style and American One

The body of the house such as a wood siding wall, the trim of window frames, corner posts, string courses, brackets, ornamental panels and dentils is painted in various colors, green, pink, white, beige, brown, etc. That is one of the characteristics of townscape in the historical quarter.

The Hakodate Municipal Public Hall in the quarter built in 1910 was a representative building of painted timber and wood siding walls. In 1982, on the occasion of restoration of the building, pale pink of the body and white of the trim were repainted bright blue gray and yellow, which are similar to the original colors of a victorian house in USA. People are surprised at the uniqueness and boldness of the repainted colors but eventually they are proud of them. The color

in townscape of the quarter before the last war may have been more international and stylish than today.

2. We tried to survey the transition of color of the quarter together with a group of inhabitants.

The method is: to rub small parts of the painted body and trim of houses with sandpaper (we call it "rubbing



Fig. 2. Rubbing Survey

survey"), and to find layers of filmy paint which accumulated on houses every several years and remain there. (Fig. 2).

The layers of filmy paint appeared as concentric color circles such as an annual ring of a tree. They are very colorful, beautiful and mysterious. We named them "temporal color rings". (Fig. 3) We found various tem-

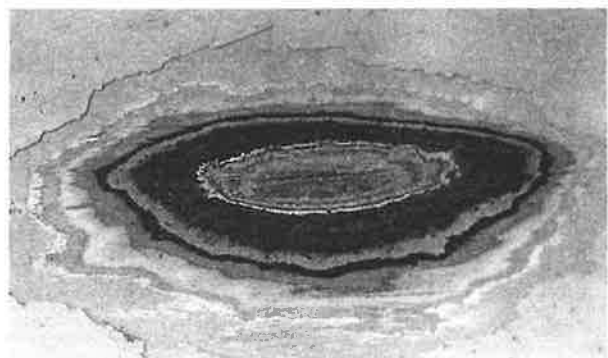


Fig.3. Temporal Color Rings

poral color rings from 85 old houses and buildings. In case of temporal color rings of wood siding walls, we counted 21 layers a house in maximum and 7 on average in number. The same colors are little used. The houses were repainted with different colors, that is to say, the color of the quarter has changed with the times.

We also did a microscopic and chemical analysis of the layers of the filmy paint and held hearings both of the house owners and painters. In consequence, we could find the symbolic color of each time: there were five stages in changing process of the quarter from 1890 to 1994. They are as follows:

- (1) 1890 - 1918 (Meiji era), the symbolic color of the quarter was white.
- (2) 1919 - 1934 (Taisho and early Showa era), the symbolic colors were dark and rich ones.
- (3) 1934 - 1950 (before and after the war), they were black and battleship gray.
- (4) 1950 - 1982, they were pastel colors.
- (5) After 1982, they are combination colors of the body and the trim of the house.

This dynamic color transition of the quarter seems to be influenced by social, economical and material factors: a change to domestic paint from imported one, economic prosperity and recession, the use of camouflage color and substitutes for paint during the war, a new taste of the US.

Occupation Forces in Hakodate, technical innovation for paint materials from oil to synthetic resin, a change of the house style by remodeling their facades against the cold, and so on.

Meanwhile, each of 85 temporal color rings has its individual appearance. It seems as if it shows a life history of the inhabitants and various thoughts on their houses. The inhabitants wish the harmony with the surroundings of their house and the use of bright colors as an image of the port not with a self-righteous mind but with a cooperative one. They have cultivated such mind under the relationships with their houses, quarter, city, and times.

Formerly painters went around the quarter by bicycle with paint cans loaded. When they discovered old houses with dirty walls, they advised the owners to repaint the walls. The inhabitants considered and created the colors of buildings and the quarter with the professional painters.

The color transition of the historical quarter tells us a vivid and interesting story. The temporal color rings visualize the accumulation of time, the change and continuity of the people's history like the strata in archaeology. They express the process of social changes. Considering these facts, a way of color scheme of the quarter for the future is to become more suggestive. It is important for house owners and painters to have deep interest and understanding for the color of the quarter. It is natural that the color of the quarter changes with social change, but the understanding of original and historic colors of houses is the most useful to arrange the future color scheme.

3. The rubbing survey is easy to practice and pleasant for everyone. It was really carried out by a group of inhabitants with us. The mysterious and beautiful temporal color rings which had appeared, as the result of the survey, gave the group and house owners a strong impression. What is very interesting is that they began to take a deeper interest in its history. Thus the rubbing survey is also an effective means of urban study to arouse people's concern for participation in the community development.

Besides, this survey work gained the grand prize at the contest sponsored by Toyota Foundation. And the group of inhabitants who has surveyed with us was secured twenty million yen for the incentive bonus to promote people's activities for conservation of heritage and community development.

Putting this money into the principal, the group played the trustor and established the Hakodate Community Development Fund. It is the system for monetarily supporting people's activities for community development. For two years of 1994 and 1995, eight groups of people who proposed plans of activities for the quarter were aided from the Fund.

- (1) For the group conducted the rubbing survey with us. The group was composed of the inhabitants in the quarter and the students of Hokkaido University. We discussed how to make use of the result of the rubbing survey and took notice of the non-listed old houses which had the dirty walls showing gradual decrepitude, without any aides of the municipality for maintenance. We had an idea of rehabilitating the houses and encouraging their owners to repaint them voluntarily. We put the idea into action of repainting the facade of an old house with dirty walls in 1994. The next door

house, a listed building, is planned to repaint and the three doors off had been already repainted. So the group thought that a row of three repainted houses would have better practical results for the improvement of townscape than that day. In 1995, students of technical high school of Hakodate joined this group and repainted three other old houses which are dotted in a block of the quarter. In both cases, the group practiced to repaint the houses through the following process: conducting the rubbing survey, analyzing the color transition, drawing with computer graphics some simulation models which were repainted with different three colors, original, historic and new ones, showing the models to the house owners and considering together with them the color to be repainted. These activities aim not only at the rehabilitation of old houses' exterior but at the improvement of the quarter. And also the inhabitants take an opportunity that they form an attachment for and take a pride in the old houses and the quarter.

- (2) For the group who worked for community planning workshops. The group consisted of inhabitants, municipal officers, planners, architects and researchers. The subjects are: discussing the present state of the quarter, executing a field survey to confirm it and discovering new issues, in order to think out a future plan.
- (3) The other groups are for repainting street cars, making a future plan to revitalize a declining shopping district, surveying the historical townscape spoiled by tourist facilities and so on.

Each grant of them is 150,000 - 200,000 yen per year. It is a small sum. Nevertheless, it seems that it roused the groups to gain results which are useful for making the characteristics of the quarter clearer. It shows that such fund system leads to various independent and voluntary actions of people for the conservation work and the community development.

4. The activities of the above - stated community planning workshops have brought about a deeper interest in the future of the quarter to the inhabitants and an interactive relationship among the inhabitants, municipal officers, planners, architects and researchers at the same time.

The researchers had already made a survey of residential environment of the historical quarter and caught many problems: shortage of open spaces in

low - rise and high - density blocks, clustering close together with many old tenement houses in a back alley, lack of security against fire and earthquake disaster, trouble to clear snow in winter, decrepitude and non - insulation against cold and small floor space of houses, increase of vacant houses, shortage of parking lots, decreasing and aging of the population, etc. In a word, the residential environment of the quarter has been much deteriorating. Moreover, recently the townscape has been largely changed because of the apparition of high - rise flats which were permitted just before the enforcement of the regulation. The existing old buildings have been badly changed because of disappearance of characteristic details in many cases. Some old buildings were demolished and vacant lots increased in the quarter. The historical characteristics of the townscape have gradually been losing. It is necessary to improve and revitalize the residential environment of the quarter and to conserve the historical townscape but it seems not easy to realize the necessity.

By the way, when a building company planned to build a high - rise flat at one of the most important places of the quarter, inhabitants started immediately a movement against the plan which would spoil the historical townscape. This movement involved many inhabitants, the mayor, the municipality and the municipal council. After all, the movement was successful and stopped the plan. This affair suggested the possibility of inhabitants' power and the importance of concentrating people's efforts on community development of the quarter. And the researchers had an idea of workshops in which people were able to participate freely for community planning.

The group held workshops six times from the end of 1994 to the beginning of 1996 and 10 - 15 people participated in each of them. Their subjects are:

- (1) Discussing characteristics and problems of the residential environment, townscape, houses and buildings, community and tourism of the quarter and giving the participants common understandings about the present state of the quarter. (Fig. 4) Discussing the future of the quarter considering its present state and inhabitants' demands.
- (2) Observing all over the field of a typical block of the quarter, taking photographs of impressive scenes, grasping the present state of the block in detail, confirming the problems and discovering new issues.
- (3) Focusing three issues, the renewal and rehabilita-





Fig. 4. Community Planning Workshop

tion of old houses, the use of vacant lots, and the improvement of pedestrian alleys and their network of the block.

- (4) Discussing a future plan for the residential environment of the typical block, particularly for the renewal of old tenement houses which exist in the inner block, and considering the necessity and possibility of reconstruction of the houses in cooperation with the inhabitants, house owners, land owners and leaseholders.
- (5) Considering the possibility of cooperative housing, residents' participation in the design of housing, which would be effective to use vacant lots, promote the community mind and stop the population decrease in the block, and discussing the municipality's policy of the improvement of the residential environment of the quarter.

So as to make the participants easy to discuss, we came up with an idea which showed them the models of the present state and a future's image of a typical block of the quarter.

The inhabitants who participated in the workshops reacted positively. They were of the opinion that they could study and catch more clearly the characteristics and problems of the quarter. Discovering important issues of the future of the quarter, they evidently understood the quarter better and became more interested in its future through the workshops.

And they began thinking of who would have to go on with their community development and how. They become aware that they can't entirely rely upon the municipality on their community development and it is important to arrange the system which inhabitants can always use in order to repeatedly discuss the future plan from their side and to put discussions into practice. They hope to continue the workshops and

develop them by getting more participants so as to educate young leaders in the community.

This workshop is now only a small germ of the planning activity by inhabitants but it gives us an expectation of a larger evolution of their activities for community development.

The chain of these activities which started from the survey of color transition of the historical quarter is greatly helpful to promote people to participate in community development activities and to get their cooperation.

In short, it is important to realize the cooperation with inhabitants, the municipality, professionals and researchers in order to promote the conservation work. However, the most difficult thing is to make inhabitants participate in activities. Our case study shows that a possibility depends on researchers' active access to inhabitants.

#### SUMMARY

In the old quarter of the city of Hakodate, which is designated as a historical heritage, we surveyed the transition of color of the quarter together with a group of inhabitants.

The method is: to rub a small part of painted wooden walls of houses with sandpaper and find layers of color which show the history of color of houses, namely that of the quarter.

Walls have been repainted with different colors, that is to say, the color of the quarter has changed with times. This fact suggests color scheme in the future of the quarter.

Besides, what is very interesting is that, owing to this survey, the people in the quarter began to take a deeper interest in its history and in making a future plan of their district. A more or less academic research promoted participation of people in community development activities.

It is important to realize the cooperation with people, municipality, professionals and researchers in order to promote the conservation work.

However, the most difficult thing is the participation of people. Our case study shows that the possibility depends on researchers' active access to the people.

#### RÉSUMÉ

##### UNE ÉTUDE SUR LA TRANSITION DE COULEUR DANS LE QUARTIER HISTORIQUE DE LA VILLE DE HAKODATE ET LE DÉVELOPPEMENT DES ACTIVITÉS DES HABITANTS POUR L'AMÉNAGEMENT DU QUARTIER

Dans le vieux quartier de la ville de Hakodate qui est désigné comme un secteur sauvegarde, nous avons effectué les recherches sur la transition de couleur du quartier avec un groupe des habitants.

La méthode est: frotter une petite partie du mur de bois peint des maisons avec papier de verre et trouver les couches de couleur qui montrent l'histoire de couleur des maisons, c'est - à - dire celle du quartier.

Les murs ont été repeints avec des couleurs différentes, ce qui veut dire que la couleur du quartier changeait au fur et à mesure du temps. Cela fait allusion au projet de couleur du quartier à l'avenir.

En outre, ce qui est très intéressant, c'est que, grâce à ces recherches, les habitants du quartier ont commencé à fort s'in-

téresser à l'histoire du quartier et à la réalisation du plan d'aménagement de celui-ci. Les recherches plus ou moins académiques ont accéléré la participation des habitants aux activités pour l'aménagement du quartier.

Pour promouvoir cette sorte d'activité, il est important de réaliser la coopération entre les habitants, la municipalité, les professionnels et les chercheurs, et la plus difficile c'est la participation des habitants. Notre essai de recherche et de pratique représente que le rapprochement actif aux habitants de la part des chercheurs a des conséquences intéressante

## The (non-virtual) Reality of the Heritage Record

Steve Nickerson

Canada

Hardly a day passes when we are not made aware of the changes that are taking place in information technology and the Internet. The collection, assembly, storage and dissemination of data has changed dramatically over the past few years and the rate of that change is growing exponentially. This paper will consider the question of how ICOMOS might fit into this new order.

"I Recently saw a virtual-reality demonstration featuring the square of St. Marco in Venice. A computer model had been built of the site and you could almost walk through it. If we adopt such software we could do the same with the world heritage list, put them all on CDs and all the world could appreciate these assets."

but

"The heritage record is different. Electronic media are not stable enough for an archival record so we will have to print store and index the information anyways. We have been doing this successfully since our inception and there is no reason to change now."

This is not a position statement. It is two opposing views of how the heritage record might be related to the information revolution that is going on around us. Both are wrong.

To be truthful the sentiments of the latter statement are seldom actually verbalized these days. Almost everyone recognizes the need to adapt our records to the new technology, though the absence of any funding within ICOMOS for the development of the electronic storage and distribution efforts that have been going on for the last few years suggests that this feeling may still exist behind the scenes.

In many ways however, it is the former approach, the belief that computers can do it all, that poses the greatest hazard. It is true that the hardware and software exists to build extraordinary models and to present data in ever more interesting ways. Furthermore, these tools are becoming cheaper, better and easier to use each passing year. However, the corollary to this is, that, when using state-of-the-art technology, this year's effort will quickly become obsolete.

There are several other problems with the state-of-the-art as well. The computers necessary to run such tools will always be relatively expensive and not available to many ICOMOS members or the public we wish to reach. If however, we maintain our records in the simplest of formats it is reasonable to expect that most of the world will soon have access to machinery adequate for the viewing of it. Another problem is that the human resources needed to create these virtual realities is immense and far beyond the capabilities of this organization. However, by far the greatest drawback of these sophisticated presentation tools is the fact that the model they present is not a true representation of the resource but a geometrically idealized "reconstruction" of someone's interpretation of it.

### THE HERITAGE RECORD IS DIFFERENT.

The fundamental difference between the heritage record and virtual reality, at least from the perspective of a systems analyst, is that the "record" consists of large amounts of data for small audiences while the "presentation" tools that capture the imagination dispense only a small part of this information to a much larger public.

For any given site, there is a vast amount of information, all of which must be stored and kept accessible even though the complete archive is of interest to only a small audience of conservationists. A television program or museum exhibit, on the other hand, is prepared for a much larger audience and presents only a small sub-set of the available data. It stands to reason that the procedures appropriate for collecting and storing the primary record will be quite different from those needed to demonstrate and popularize a site. It is even possible that the tools we need will be unique to ICOMOS because no other body is trying to document such resources or archive such material.

To determine appropriate policies for our data management we must examine our mandate to determine what is essential and our resources to determine what is possible. Within the bounds of these two restraints technological possibility is not likely to be an issue.

It is the mandate of ICOMOS to advise UNESCO on

the maintenance of the assets listed in the world heritage list and it stands to reason that we must have at our disposal the information necessary to do this effectively. There are vast amounts of such data, stored all over the world in widely differing formats which, when analyzed for the characteristics that help support this mandate, can be grouped as follows:

- the primary record - original records taken at the site by archaeologists, heritage architects and recorders.
- historical records - any document relating, in whole or in part, to the site
- intervention histories – what has been done at the site in terms of stabilization, consolidation, reconstruction, etc.
- interpretive descriptions – what an individual or group feels may have been the meaning, use, etc. of the site.
- reference documentation – information regarding other similar sites, historical events, etc.
- bibliography – further reference material stored off site or in other formats.

As well, there is a lot of general information concerning tools, techniques, materials, available expertise, etc. that is not site specific but is of considerable interest to the conservation community and of little to anybody else.

When categorized as to their storage and access characteristics this complexity falls away and, with few exceptions, we are dealing with text and images. The migration from a paper-based to a digital archive will take different forms depending on the type of data, but the first step must be the creation of an index of all the sites coupled with lists of all the data available concerning each. A unique and meaningful key for such a database would be the geographic location of the site (indeed, I can think of no other). The other fields in this primary database should be limited to indications of the type and location of the data available.

The result of such an exercise would be a data structure that would allow the efficient use of computers to locate existing data in whatever format it happens to be. A book identified by library, shelf and title would be as easy to locate as a computer file identified by computer, directory and file name.

Of course, the file on the computer would be much

easier for the researcher to use, so the next step would be to convert existing paper documentation to these easier-to-access formats. If each document, when requested, were converted to the appropriate electronic format this information would only have to be handled once as all subsequent requests for the document could be processed electronically.

With this procedure in place, researchers browsing the database over the internet would request a document and, if it was already in a digital format, they would get it within minutes with no action necessary from documentation centre staff. If it is not yet on-line, that request would cause the document to be processed and added to the available selection. As a first step, the paper documents could simply be scanned and distributed as digital images which would not take much more time than photocopying them (and would only have to be done once). Later, as resources became available or on an as-needed basis, these scans could be converted to text and images in the archival formats.

The need for hard copy to supply libraries, classrooms and the dwindling numbers of individuals still without computers could be accomplished by maintaining the archive in printable formats. The ICOMOS internet server can already provide copies of such files to anyone requesting them and national committees or local institutions could provide printing services for their constituents.

### THE ARCHIVE

If the current distribution service can be maintained and improved with so little effort, the questions remaining concern the storage and long-term maintenance of the data.

The most carefully archived digital data is totally useless if the storage media fails or if the machinery is no longer available to read it. Thus it is incumbent on the archivists to maintain not only the data itself but working examples of the computers, operating systems and software necessary to read everything in their custody.

### CONSTANT RENEWAL

The fact is that no media is permanent, not even the stone of the ancients and the lost languages of the inscriptions, the software, is even more fleeting. We can only guess at the long-term storage characteristics of our current technology, though we do know it is much more likely to be measured in years or decades

than in millennia or even centuries. An archive can only be maintained by constant renewal and, in digital terms, this means that there must be an ongoing program of copying the data to new devices long before there is any question of media failure. Curiously, in this we are approaching the model of bardic societies that rely on word of mouth to maintain their legends. We would know precious little about the Trojan War if we had had no input from the bards. The reason this works is that the information is always fresh in someone's memory.

A program is needed that will identify appropriate storage technologies, purchase the necessary hardware and software and copy the database to the new media, perhaps on a five-year cycle which is about the current life expectancy of a computer. Without such a commitment no long-term archive can be said to exist.

### DUPLICATION

Catastrophe is the other eventuality that needs to be addressed when one is entrusted with an irreplaceable archive. All data storage is subject to physical destruction, whether by earthquake, fire, sabotage, or war but a program of constant renewal will result in multiple copies of the entire database being created significantly before the storage media is in danger. If the old system is moved off site once a conversion is complete it would provide a backup for as long as the media is readable.

Also, using the facilities of the internet, copies can be created and stored at widely separated sites which would be unlikely to be affected by any single event. These remote sites, probably managed by national committees, could also be used to provide alternate access points, called mirror sites, where the world could find our data.

### FILE FORMATS

Having a stable environment for the data allows the discussion to shift to the question of software and data-file formats. Just as there is a partnership between computer and media there is one between file formats and software. There are three functions in this relationship: data preparation, storage and presentation.

Those acquiring and preparing the primary data are our most valuable asset and no hinderance or inconvenience should be put in their way. They prepare their reports on a variety of equipment and they will

continue to use an ever-changing assortment of software. In many cases this record, stored in its native format, will also provide acceptable or even excellent presentation characteristics **when used with the hardware and software that created it.**

However, this will not do for the archive. The necessary software may not be available in five years and, even if it is, there may be no one available knowledgeable in its use. As a result the data that it supported will become less useful or even inaccessible. For posterity we must forfeit the potential elegance of these formatted reports and the simplicity of simply taking electronic copies. Instead, standardized formats for the raw text and images should be chosen. These files must be accessible to the widest possible audience and readable by as many computer platforms as possible.

### DATA PRESENTATION

If we are forced to store our data in these primitive formats, then the presentation techniques must provide the finish to which we are accustomed from word-processors and desk-top publishing packages. Here we have a model in the World Wide Web, a paradigm which is becoming the preeminent presentation mode on the Internet.

Thousands of computers around the world store images and text in simple formats while the people viewing this data see it in various ways depending partly on their hardware and software and partly on whether or not they are interested in the sophisticated presentation options.

These presentation tools already far exceed what is necessary, or even appropriate, for the dissemination of the kinds of data we need to provide. Not only can text be distributed world wide much faster than you can read it but images can be readily presented as well, though an image, which may be worth a thousand words as far as information is concerned, may cost the equivalent of several million in terms of access time, so this option is often disabled by the serious browser and excessive reliance on images actually reduces the users exposure to the underlying information. Still, because some data-providers will demand the fancy output we should allow them to present it - as long as we insure that every computer can at least read the text and make the connections.

### SOFTWARE

Readers and viewers for all formats in the data

set should be stored with the data or in the case of the World Wide Web, they should be freely available from the same site.

Just as it is necessary to maintain a computer and operating system that can read the media on which the data is stored, so it is necessary to maintain the software necessary to fully exploit the archive. If both the data and the software necessary to read it are on the same media (cd, hard disk, web site, etc.) the archive is complete and useable as long as the hardware works, even if the whole system has been obsolete for some time. Imagine a future archaeologist finding a stash of cd's or one of the backup systems that was put in someone's basement before the apocalypse. It is not hard to imagine these future researchers finding ways to access this information if we keep all the components together.

Keeping the data and the necessary software together would also provide a solution for those that want to present their data in more complex formats. To distribute such efforts it would only be necessary that the data provider supply the necessary software which could then be stored with the data, though hopefully the text and images would be reduced to the archival formats as well.

## CONCLUSIONS

### What can or should ICOMOS do?

From a technical perspective the first step would be to create a storage structure for any conservation data offered and a global database, indexed on an asset's unique location on earth, which would provide a way to find the information it references.

In the beginning most of the information linked to this index would be hard copy on the shelves of the documentation centre and in libraries around the world, but whenever a document is requested it would be scanned and put on-line as image files. Later, as time allows or demand warrants, these files would be processed into the standard file formats of the archive. Of course, all new documents coming in would be converted to the standard file types and put on-line immediately.

The long-term security of the archive would, at first, be assured by the establishment of a mirror site remote from the main ICOMOS server but within a few years the process of copying the data/software set to new media should commence with the old systems being put into storage for posterity.

### What MUST ICOMOS do?

ICOMOS as an organization has three options in the face of the information revolution.

1. Do nothing and die a slow death due to increasing irrelevance.
2. Continue the ad-hoc development of our internet presence then crash and burn at a later date when some key player leaves the scene.
3. Accept both the reality of the information revolution and the challenge of providing a comprehensive, safe and reliable repository for conservation data.

Assuming that we choose this last option we will find that this is not as simple as passing a resolution saying that this is a good thing. A real commitment must be made. These changes will require some investment, full-time positions staffed by information-technology specialists and backed by adequate funding must be established. This is far too important an issue to leave entirely to volunteers, though this is where we should start because this is where our expertise is to be found.

These specialists will need direction. The technicians can build almost anything but they will require constant monitoring by non-technical conservationists and constant input from the data providers if the results are to fulfil expectations. What this means is that the executive of ICOMOS and at least some of the data providers must become knowledgeable enough to use the system, otherwise they will lose control of it. This may be the most difficult requirement to fulfil.

The first step in establishing this control would be to set out the principles and policy of ICOMOS in regards to the handling of electronic data. This must be done, not in terms of hardware, software and procedures, but at a level of basic principle.

As a first step in this regard I would propose the discussion of following points with a view to drafting a resolution concerning data management.

- In that the data providers are the source of all our information and as such are our most valuable resource every effort will be made to facilitate their ability to prepare their material for the archive.
- In that, as an international organization, we must maintain and present our electronic documents in formats accessible to all types of computer.
  - all files will be stored in the most basic formats

that will allow the transmission of the information.

- file names will conform to a lowest-common-denominator naming system, decipherable by all computers.
- In that many of our members have very limited funding opportunities, we must present our data in formats readable by freely available software. This would mean that:
  - ICOMOS would provide, for free, any software necessary to access the data.
- In that we are entrusted with a priceless archive, we will take whatever steps are necessary to maintain it in an accessible state. From this it would follow that:
  - all software necessary to read, view and copy the data will be stored on the same physical media as the data itself.
  - the entire data set will be copied to another site on the internet.
  - at regular intervals the entire data set will be copied to new computers and the old ones be stored as a backup.

## SUMMARY

As ICOMOS struggles to adapt to changing technology there is something that does not appear to have been fully grasped by the conservation community. It is that the Heritage Record is fundamentally different, from a data management perspective, from the information, around which, all the exciting developments towards multimedia and virtual reality have been taking place.

The first difference is that, whereas a museum or special exhibit is processing a relatively small amount of data for relatively large audience, the initial record comprises a huge amount of data with almost no audience at all. As a result, the large amount of overhead required to present this data to the public in these flashy formats will never be justified and other modes of presentation must be developed.

The other difference that needs to be addressed is the long term accessibility of this information. These records must be maintained in perpetuity long past the memory of the recorder or archivist and using formats and procedures independent of hardware and software standards as well as arbitrary indexing schemes such as cadastral identification and even political designations.

This paper will propose a structure for such a database with an indexing schema based on geographic position, storage procedures based on constant renewal and data standards accessible to all hardware and software. Current data processing realities will be acknowledged by the presentation of tools, currently under development, that will convert archival data to these standards while creating the interface that would allow public access over the Internet.

## LA RÉALITÉ NON-VIRTUELLE DES ARCHIVES DU PATRIMOINE

Steve Nickerson

### RÉSUMÉ

Au moment où l'ICOMOS lutte pour s'adapter aux nouvelles technologies, il semble que quelque chose d'important ne soit pas complètement compris par le monde de la conservation. C'est que les dossiers du patrimoine sont fondamentalement différents, du point de vue de la gestion des données, des informations contemporaines qui servent aux développements passionnants des multimédia et la réalité virtuelle.

La première différence c'est que les dossiers informatisés initiaux comprennent une quantité énorme de données qui n'intéresse presque personne alors qu'au contraire, un musée ou une exposition spéciale présente une quantité limitée de données qui intéresse un grand nombre de personnes. Le résultat, c'est que l'investissement de base pour présenter des images électroniques spectaculaires au public est très élevé et ne pourra jamais être justifié; d'autres modes de présentation devront être mis au point.

L'autre différence à mettre en évidence c'est l'accessibilité à long terme de l'information électronique. Ces dossiers doivent être maintenus en perpétuité, en utilisant des formats et des procédures indépendantes des standards de logiciels ou de progiciels tout autant que des scénarios arbitraires d'indexation tels les plans cadastraux ou même des désignations politiques, et ce, longtemps après que les spécialistes qui en ont fait les relevés ou archive les données originales auront disparu.

Cette communication propose une structure pour une telle base de données comprenant un système d'indexation fondé sur la position géographique, des procédures de stockage basées sur le renouvellement continu et des normes accessibles à tous les progiciels et logiciels. La réalité actuelle de la gestion des données électroniques sera prise en compte par la présentation d'outils actuellement en voie de développement; ces derniers convertiront les archives pour qu'elles rencontrent ces normes tout en créant une interface qui permettra au public d'y avoir accès par l'autoroute de l'information.



## Conservation of Excavated Monument in Syria Conservation Project of Ain "Dara Temple" (BC10)

Tadateru Nishiura<sup>1</sup>, Takao Ebisawa<sup>2</sup>, Yoichi Inoue<sup>3</sup>, Yayoi Yamazaki<sup>4</sup>,  
Hamido Hamade<sup>4</sup>, and Wahid Khayata<sup>4</sup>

Japan

### INTRODUCTION

Ain 'Dara Monument is a masonry temple monument which dates back to the tenth century BC, located near Aleppo in Syria (Fig.1) It is one of the rare remaining monuments which tells of the unique arts and crafts of Aram Culture of the Ancient Orient. The monument was excavated by the Syrian Department of Antiquities and Museums first in 1956 and then in 1976. What is unique about this temple is the stone reliefs of Sphinx and lions carved all around the exterior basalt wall of the temple (Fig.2, 3) and the marble foot mark stones. (Fig. 4) They are valued highly both historically and aesthetically.

However, the condition of the monument has been quite serious since the monument was first excavated. Stones are exfoliated and cracked in a block form which hardly keeps the original state of the carvings. (Fig. 5) Uneven sinking of the ground also place the monument in critical condition. Therefore, a project team of Japanese and Syrian experts was formed in 1994 for the purpose of conservation of the monument. The team has been conducting detailed investigation, research and actual conservation work of the monument for that purpose. There are quite a number of international, successful excavations in the Near-Eastern region, nonetheless, there are few which keep an eye on the continuing condition of the excavated monuments in the region. It is also the aim of the project to give new thought on how conservation measures should be applied for the excavated monuments, and how international cooperation should be for the conservation of such monuments.

### EXISTING CONDITION

The stone carvings found in Ain Dara have been in terrible condition since the time of initial excavation. Especially, the face parts were found during the excavation, which are now kept in the storage. (Fig. 6)

The counterpart body of these pieces are not yet identified. There are numerous fissures and cracks of various sizes in the stone reliefs, which present the evidence of deterioration and destruction in progress. On the contrary, the condition of material stone, basalt itself, is not so bad as the physical condition of carved stones. In fact the material stone is in fair condition.

The reasons why these carved stones were utterly destroyed must mainly be intentional human vandalism besides fire, perhaps with some mechanical device at some point in the history caused these fatal damage to the carved stones. We surmise that the face parts were destroyed together with the temple itself after the loss of a war by some political or religious reasons.

The most pressing issue in this historic monument is that the deterioration is still in progress from the fissures and cracks appear on the body of the existing stone carvings. If precipitation occurs, water is to be collected in these openings. Since the stone, which is in good condition retains slow permeability that prevents the water from penetrating into the stone itself. Thus the water collected in the fissures and cracks stay put in the same place for a long time. In winter the collected water become frozen and shatters the stones. In the warmer season, the collected water in the openings invites biological infestation on the stones, which also bring forth shattering of the stones. It goes without saying that it is extremely difficult to bring back to the state to what it was once the carved stones are shattered. As a matter of fact, there are number of detached pieces which fell off after the initial excavation.

Syrian Department of Antiquities and Museums once planned the construction of large permanent dome awning for the purpose of conservation of Ain Dara

<sup>1</sup> Tokyo National Research Institute of Cultural Properties, 13-27 Ueno Park, Taito-ku, Tokyo 110 Japan.

<sup>2</sup> Restoration Engineer, 2-119 Makinosato, Meito-ku, Nagoya-shi 465 Japan

<sup>3</sup> Tokyo National Museum, 13-9 Ueno Park, Taito-ku, Tokyo 110 Japan

<sup>4</sup> Aleppo Museum, Aleppo, Syria

Temple. They started the construction by building steel reinforced concrete columns around the monument. However, the construction is halted due to various problems and the surroundings of the monument.(Fig.7)

### CONSERVATION

As we mentioned earlier, the cause of deterioration which is in progress is the water collected in the fissures and cracks. Consequently, initial action to be taken is to prevent water from falling into the openings and provide an uniformity to the surface. One of the methods to achieve such state of condition is to inject epoxy resin in these openings to adhere the stone, and stabilize and to fill the gaps. We researched and chose the most appropriate type and viscosity of epoxy resin and means of injection by examining each condition such as types of stones, sizes of openings, etc. (Fig. 8)

Precipitation is the main source of this problematic water penetration found at site. One can protect the stone carvings by providing an awning or shelter over the whole area. When the environmental condition is detrimental to its state of deterioration, it is an essential approach to alter its environment entirely. For this purpose simple tent type covering would do excellent job of protecting from precipitation. In the case of Ain Dara Temple steel reinforced columns have already been built around the Temple steel reinforced columns have already been built around the Temple. These columns were to support another steel reinforced roof structure but the roof part has never been constructed due to various problems. The construction of such structure, which must have required large scale underground boring in the unexcavated area was not the most desirable approach. On the other hand, it is no use arguing over what had happened already. It is positive action to find the most benefit out of this structure. From the aesthetic point of view, these columns must be removed from people's sight by cutting off the upper part of the columns leaving the bottom part buried under the ground since these columns are connected to support enormous structural strength. (Fig. 9) The conservation team is now considering building a light tent type structure utilizing these existing columns over the area to provide covering so that another large scale construction could be avoided.

The detached pieces of the carved stones found during the excavation are now placed in the storage. In order to restore these pieces and research to identify

their original location are necessary. Once the original location is identified, we started the re-attachment of the pieces back by using epoxy resin adhesives. (Fig. 10)

Footmark stones are carved of limestone, which weathers much faster than basalt. Especially acid rain may cause serious damage to the lime stone. It is recommended to clean and provide these stones surface with hydrophobic characteristic by application of silicone resin. Such chemical treatment consolidates the surface layer of the stone and provides hydrophobic characteristic for protection. (Fig.11)

The floor of the Temple courtyard is sinking unevenly towards the center. In order to level the floor surface we once removed the paving stones and fill in more foundation pebbles and stones to achieve desirable height, then placed the paving stones back again. (Fig. 12)

Such conservation projects are the part of collaborating projects of Syria and Japan. To foster Syrian conservator during the course of this actual works is also very important aim of the entire project. In addition, we provide technical training on site and invite trainees to Japan as a part of the project.

### ACKNOWLEDGMENT

After two years have passed since the actual start of the project in April 1994, we could come so far of the five-year plan of the project without any major problems achieving many people's cooperation and their sincere efforts. Though there still some difficulties are left for us to challenge, we would like to continue our investigation, research and conservation work. Especially, we would like to note our special thanks to the "Grant For Projects For The Protection, Preservation And Restoration Of Cultural Properties" of the Sumitomo Foundation, which made this project in the first place.

### SUMMARY

Ain Dara Temple in Syria is the stone temple monument which was excavated in 1976 dates back to tenth century BC. The conservation and restoration of the monument has been needed urgently because the deterioration of the monument has been in serious condition ever since the monument was first excavated. Therefore, a project team of Japanese and Syrian experts was formed in 1994 to conduct five year conservation/restoration project. The paper briefly summarize the project to date.

## CONSERVATION D'UN MONUMENT EXCAVÉ EN SYRIE. PROJET DE CONSERVATION D'AIN "DARA TEMPLE" (BC 10)

Tadateru Nishiura [Namiko, Takao Ebisawa, Yoichi Inoue,  
Yayoi Yamazaki, Hamido Hamade, Wahid Khayata  
Japon

### RÉSUMÉ

Le temple d' Ain Dara, en Syrie a été excavée en 1976 et sa

datation remonte au 10<sup>ème</sup> siècle BC. La conservation et restauration du monument a été en faire le faut parce que la condition de détérioration vient dès les premières excavations. Par ce là, un projet d' équipe à été formé en 1994, avec spécialiste japonais et syrien, pour conduire le projet de conservation/restoration. Cet article est en succinct sommaire du projet depuis aujourd' hui.

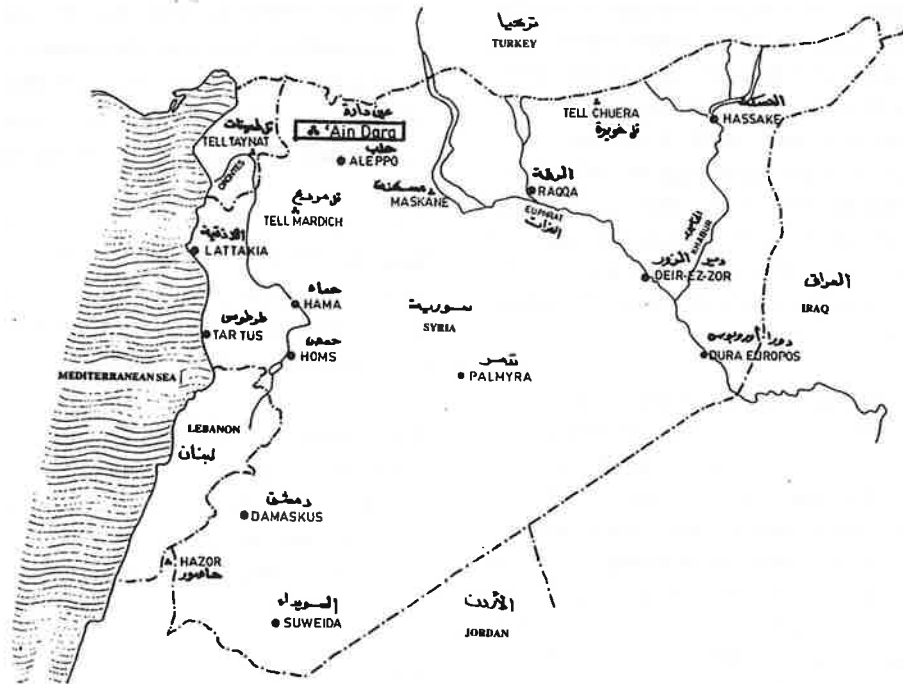


Fig. 1 General map of Ain Dara Temple malits vicinity



Fig. 2 One of the stone reliefs of Ain Dara Temple



Fig. 3 The only relief of Sphinx with his face intact



Fig. 4 Marble footmark stone



Fig. 5 Deterioration in progress appeared on the relief stone



Fig. 6 Detached section of the stone relief (face part), which is now kept in the storage.

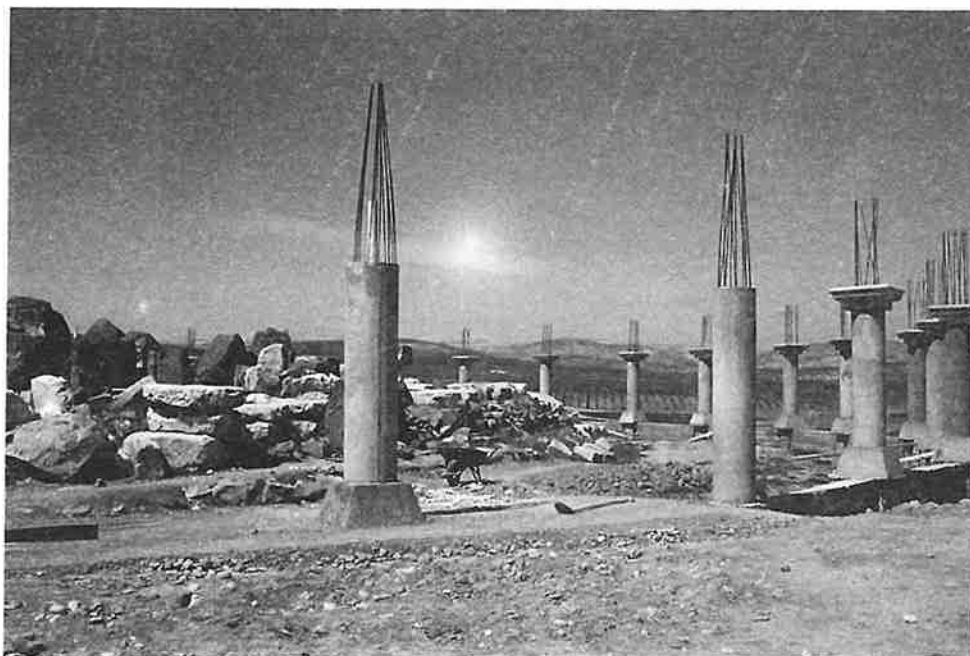


Fig. 7 Reinforced concrete columns constructed around the monument



Fig. 8 Injecting epoxy resin into a opening of the relief stone.





Fig. 9 Reinforced concrete columns which were connected each other

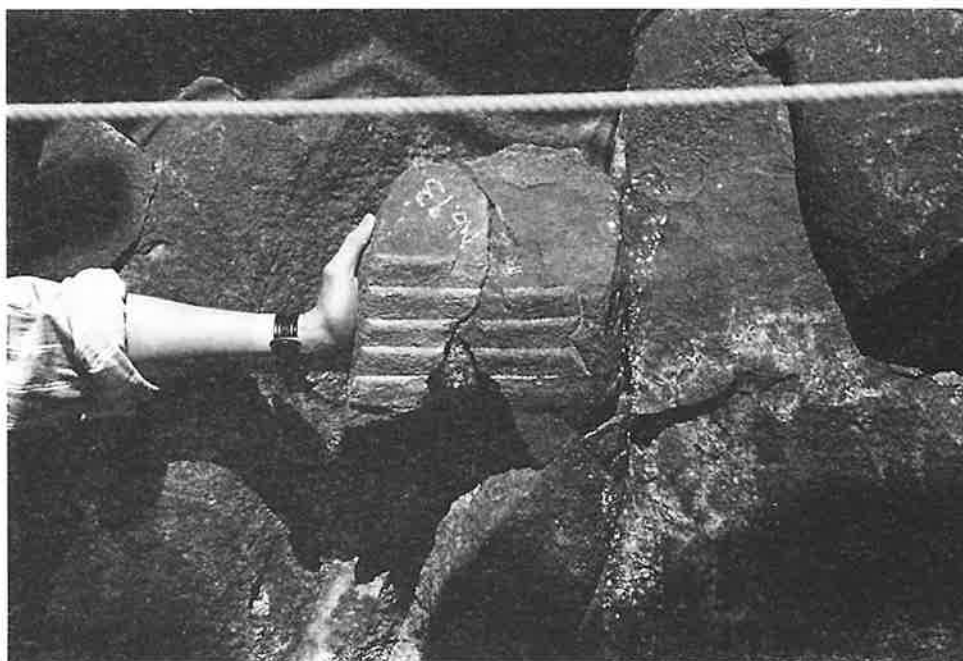


Fig. 10 Re-attaching the piece back to its original location





Fig. 11 Impregnating silicone resin in the footmark stone



Fig. 12 Leveling the floor surface.

# Prevention of Earthquake Damage and Preservation of Authenticity of Vernacular Buildings

**Naomi Okawa**

*Professor Emeritus at Chiba University, Member of the Advisory Council for The Protection of Cultural Properties, Japan*

## 1. INTRODUCTION

The preservation of vernacular buildings is more difficult than that of monumental buildings. Old dwellings and shops change their uses or are remodelled to accommodate changes in socio-economic circumstances. The modernization of techniques causes shortages of traditional workmen and materials to repair such buildings. The weakness of vernacular buildings in the face of natural disasters such as earthquakes and typhoons causes other difficulties. Most vernacular buildings around the world, especially old ones in earthquake prone regions, are now potentially threatened by great natural disasters.

The Great Hanshin Earthquake on Jan.1, 1995 did serious damage to many buildings in the cities of Kobe, Ashiya, Nishinomiya and others. About 6,000 people were killed and 40,000 were injured mainly by the collapse of buildings.

Forty percent of the total of 63,000 collapsed buildings were of wooden construction. Most of them were old vernacular buildings. Many historic buildings designated as cultural properties by national and local government were also heavily damaged. In this paper I would initially like to outline the development of the preservation of vernacular buildings in Japan, then to describe the damage sustained by historic buildings from the Great Hanshin Earthquake, and finally to comment on what we learnt from the consequences of the earthquake regarding preservation of vernacular buildings.

## 2. THE PRESERVATION OF VERNACULAR BUILDINGS IN JAPAN (1945 ~ 1995)

The preservation of historic buildings by the Japanese national government began in the late 19th century, but the preservation of vernacular buildings was delayed. Before 1945 only one large farmhouse was designated as a national cultural property.

The development after 1945 may be divided into 3 phases as follows.

**Phase 1 (1945 ~ 65):** With the reconstruction of the war-devastated society the preservation of historic buildings was promoted and a new "Law for the Protection of Cultural Properties" (LPCP), was enacted in 1950, but the number of vernacular buildings protected by the law was few. Most were removed to open air museums. Thus the preservation in this phase was a kind of emergency rescue program.

**Phase 2 (1966 ~ 85):** In 1966 the Agency for Cultural Affairs (ACA) started systematic surveys of vernacular buildings, selecting 50~100 houses in each prefecture. Based on these surveys, ACA designated 10 ~ 20 vernacular buildings each year as national cultural properties. Most are private domestic houses, and they include farmhouses, merchant houses, inns and Samurai houses. We call them Minka (literally people's houses). The number of Minka designated as national cultural properties increased from 43 in 1965 to 552 in 1985, while the total of historic buildings designated as such increased from 1461 in 1965 to 1988 in 1985.

The program to preserve vernacular buildings was further developed with the establishment of "Important Preservation Districts for Groups of Historic Buildings", which was adopted to LPCP in 1975. There were 18 such districts by 1985.

**Phase 3 (1986 ~ 95):** Reflecting the slow-down of high economic growth and a more reflective mood in society preservation of historic buildings at the prefectural and municipal level developed considerably. The number of historic buildings designated by local government reached 6536 in 1992. The number of "Important Preservation Districts" reached 41 in 1995.

However, those developments depended on the concern shown by individual prefectures and municipalities. To redeem such defects, a country-wide listing system of historic buildings was proposed by experts. However, the Great Hanshin Earthquake occurred before such system could be established. The listing system is scheduled to be presented to the Diet this year.

### 3. THE GREAT HANSHIN EARTHQUAKE AND ATTENDANT DAMAGE ON HISTORIC BUILDINGS

On Jan. 17, 1995, at 5:46 a.m. local time, the Great Hanshin Earthquake (official name: Hyogo-Nanbu earthquake) hit Kobe and neighboring cities near the fault rupture. The Richter Magnitude was estimated to be 7.2. The focal depth was approximately 14.3

km. The ground motion intensities according to the Shindo scale were 6 ~ 7 for portions of the cities of Kobe, Ashiya, Nishinomiya and Takarazuka, and portions of the northern part of Awaji island. Shindo scale 6 is approximately equivalent to a peak ground acceleration of 250 ~ 400 gal.

After the earthquake, in February and March, ACA

**Table 1** Damage level of historic buildings with respect to use and style

use & style damage level	modern build.		buddh. temple	shinto shrine	farm house	merch. house	others	total
	dwell.	others						
collapse	32	26	24	11	46	9	6	154
severe dam.	31	11	19	5	24	7	3	100
partial dam.	78	38	38	5	34	18	7	218
inclined			35	9	9			53
minor or no under repair	122	220	152	116	49	17	8	684
total	263	295	270	146	162	51	24	1211

**Table 2** Damage level of historic buildings with respect to structural type

level	r.c.	brick	wood	total
collapse	12	8	127	147
severe dam.	8	1	85	94
partial dam.	25	7	174	206
inclined			53	53
minor or no under repair	159	23	453	635
total	204	39	894	1137

**Table 3** Numbers and percentages of families, whose houses collapsed, with respect to type of houses (Higashinada-Ward, Kobe)

type of houses number and percent	detached bhouse	tenement house	2-story apart.	3~5 story	over 6 story
number of families	6,934	1,960	4,556	2,007	2,300
percentage	41.5	77.9	59.9	9.9	18.5

and the Architectural Institute of Japan (AIJ) investigated the damage to historic buildings in the cities hit by the quake (c.a.1,200 buildings in 17 cities). AIJ also carried out a general reconnaissance of damage throughout the field of building engineering. Table 1~3 are cited from their preliminary reports. On the basis of the investigations we could conclude as follows.

- a. All kinds of historic building suffered heavy damage. Though the intensity of the earthquake was very great, we could have mitigated the damage, if the buildings had been sufficiently strengthened.
- b. It was only good fortune that prevented severe loss of life and injury in designated buildings. Had the quake occurred in daytime, many would have been killed by the collapse of historic buildings. Fig.1~ 3 suggest this possibility.
- c. Buildings of wooden construction and brick construction show the highest percentage of collapse. But RC construction buildings also suffered damage ( Fig.4).
- d. The percentages of collapsed vernacular buildings were very high in the historic centers and congested inner cities. Their extensive destruction threatens the community's cultural identity.

#### 4. REPAIR AND RESTORATION

After the earthquake, measures were taken for the protection of all of the collapsed and damaged buildings designated as national cultural properties, and now they are undergoing repair and restoration. 95 percent of the cost of this is being met by the national government and local authorities.

Apart from nationally designated buildings, most of the collapsed or heavily damaged historic buildings were lost, including those designated as cultural properties by local authorities. The following factors are considered to have been important to this connection.

- a. The owners of collapsed or damaged buildings feared the high cost of repairing or restoring them. The usual percentage of subsidy provided by local authorities for repair work is 50 percent at best. If the building is not designated, almost all the cost has to be shouldered by owner. The general level of subsidy for repairs to damaged buildings provided by local authorities was 300,000 Yen per family.

- b. The municipalities paid the entire cost of disposal of collapsed or damaged buildings, which encouraged owners to demolish many repairable buildings.
- c. Some leaning wooden buildings were rescued using the traditional technique of "tatekoshi" (= raising up ). But the skilled workmen who can this are few.

Another problem is that of restoring the inner city areas. On February 1, the city government of Kobe announced plans for land readjustment in the 6 heavily damaged inner city areas. The plans adhered to the principles of modern town planning, with highrise dwelling houses and wide streets for motor traffic. The residents were not happy with these plans, because they wanted to return to their former lots, where their family members had passed away and where retailers and small factory owners could do business.

#### 5. CONCLUSION

- a. The damage from a violent earthquake and the costs of repair and restoration of historic buildings far exceeded our predictions.
- b. Improvement of seismic resistance by good maintenance and strengthening of structure is indispensable for the protection of historic buildings in earthquake prone regions.
- c. To improve seismic resistance, it is necessary to modify some parts of the original construction or to add reinforcing members.
- d. To minimize loss of authenticity through such intervention, it is necessary to decide, which parts of a building are essential to its authenticity.
- e. It is very difficult to maintain the cultural identity of areas, where many vernacular buildings have collapsed. It is also necessary to define what the essentials of the authenticity in a city area are.
- f. Local residents were not happy with the land readjustment plans announced by the city government. Some neighbourhood activists and architects proposed alternative plans with lower dwelling houses and less wide streets. They are also trying to preserve the ruins of some damaged buildings as "Memories of Kobe". However, such proposals are not easily accepted by local people, because they need to reconstruct their homes as fast as possible.

The land readjustment plans will doubtless be realized with certain modifications. But the problem of how to sustain the cultural identity of the devastated areas and how to convey "Memories of Kobe" to future generations will remain.

### SUMMARY

On Jan. 17, 1995, the Great Hanshin Earthquake hit Kobe and neighbouring cities. The damage caused by the earthquake was very serious. The death toll was c.a. 6,000 and 63,000 buildings collapsed. Many historic buildings and vernacular buildings also collapsed or were seriously damaged. The purpose of this paper is to throw light on the consequences of the earthquake. The main conclusions are as follows; 1. To improve the seismic resistance, it is necessary to modify some parts of the original construction. 2. It is important but difficult to find ways to sustain the identity of the heavily damaged city areas.

### PREVENCIÓN DE DAÑOS CAUSADOS POR TERREMOTOS Y PRESERVACIÓN DE LA AUTENTICIDAD DE EDIFICIOS VERNÁCULOS.

**Naomi Ukawa**

*Profesor Emérito de la Universidad de Chiba, Miembro del Consejo Asesor para la Protección de Propiedades Culturales, Japón*

### RESUMEN

El 17 de Enero de 1995, el gran terremoto Hanshin azotó la ciudad de Kobe y sus ciudades vecinas. Los daños producidos por el terremoto fueron muy serios. El número de víctimas ascendió a 5.000 muertos y se derrumbaron 63.000 edificios históricos incluyendo muchos edificios vernáculos los cuales

se derrumbaron o fueron seriamente dañados. El propósito de este ensayo es poner en claro las consecuencias de un terremoto. Las conclusiones principales son las siguientes: 1 para mejorar la resistencia sísmica, la modificación de algunas partes de la construcción original se hace inevitable. 2. Un asunto difícil, pero importante que se debe tratar, es el de cómo mantener la identidad de las áreas seriamente dañadas de la ciudad.

### ПРЕДОТВРАЩЕНИЕ УЩЕРБА ОТ ВОЗМОЖНЫХ ЗЕМЛЯТРЕСЕНИЙ И СОХРАНЕНИЕ ПОДЛИННОСТИ ЗДАНИЙ, ИМЕЮЩИХ ИСТОРИЧЕСКИЙ ХАРАКТЕР

**Наоми Окава**

*Заслуженный профессор университета Чива, член Консультативного совета по защите культурных ценностей, Япония*

### РЕЗЮМЕ

17 января 1995 г. город Кобе и близлежащие города пострали от мощного ханшинского землетрясения. Ущерб от землетрясения был очень значителен. Число погибших было около 6000 и 63000 зданий было разрушено. Многие исторические здания и здания с характерными национальными чертами были разрушены и сильно повреждены. Цель этого доклада - пролить свет на последствия этого землетрясения. Главные выводы этого доклада - следующие 1. Чтобы повысить сейсмостойкость необходимо модифицировать некоторые элементы первоначальной конструкции. 2. Очень трудной, но очень важной проблемой является сохранение облика тяжело поврежденных городских районов.



Fig.1 The former House No.15 in the Foreign Concession ( National cultural Property, built in c.1881, restored in 1985 ~ 9, timber frame construction with brick infill, now Head Office of Nozawa Inc., Chuo-Ward, Kobe) totally collapsed in the quake, complete restoration is planned. COPLAN PHOTO



Fig.2 The remains of the Shimoyamate Catholic Church in Chuo-Ward, Kobe, built in 1910. Brick construction. The remains were cleared shortly after the earthquake. COPLAN PHOTO



Fig.3 The collapsed warehouse of Fukuju Sake Brewery Inc.,in Higashinada-Ward, Kobe. wooden construction, late 19c. Ninety percent of brewery buildings of this kind collapsed. COPLAN PHOTO

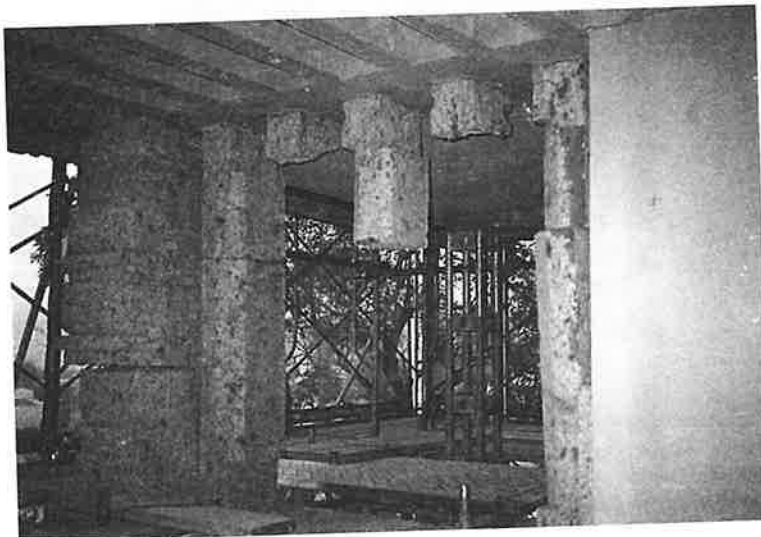


Fig.4 Former Yamamura-house, designed by F.L.Wright ( 1924, RC construction), was also damaged. National Cultural Property, it is now undergoing repair. N.OKAWA PHOTO

## Care and maintenance of historic buildings and historic (spiritual) landscape

**Börje Olsson**

*Sweden*

The present paper describes a case study with the experiences connected with the Woodland Cemetery (*Skogskyrkogården*) in Stockholm, one of Sweden's six World Heritage Sites.

Owner and responsible maintainer of that plant is ever since it was planned and later on created and constructed, the Cemetery Administration of the City of Stockholm.

I am Manager of the Technical staff at the Administration, and the Administration is an institution member of ICOMOS. In 1989 I took part in submitting - with the National Board of Antiques' representative - the nomination of the Woodland Cemetery for the World Heritage List. After that I have also taken part in and followed up the varying local, regional, national and international attempts described here.

The paper's space of time is mainly from the Woodland Cemetery's inscription on the List in December 1994 up to February 1996, however the described practical investigations are founded on a lot of long-time reviews.

By way of introduction I will notify a fundamental triple regulations for the topic: The UNESCO World Heritage Convention (1972), the Venice Charter (1964) and the Florence Charter (1982). Around 140 State Parties up to now have ratified the Convention, The Swedish Government did that in 1984.

The first Swedish World Heritage nomination was made in 1989 and then including five of at present six sites inscribed on the List, namely Royal Domain of Drottningholm (inscribed in 1991), Birka-Hovyard and Engelsberg Ironworks (inscribed in 1993), Rock Carvings in Tanum and the Woodland Cemetery (inscribed in 1994). In 1995 Visby Hanseatic City was inscribed. All of these sites are old or very old except the Woodland Cemetery. That site is one of a handful World Heritage Sites from 20th century.

The background of the cemetery and the grounds for its inscription on the List are here presented:

In 1912 the Stockholm City Council decided to

acquire an available tract of land cemetery for the purpose of laying out a new cemetery. The tract of land consisted of 85 hectares (later extended to 100 hectares) and was made up of a ridge of sand and gravel clad with coniferous trees. It was necessary to plan the new cemetery in a manner befitting its use and to this end the City Council moved that an international architectural contest be announced. The rules for this competition were as follows: The basic plan must be clear, simple and efficient without sacrificing any of its artistic merits and without undue alteration of the natural contours of the existing landscape. Dignity must play an important role in the design. Details, such as the setting for and groupings of the buildings, the placement of trees and shrubbery and the arrangement of the gravestones should contribute to an attractive total impression of artistic value. The natural formation of the gravel pit should be used as far as possible in order to form valleys and glens.

First prize was awarded to two thirty year old Swedish architects, Gunnar Asplund and Sigurd Lewerentz. Their proposal was adopted almost in its entirety by the jury. Work was commenced in 1917 and the formal consecration of the Woodland Cemetery and its first chapel, the Woodland Chapel designed by Asplund, took place in 1920. Soon this chapel proved to be too small and the City Council granted funds for the erection of a second one. This chapel, designed by Lewerentz and placed in the southern part of the area, was named the Chapel of Resurrection and was opened in 1925. In 1923-24 a service building was erected according to Asplund's drawings. The stone wall surrounding the cemetery was part of the relief work carried out in the early thirties when there was a great amount of unemployment in the country. In 1935 the Cemetery Board commissioned Asplund to draw up a plan for a chapel building and crematory just inside the main gate. The plans consisted of three separate chapels with common mortuary and crematory facilities. In front of the largest chapel the architect placed a colonnaded hall. The construction was begun in 1937 and was completed in 1940. The three chapels were named The Chapel of Faith, The Chapel of Hope and The Chapel of the Holy Cross. Near the hall is a water-lily pond and on the opposite



side of it a catafalque was placed where outdoor services may be conducted. Between the chapels and the main entrance there are columbariums where the urns are kept in niches in the walls or in graves. A sculpture called 'The Resurrection' was placed in the colonnaded hall. The gentle slope of the hillside is accentuated by the softly sloping of the buildings toward the grave sites and the main entrance. The chapels open out on an unbroken horizon where the Elm Hill created by Lewerentz underlines the character and importance of the landscape. The huge granite cross on the lawn outside the chapels is a gift from an anonymous donor and it is designed by Asplund.

'Skogskyrkogården (Sweden) is an outstandingly successful example of a designed cultural landscape which blends landform and natural vegetation with architectural features to create a landscape that is ideally suited to its purpose as a cemetery. The creation of Asplund and Lewerentz at Skogskyrkogården established a new form of cemetery that has exerted a profound influence on cemetery design throughout the world.'

Concerning the World Heritage Sites there are directions, monitoring and recurrent inspections. Because of that the site administrator is responsible for making applicable examinations, inventories, documentations etc. and draw up management/protection instructions. Then we have to approach and consider the importance of the authenticity of the objects (sites). It is necessary to aim high and pay regard to all high qualitative cultural exponents. Connected with that the vegetation holds a unique position. However, not until all these well-intentioned advice and conditions can be put into practice their importance is real. For managing that we need financial resources and engaged experts and administrators. Today there are some new means because of political-social changes.

As to the Woodland Cemetery the headline stands for active planning and action with the intention of 1) guaranteeing the existence of the whole plant with high authenticity, 2) using the plant according to the original purposes, 3) bringing knowledge about this World Heritage emphasizing its architectural and landscape qualities.

We know the importance of the authenticity. The ways to make it clear are quite different - it depends on the objects. Most of the truth about the Woodland Cemetery is stored in different Swedish archives. But there is also necessary to examine previous renova-

tions (restorations) and if possible establish the original and the purpose of the architects and artists.

Thus it stands a fair chance to get knowledge of the authenticity concerning the buildings and similar constructions and thereby be faithful to the Venice Charter. It is quite different to fulfil the conditions of the Florence Charter those who guide management, maintenance, development and restoration (conservation) of parks, gardens and historic landscapes. Difficulties occur through natural changes, the varying life-spans of the vegetation and the man's possibilities of influencing vegetation and landscape. To that must be added that explicit guiding vegetation documentation often is incomplete. Woodland documentations like aerial photographs are sometimes useful - for instance when number of trees or quantity of needles are asked for.

In januari 1995 the Stockholm County Administration, supported by the National Board of Antiques, made a decision concerning an application from the Cemetery Administration in Stockholm. That decision meant that 1,5 MSEK were at the Cemetery Administration's disposal for inventory and documentation of the Woodland Cemetery plant, i.e. its structures, vegetation, landscape, monuments and details.

Because of that three special organisations were contracted to do inventories, documentations, restoring and protection descriptions and some maintenance advice.

The organisations were: 1) The Museum of the City of Stockholm, 2) Stockholm Consultative 3) VBB Society Construction Ltd. The Cemetery Administration was co-operator.

The Museum had to inventory and document buildings and their environments close by, details, some equipment and monuments. An art historian with international experience worked with that assisted by a photographer. A lot of research work took place in archives, i.e. studying plans, drawings, sketches, minutes and photos (many in course of construction photos). A thorough knowledge of the documents above coupled with in situ examinations cleared the actual authenticity situation. Notes were taken about the inventories and lots of photos show exteriors, interiors details and environments. There are now also protection descriptions for every single structure.

Stockholm Consultative projected with two architects restoration (conservation) regarding the documenta-

tions above. The plan exemplifies (with photos) necessary moves, noticing 'when', 'how' and 'fitting material'. This product moves it possible to plan the work yearly and connected with budgeting.

The vegetation and landscape (100 hectares) required comparatively most of the engaged staff. Especially the maintenance and planting descriptions. It is the pine forest scenery that creates the fundamental character of the cemetery. The clear majority of the pine trees are old or very old (150-250 years). Studies of several former inventories and aerial views have formed the platforms of conservation and renewal plans for in front of all the pine population. The main task is to assure the woodland scenery through increasing the number of trees. Because of that a planting program was presented. A basic condition is: The plants must be taken within the cemetery. The needle quantities were examined through studying yearly diagrams from 1980 to 1994 based on infra-red photography.

There are special specifications and illustrations of plantations, hedges, flower beds, dams, fountains and other landscape details

The Cemetery Administration supported the publishing of Professor Caroline Constant's book: 'The Woodland Cemetery: Toward a Spiritual Landscape' (1994). The book makes the spiritual qualities of the landscape clear.

The work described above are attempt at obeying the Florence Charter.

Cultural trusteeship leads also to international activities and co-operations. There are possibilities (new ones) that more and more European countries can use as members of the European Community or being within the sphere of interest of the Community. The European Commission (Directorate General X) gives with the theme "Religious Monuments" economic assistance in 1995-97 to 100 structures in Community countries and to 23 structures in neighbour countries as Bulgaria, Roumania, Hungary, Czech Republic, Slovakia and Poland. A result of geo-sociopolitical changes in Europe. The representatives of DG X are anxious to declare that networks, study trips, experience exchanges, Internet productions, cultural tourism etc. also are qualified to economic assistance from EC. Well, there are good reasons being in touch with Brussels.

With the mentioned theme the Woodland Cemetery is

a Conservation Pilot Project 1995-97. My congratulations to the representatives of the host country Bulgaria with two Pilot Projects (Princeley Palace in Sofia and Eglise et Couvent de St Jean- Babtiste in Kardjali) and to the representatives of the other mentioned countries.

Generally speaking the EC economic assistance is only a part of the total need of money, mostly 25-50 percent. Thus body clients, institutions etc. have to present a fully financed (including EC economic assistance) budget with the application. Sometimes EC prescribes co-operation between countries, 'cultural tourism' is such a project.

I hope this paper has given you some useful knowledge from Swedish care and maintenance of a special World Heritage Site. Thank you for your attention.

### **EL GUIDADO Y MANTENIMIENTO DE LOS EDIFICIOS Y SU MEDIO AMBIENTE MONUMENTAL**

**Börje Olsson**  
Sweden

#### **RESUMEN**

Esta ponencia se refiere a un caso de estudio y experiencia desde un trabajo de explicación respecto a uno de los seis Monumentos de la Humanidad de Suecia, expresamente el Cementerio del Bosque de Estocolmo, que en 1994 se incluyó en la lista de Monumentos de la Humanidad con la siguiente motivación:

*"El Cementerio del Bosque es un excepcional ejemplo de una planificación de paisaje de tenencia cultural, que contiene una vegetación original natural, como elemento arquitectónico y por allí la evocación de medio ambiente que de una manera perfecta se puso al servicio de cementerio. El Cementerio del Bosque fué diseñado por Asplund y Lewerentz, quienes orientaron hacia una forma para cementerio que desde su inicio influye en la elaboración de la planificación para cementerios sobre todo el mundo".*

El Cementerio del Bosque es uno de los pocos objetos del siglo XX, en la lista de los monumentos de la humanidad. Este está regido por la administración comunal de cementerios de la ciudad de Estocolmo; del cual soy director de la unidad técnica de la misma.

La presente disertación comprende principalmente el período desde 1994 hasta nuestros días, así como del trabajo práctico que implica muchas miradas retrospectivas en el tiempo, que vinculan muchas iniciativas locales, nacionales e internacionales. La investigación ha estado orientada en gran parte por la Convención Mundial de Monumentos de la Humanidad (UNESCO 1972) la Carta de Venecia (1964) y el documento de Florencia (1982); Suecia ratificó la convención el año de 1984.

El Cementerio del Bosque comenzó a planificarse en 1912 principalmente conteniendo un bosque adulto de coníferas y una veta de cascajo, cerca de 85 hectáreas. Desde el principio

se marcaron los puntos de vista artísticos como generatrices para dar forma y realizar las construcciones para el cementerio.

Luego de un concurso internacional de arquitectura 1914-1915 se entregó el encargo de elaborar el diseño final del cementerio a los arquitectos E. G. Asplund y S. Lewerentz. El Cementerio del Bosque se inauguró en 1920 al mismo tiempo que su primera capilla, La Capilla del Bosque. La siguiente capilla fue la de la Resurrección, inaugurada en 1925. La última y la más grande construcción se concluyó en 1940, el Crematorio del Bosque y formando parte del mismo, tres capillas, la capilla de la Cruz Sagrada, la capilla de la Esperanza y la capilla de la Fé.

Al ingreso de la capilla de la Cruz Sagrada, se construyó un atrio monumental, un portico abierto construido en forma monumental. Esta se vuelca hacia un espejo de agua, a cuyo lado existe un lugar para ceremonias exteriores. Esta area es lo primero que se aprecia desde el magnifico ingreso principal. Al centro de esta magnífica vista se encuentra una grandiosa cruz de granito. Al sur de este imponente ingreso se integro un area compuesta principalmente de lo que podriamos llamar una sala portico formada con los troncos de los pinos silvestres.

Para estos medio ambientes monumentales se requieren de normas, control y supervisión, en la que administradores, y otros tomen una activa responsabilidad por el Monumento, realizando inventarios, análisis y descripciones, estableciendo sus reglas de mantenimiento y protección particulares a cada caso.

Necesaria consideración se debe realizar en lo que se refiere al respeto a la autenticidad. La baja ambición no tiene lugar en este trabajo. Conservación, y eventual restauración debe incluir a todos los aspectos de contenido cultural.

Para esto, se requiere de recursos económicos que puedan disponer los expertos y administradores. Razón suficiente para la salvaguarda dadas los cambios de las nuevas posibilidades técnica-política sociales que se han dado.

Los temas de las rbricas se refieren a 1) a asegurar la totalidad del complejo, en las mejores condiciones posibles bajo las más altas exigencias de autenticidad, 2) a usar el objeto en conformidad para lo que fue creado y 3) a perfilarse las condiciones necesarias para gestionar conocimiento sobre el Monumento.

La coordinación recae aquí sobre las autoridades, administradores, instituciones, empresas mas otros que estuvieron en el que hacer del actual trabajo: UNESCO, ICOMOS, gobierno, la representación sueca ante la UNESCO, la Comisión Europea, la Administración Nacional de Antigüedades, la prefectura, la universidad de Estocolmo, Brighton, Charlottesville y Seattle, la fundación de estudios de investigación Benetton, la concesión para la conservación europea de la fundación Henry Ford, la Alcaldía de la ciudad de Estocolmo, el museo de la ciudad, la consultora Estocolmo. VBB Samhällsbyggnad AB, la empresas editoras y la Red de Trabajo de los Monumentos de la Humanidad Nórdicos.

Tres organizaciones, cada uno en su especialidad, fué confiada para realizar la investigación de documentación del monumento; 1) El museo de la ciudad de Estocolmo, 2) la Consultora Estocolmo y 3) la oficina de hidroconstrucciones de la constructora de la sociedad responsabilidad limitada. Con la responsabilidad de coordinación a cargo de la Administración de

Cementerios.

La responsabilidad principal por el trabajo de inventariación, documentación, normas de protección fue un historiador del arte, con experiencia internacional.

La Consultoria de Estocolmo, trabajo con dos arquitectos para establecer los planes de mantenimiento e intervención.

La oficina de hidroconstrucciones se encargo del trabajo de realizar la inventariación de la vegetación y de establecer las normas del cuidado a cargo de un arquitecto paisajista.

El museo de la ciudad inició el trabajo con el análisis archivístico, detalle en detalle de cada una de las construcciones, siendo un apoyo de gran valor al trabajo de los arquitectos para su propia descripción y diseño. Para cada edificio y otros importantes aportes arquitectónicos se han establecidos normas de protección. Que tienen en consideración la historia del cementerio del bosque lo cuál explica los objetivos de estas normas de protección.

La Consultora Estocolmo realizó trabajo similar para cada construcción y detalle fue sistemáticamente fotodocumentado bajo las rbricas de "material" "en observacion", "medidas preventivas" que se mantengan dentro de las condiciones de autenticidad y su intervención. En el plan general da lugar a la restauración respetando aquello que se creo.

La investigación de la vegetación con apoyo del documento de Florencia se ha encargado sobre todo a describir las medidas preventivas para asegurar el fuerte carácter del bosque de pino silvestre.

El cambio geo-socio, eco-político que el trabajo conjunto europeo, a dado total nueva posibilidad de proteger, cuidar y hacer conciencia de la importancia del medio ambiente cultural. Para el Cementerio del Bosque, la Comisión Europea a destinado medios para su restauración para el período 1995-97 y nuevos programas de ayuda se están trabajando.

## ОХРАНА И УПРАВЛЕНИЕ ЗДАНИЯМИ И ЛАНДШАФТОМ, ИМЕЮЩИМИ КУЛЬТУРНО - ИСТОРИЧЕСКУЮ ЦЕННОСТЬ

Бёрье Ульссон  
Швеция

### РЕЗЮМЕ

Материалы данной лекции основаны на результатах исследований, проводившихся на базе изучения одного из шести объектов Швеции, занесенных в список в 1994 году со следующим обоснованием:

"Лесное кладбище является замечательным примером спланированного культурно-исторического ландшафта, сохранившим как первоначальную растительность, так и архитектурные элементы, и благодаря этому выполняющим в полной мере свои функции места погребения. Декорация Лесного кладбища, выполненная Асплундом и Леверенцем, стала примиром оформления мест погребения и повлияла, таким образом, на планирование кладбищ и мест погребения во всем мире."

Лесное кладбище является одним из очень немногих объ-

ектов двадцатого века, занесенных в список Культурного наследия мирового значения и находится в ведомстве Управления кладбищенским хозяйством города Стокгольма, где я сам являюсь техническим директором.

Материал лекции охватывает в основном период с 1994 года текущий момент, как в плане практической точки зрения, а также затрагивает многие местные, региональные, национальные и международные инициативы. Исследования проводились на базе Конвенции ЮНЕСКО о всемирном наследии (1972), Венецианского соглашения (1964), и Флоренцианского соглашения (1982). Швеция ратифицировала данную конвенцию в 1984 году.

Планирование Лесного кладбища началась в 1912 году на территории гравийной возвышенности площадью 85 гектаров, поросшей в основном хвойными породами деревьев. С самого основания планирование застройки и формирования архитектурного ансамбля кладбища велось с культурно-эстетической точки зрения. В результате проведения международного тендера в 1914-1915 годах задание по формированию архитектурного ансамбля кладбища было передано архитекторам Эрику Гуннару Аслунду и Сигурду Левверенцу. Лесное кладбище было торжественно освящено в 1920 году одновременно с освящением первой часовни - Лесной часовни. Следующей была построена Вознесенская часовня, освященная в 1925 году. Самое позднее и самое большое культовое сооружение было построено в 1940 году. Оно состоит из крематория и трех часовен - Часовни Святого Креста, Часовни Веры и Часовни Надежды. Портал Часовни Святого Креста выполнен в форме, так называемого, Монументального Прихода - открытого колонного здания монументального формата. Он обращен в сторону находящегося рядом с ним зеркального пруда, около которого есть место для культовых церемоний на открытом воздухе. Этот ландшафт переходит в великолепную парадную часть, которая первой предстает посетителям Лесного кладбища. В центре парадной части расположен величественный гранитный крест. К югу от монументальной парадной части расположен сосновый бор.

Объекты, являющиеся всемирным культурным наследием, охраняются предписаниями, надзором и постоянными контрольными проверками. Управляющие органы должны нести ответственность за сохранение таких объектов и принимать активные меры по проведению необходимых исследований, выделении инвестиций, направленных на поддержание состояния и охрану памятников культуры.

В первую очередь принимаются вопросы аутентичности (подлинности) объекта.

Для этого требуется наличие как экономических ресурсов, так и участие экспертов и администраторов. Должны быть использованы все возможности, которые предоставляются техническими, политическими, социальными и общественными изменениями.

Основные меры направлены на 1) сохранение общего хорошего состояния объекта при высоких требованиях подлинности; 2) использование объекта по первоначальному назначению; 3) создание предпосылок для передачи знаний о всемирном культурном наследии.

Список ведомств, управлений, организаций и

предприятий, играющих большую роль в проведении данной работы:

ЮНЕСКО, ИКОМОС, Правительство, Шведский Совет ЮНЕСКО, Государственное ведомство по охране Памятников культуры, Фондационе Бенеттон Студи Речерци, Стокгольмский Университет, Брайтон, Шарлоттесвиле и Сизтл, Совет Европы, Муниципалитет города Стокгольма, Музей истории Стокгольма, Стокгольм Консульт, ВББ Самхельсбюггнад АО, Европейская Конвенция наград Генри Форда 1995/96, Отделение Северных стран Международной организации по всемирному культурному наследию.

Для проведения исследовательской работы были приглашены три организации с узкой специализацией: 1) Музей истории города Стокгольма, 2) Стокгольм Консульт, 3) Ваттенбюггнадсбюро Самхельсбюггнад АО. На Управление кладбищенского хозяйства были возложены обязанности по координации их действий.

Основная ответственность за проведение музейных работ - инвентаризации, документации и разработке охраняемых предписаний - была возложена на искусствоведа с опытом международной работы.

Стокгольм Консульт силами двух архитекторов разработал план по приведению объекта в надлежащее состояние и текущему ремонту.

Ваттенбюггнадсбюро Самхельсбюггнад АО в лице архитектора по ландшафту, провело инвентаризацию имеющихся форм растительности и выработало предписания по их сохранению.

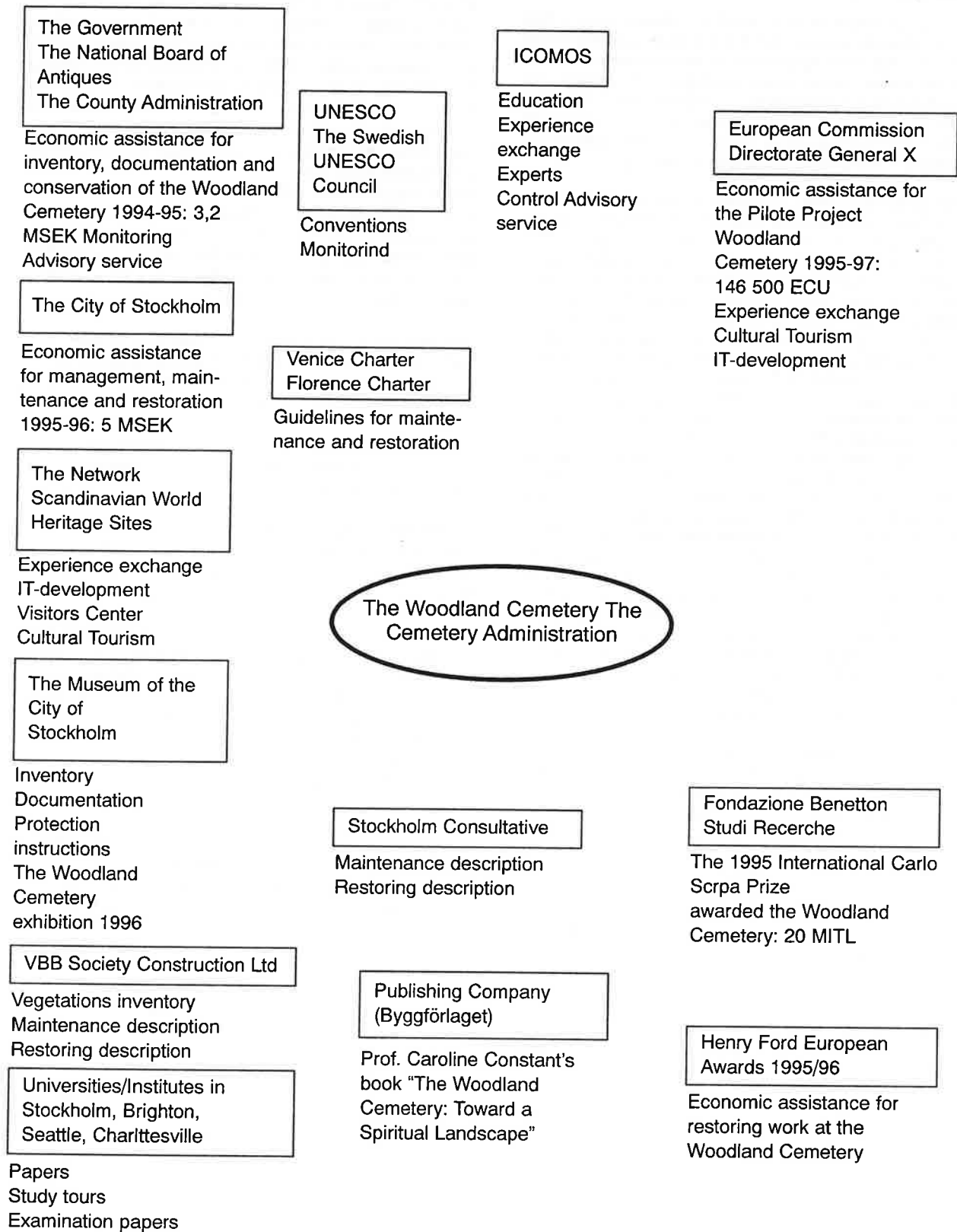
Музей истории города Стокгольма на основании детальной работы с имеющимися архивами разработал архитектурные чертежи. Была проведена инвентаризация культового сооружения, результаты которой были письменно задокументированы, и приложены фотографии. Для сохранности каждого здания и других важных архитектурных деталей были разработаны отдельные охраняемые предписания, цели которых основываются на изучении истории Лесного кладбища.

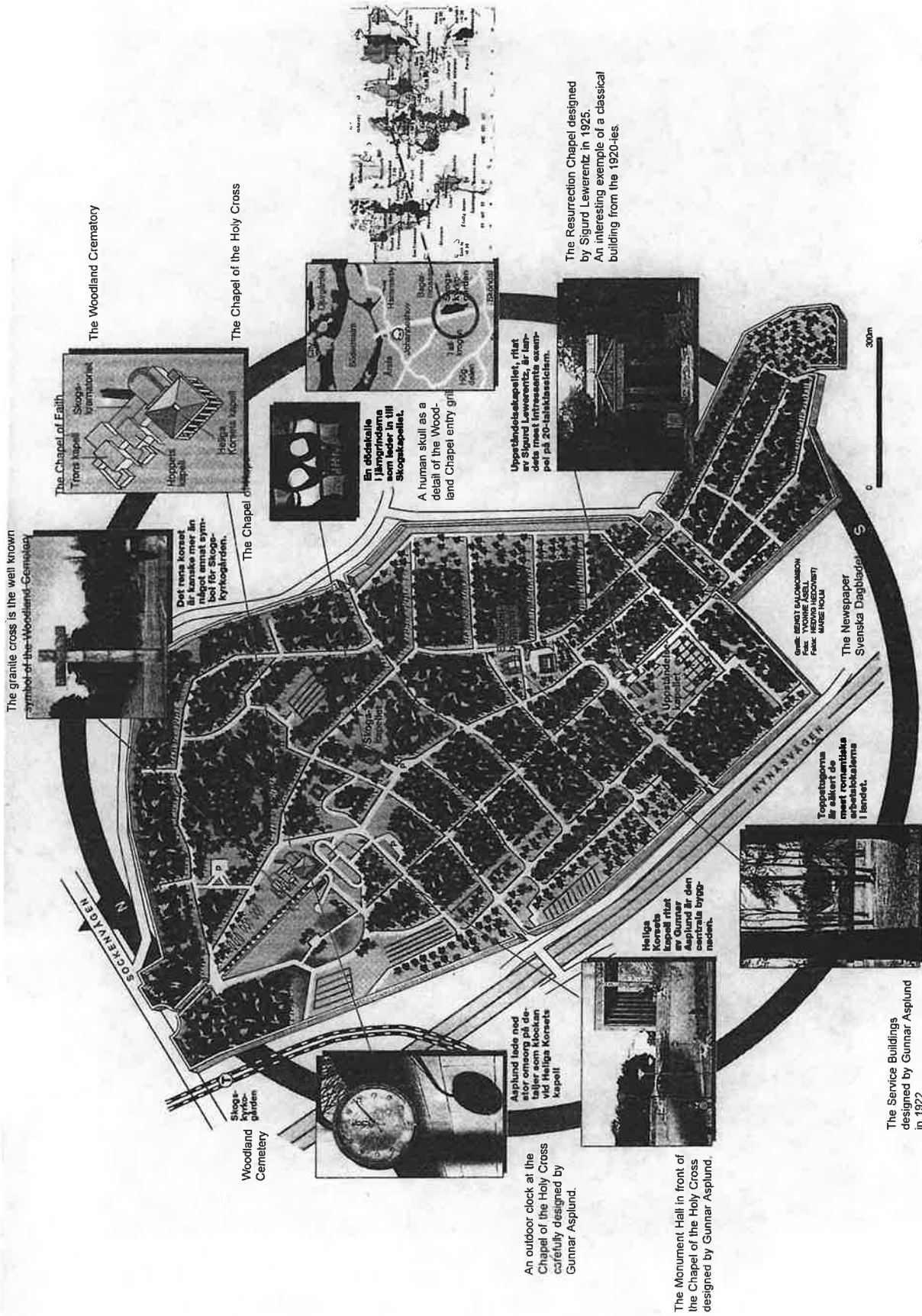
Стокгольм Консульт констатировал с помощью фотодокументации под рубриками "материал", "примечания", "принимаемые меры" условия подлинности каждого здания и каждой архитектурной детали. Был создан план необходимых реставрационных работ.

Вегетационные исследования на основании Флоренцианского Соглашения разработали ряд мер по охране величественного и характерного соснового бора.

Изменения во взгляде на вопросы о геологии, социологии и экологической политики, произошедшие в результате развития Европейского сотрудничества открывают новые возможности в охране, заботе и распространении знаний о важных культурно-исторических памятниках. Совет Европы выделил ассигнования на реставрационные работы на Лесном кладбище на 1995-97 гг., и в настоящее время разрабатываются новые программы по получению инвестиций.

Schedule Authorities, administrations, institutions, companies etc. and their connections/co-operations with the Woodland Cemetery and the Cemetery Administration.





The granite cross is the well known symbol of the Woodland-Cemetery

The Chapel of Faith  
Torns kapell  
Skops krematorium  
Hoppets kapell  
Heliga Korsets kapell

The Woodland Crematory

The Chapel of the Holy Cross

Det vita korset är kanske mer än något annat symbol för Skops kyrkogården.

En otidskälla i järngränderna som leder in till Skogskapellet.

A human skull as a detail of the Woodland Chapel entry grill

An outdoor clock at the Chapel of the Holy Cross carefully designed by Gunnar Asplund.

The Monument Hall in front of the Chapel of the Holy Cross designed by Gunnar Asplund.

The Resurrection Chapel designed by Sigurd Lewerentz in 1925. An interesting example of a classical building from the 1920-ties

Uppståndelskapellet ritat av Sigurd Lewerentz, är landets mest intressanta exempel på 20-talsskulptur.

The Service Buildings designed by Gunnar Asplund in 1922

Uppståndelskapellet ritat av Gunnar Asplund i samråd med arkitekten Sigurd Lewerentz.

Topptagningen är sålert den mest intressanta arbetsritningen i landet.

Heliga Korsets kapell ritat av Gunnar Asplund är den centrala byggnaden.

Uppståndelskapellet ritat av Gunnar Asplund i samråd med arkitekten Sigurd Lewerentz.

Uppståndelskapellet ritat av Gunnar Asplund i samråd med arkitekten Sigurd Lewerentz.

C



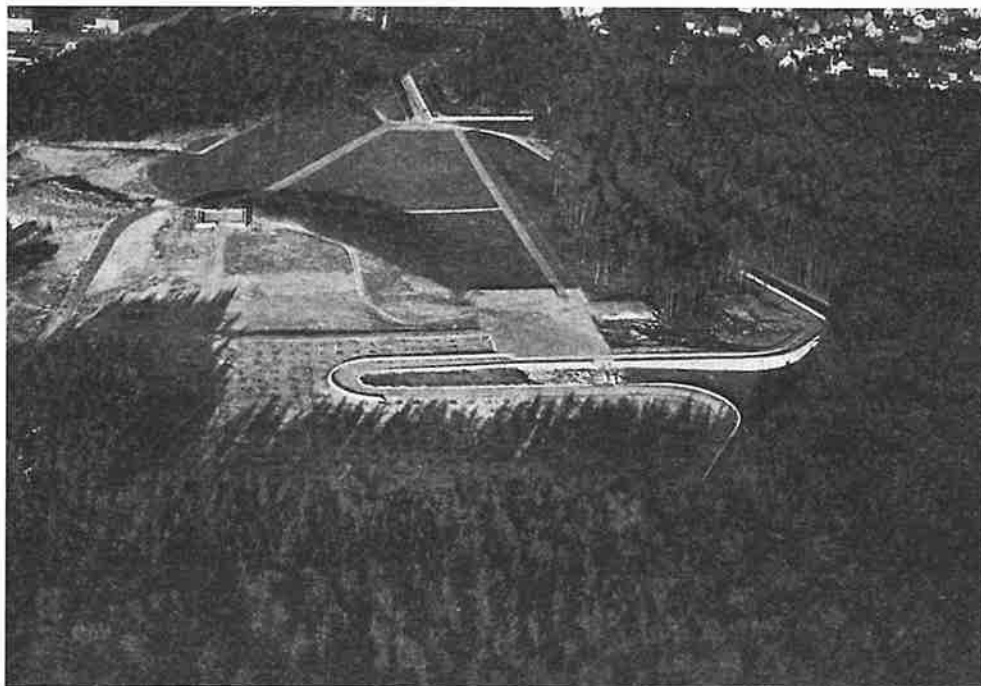
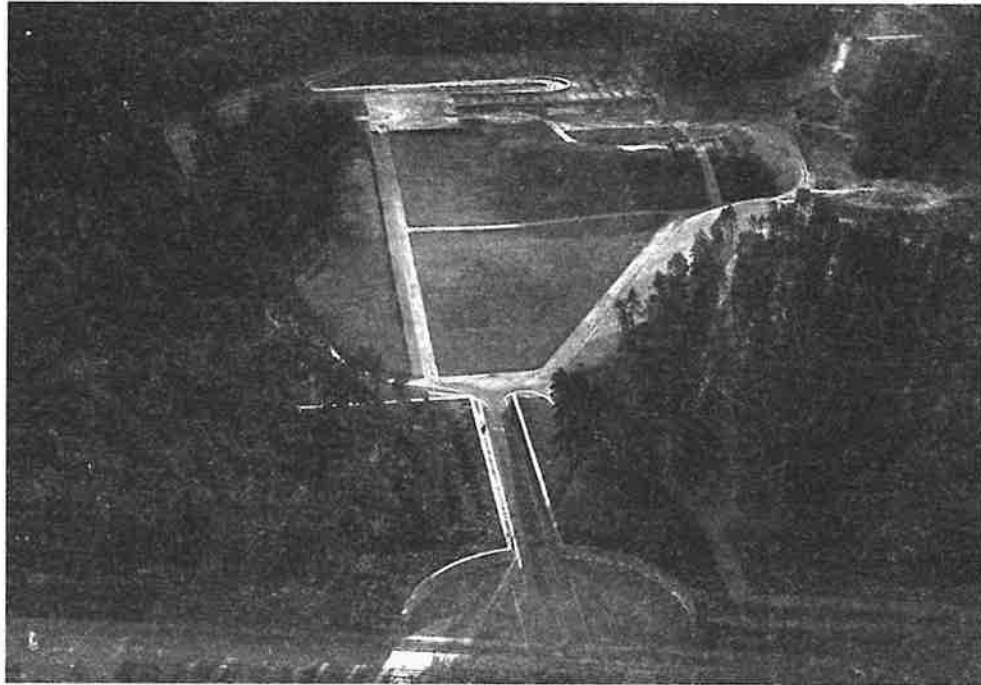


Fig. 3, 4. The northern part of the Woodland Cemetery in the thirties





Fig. 5. The main entrance in the thirties



Fig. 6. The Elm Hill in the thirties



Fig. 7. The triple Chapels Complex



Fig. 8. The Holy Cross in front of the Chapels

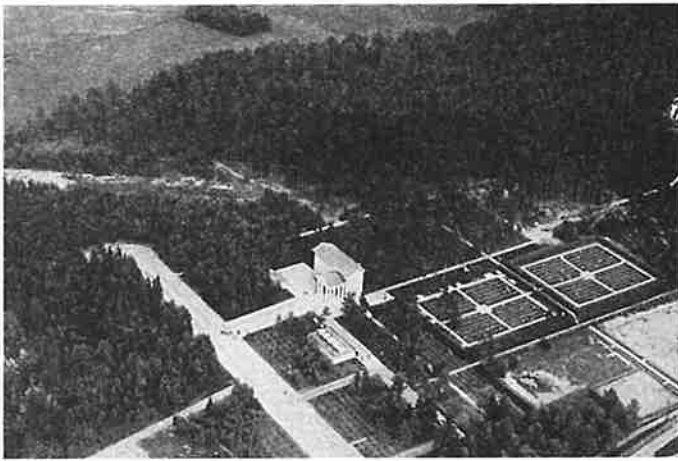


Fig. 9. The Chapel of Resurrection and environs in the thirties



Fig. 10. The Chapel of Resurrection Portico



Fig. 11. Graveyards near the Chapel of Resurrection in the thirties



Fig. 12. Interior of the Chapel of Resurrection



Fig. 13. Graveyards for children near the Woodland Chapel in the thirties



Fig. 14. The Woodland Chapel



Fig. 15. Graveyards in the thirties



Fig. 16. Woodland graveyards in the thirties

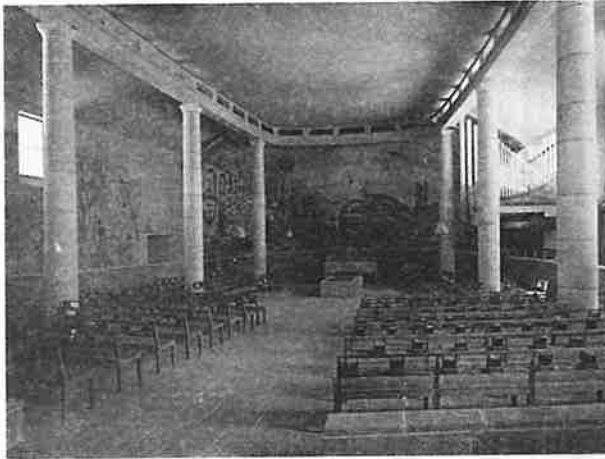


Fig. 17. Interior of the Chapel of the Holy Gross



Fig. 18. Detail of the fresco Life-Death-Life

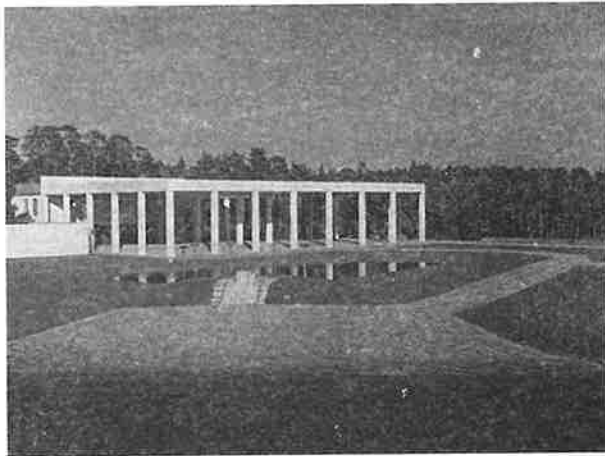


Fig. 19. The Chapel of the Holy Gross



Fig. 20. The Resurrection sculpture in the Monument Hall

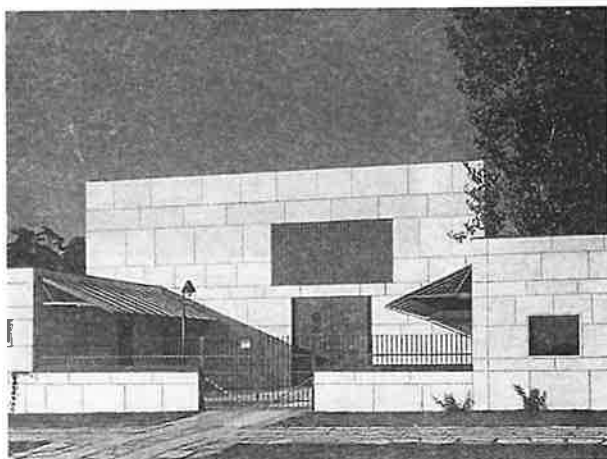


Fig. 21. The Chapel of Hope



Fig. 22. Interior of the Chapel of Hope

## **Methodology and techniques of stupa construction in Sri Lanka: With special reference to the Jetavana Stupa, Anuradhapura, Sri Lanka**

**Dr. Hema Ratnayake**

*Director Archaeology, Jetavana Project, Former Dean, Faculty of Arts, University of Colombo,  
Sri Lanka*

The Stupa or Dagaba as it is called in Sinhala, is an integral feature in any Buddhist Monastery, whether in Sri Lanka or in other Buddhist countries in South and South-East Asia. All stupas, including those built during modern times are supposed to contain even a small particle of the corporeal remains of the Buddha or a Buddhist saint. There are also other types of stupas built enshrining an object or article said to be associated with the Master. Stupas were also built at sites where important events connected with the religion took place. There are references to all these types of stupas in ancient Sri Lankan chronicles, of which Dipavamsa, written at the end of the 3rd or the early decades of the 4th century A.D., and the Mahavamsa, belonging to the 6th century A.D., are the most important. These two literary sources embody written traditions from about the first century A.D.

The stupa, at times referred to also as Cetiya, consists mainly of the large square raised platform with flights of stairs at the four cardinal points; the three pesa-valalu or basal rings of three receding stages; the dome, the harmika or hataras kotuwa, which is the cube resting on the dome; a cylindrical member which supports the Kothkeralla or the conical member. In Sri Lanka the architectural component above the harmika underwent a great evolution in its form, and probably in its significance.

Many ancient texts refer to the different components of a stupa, but there is no ancient text giving the proportions of the different members, materials to be used, the sitting of the monument, etc. Fortunately, from the Mahavamsa or the Great Chronicle, one can gather some information which can be compared with archaeological data for verification. Chapters 28, 29 and 30 of the text are mainly important in this respect.

The first stupa was built in Sri Lanka in the middle of the third century B.C. and was constructed with dry clay and unburned bricks. The second stupa, which was named the Maricavatti Cetiya, was built by King Dutthagamani in the second century B.C. All we know about the stupa is that it enshrined the king's spear

with a relic. How it was built or its form is not recorded. The story relating to the construction of the Ratnamali Stupa or the Mahathupa by the same king provides us with more information which can be divided into three broad headings:

- 1. Preliminary Work and Organisation**
  - i. Financial resources
  - ii. Supply of building materials and manpower
  - iii. Quality of building materials
- 2. Site Selection and Preparation**
  - i. Foundation
  - ii. Precautions against future settlement
  - iii. Supply of raw materials
- 3. Design and Construction**
  - i. Shape
  - ii. Mortar mix
  - iii. Composition of the structure and bonding
  - iv. Construction

### **1. PRELIMINARY WORK AND ORGANISATION**

King Dutthagamani after unifying the country first constructed the Maricavatti Vihara with the stupa and then the Lohapasada or Bronze Palace. Then one day, having seen a stone pillar raised upon the place where the (future) stupa was to be built, and remembering the old traditional thought "I will build the Great Thupa". However, his problem was how to "have the bricks duly made" without levying a tax on the people. A miracle took place and Vissakamma at the request of Sakka made the bricks on the banks of the Gambura river (identified with the present Malwatu Oya). Other resources again appeared miraculously in the form of gold, silver, copper, pearls and precious stones and the people informed the king of these resources for the building of the stupa, including bricks. Thus, manpower could be mobilised without taxing the people. (Mahavamsa, Ch. 28)

## 2. SITE SELECTION AND PREPARATION

Having removed the pillar marking the spot where the stupa was to be built, the king "had the place for the stupa dug out to a depth of seven cubits to make it firm in every way". Then the place was consolidated with broken pebbles stamped down by elephants whose feet were bound by leather. Above this the area was further made firm with layers of different types of material like networks of iron, mountain crystal, sheets of silver with intervening layers of butter clay brought from far away places. Once the ground was prepared, action was taken to lay the foundation of the stupa. An interesting account is given as to how the circular boundary for the stupa was marked. Mahavamsa says that the king "commanded that the pure turning staff (for tracing the circular boundary), made of silver and secured (by means of a rope) to a post of gold, be grasped by a minister of noble birth, well attired and in festival array, and, being resolved to allocate a great space for the Cetiya, he ordered him to walk round (with the turning staff in his hands) along the ground already prepared. (Mahavamsa, Ch.. 22, 58).

But a far-seeing Thera prevented the king from measuring a large area: one reason being "so great a thupa will be hard to repair". Therefore, a moderate space was demarcated for the Cetiya for the foundation stones to be laid. It is said that the three terraces were caused to sink down as they were laid with bricks, making them equal to the level of the soil, nine times, "in order that the thupa may not sink down of itself".

## 3. DESIGN AND CONSTRUCTION

The shape of the dome was semi-hemispherical. The text says that when the king asked the master builder "In what form wilt thou make the cetiya?", the latter "had a golden bowl filled with water, he took water in his hand and let it fall on the surface of the water. A great bubble rose up like unto a half-globe of crystal. He said: "Thus will I make it".

The mortar mix was also determined. It was sand pounded in a mortar, sifted and finally crushed in a mill in small quantities. When the king heard what the master builder was using as a mortar, he was happy that "There will be no grass or any other thing on our cetiya".

Firstly, the three Pesa-valalu or basal terraces were constructed using the bricks and mortar. Mv. says that the gods caused the bricks needed for the day to

be transported to the four gates of the cetiya daily because the king was concerned as to how the bricks were to be transported from far away without laying burdens on the people. Every workman engaged in the stupa construction was paid a wage both in cash and in kind, and no-one was allowed to take part in the construction without compensation even for the smallest service rendered.

The large relic chamber was next built on the uppermost terrace with stone slabs brought from a far location. After the enshrinement of Relics in the chamber, the dome was built and on that the harmika. By that time, because King Dutthagamani was seriously ill, his brother Saddhatissa completed the work on the stupa yet unfinished. "Because of his brother's weakness he had a covering made of white cloths by seamsters and therewith was the cetiya covered, and thereon did he command painters to make on it a vedika duly and rows of filled vases likewise and the row with the five-finger ornament. And he had a chat made of bamboo-reeds by plaiters of reeds and on the upper vedika a sun and moon of Kharapatta. And when he had this (thupa) painted cunningly with lacquer and kankutthaka he declared to the king"

"That which was yet to do to the thupa is completed." (Mv. Ch. 32, vv. 3-6)

The archaeological data on the topic is presented from the excavations connected with the Jetavanaramaya stupa, the central piece of the Jetavanaramaya Excavation and Conservation Project of UNESCO/WFP Sri Lanka Project of the Cultural Triangle, of which the writer is the Archaeological Director.

The area known presently as the Jetavanaramaya was known as the Nandana Pleasure Grove when the great Indian Buddhist missionary Thera Mahinda converted the then Sri Lankan masses to Buddhism. Because it was from this place that the light of Buddhism spread throughout the Island, it was given the name Joti-vana, meaning the Grove of Light. It is our view that the great Jetavana stupa is built at the spot where the revered Thera preached the Dhamma to the local populace for seven consecutive days. The monastery was built by King Mahasena the great tank builder during the last quarter of the third century A.D.

The excavations carried out at the base of the two ayakas of the stupa to investigate its foundation, have provided ample material and data to study the construction techniques of the large stupas in Sri Lanka.

TABLE 1

Name of stupa	Conjec-tural height from founda-tion	Foundation	Per sq. in load in lbs at lowest course	Average size of bricks	Mortar	Shape of Dome	Date const.
Ruwanvelisaya	331	Bed rock	63 lbs/sq.in.	18"x9"x2"	Clay	Dhanyakara	2ndBC.
Abhayagiri	339	Bed rock	67 lbs/sq.in.	18"x9"x2"	Clay	Dhanyakara	1stBC.
Jetavana	400	Bed rock	72 lbs/sq.in.	18"x9"x2"	Clay	Dhanyakara	3rdAC.

Source : Silva, R. Religions Architecture in Early and Mediaeval Sri Lanka, Leiden, 1988

The chart provides vital statistics of the three colossal stupas at Anuradhapura, including that of the Mahathupa which was discussed in the first portion of this paper.

The quality of bricks and their strength were also scientifically analysed along with some modern factory built bricks, using thin section studies by a Central Cultural Fund geologist.

The results given below show a very high standard of brick technology achieved in ancient Sri Lanka:

#### Mineralogy Ratio

Mineral	Modern Bricks-Weuda	Old bricks from Jetavana
Quartz (sand)	30 - 40%	50 - 60%
Clay	55 - 65%	35 - 45%
Voids	1 - 5%	3 - 8%

#### Sand Size Analysis and the ratio of use

Silt (below 1/16 mm)	12.7%	48.5%
Very fine sand (1/16-1/8mm)	33.8%	48.5%
fine sand (1/8-1/4 mm)	17.8%	-
Medium sand (1/4-1/2mm)	22.2%	1.9%
Common sand (1/2-1mm)	11.2%	1.1%
Very common sand (1-2mm)	2.3%	-

It is to be noted that while the ancient bricks from Jetavana Stupa had a weight-bearing capacity of 621 pounds per square inch, the modern factory bricks had only a bearing capacity of 230 lbs.

#### MORTAR

The use of butter clay (Navanita Mattika) as a mortar mix is known from ancient days and mention is made of tree resins as adhesives to be added to this. Some samples of mortar used between brick courses from Jetavana stupa were analysed by the Central Cultural Fund Chemist, Mohan Abeyratne, who provided us with the following results:

SiO	-	68.21%
Ca0	-	2.05%
Mg0	-	5.03%
R203	-	3.35%
Fe203	-	1.47%
P205	-	0.04%
Others	-	9.59%

There are many shapes of stupas mentioned in later literature. The first reference to such a shape is in connection with the construction of the first stupa in Sri Lanka, the Thupa in Thuparamaya, built under the instructions of Thera Mahinda in the middle of the third century B.C.

The shape of the Jetavana Stupa was established by a team headed by the Surveyor-General of Sri Lanka, using the latest laser technology for the purpose of conservation of the stupa. The homogeneity of construction and Dhanyakara shape has preserved this stupa proper with the slight curvature of the dome continues up to the large brick platform which rests on bedrock levelled where necessary with small stones and butter clay. This foundation reaches an average depth of about 7 metres. On the Northern side of this platform, which is about 3 metres wide



and about a metre in depth, were found large holes about 40cm. wide to take large timber scaffolding posts. On the Eastern side, the lower platform is in two stages and to the East of it is another wide parallel wall with a buttress on the outside, and a gap of about 1 metre in width between the platform and the wall and this was filled with highly compressed fine clay. It should be noted that the Malwatu Oya (river) flows to the east of the stupa complex, not very far

away, and that this type of compressed clay filling is used in river bunds to prevent seepage of water, even today as in ancient times.

The work at the top of the dome is in progress and it is hoped that more data will be unearthed bearing on the construction methodology of ancient stupas, especially the square (hataraskotuwa) and the spire (Kot Karalla).

## **Le rôle de l'architecte-restaurateur, sa mission d'assistance pour la maîtrise d'ouvrage : les Architectes en Chef du Service des Monuments Historiques français**

**Christiane Schmuckle Mollard**

*Architecte en Chef des Monuments Historique, France*

### **I - LE SERVICE DES MONUMENTS HISTORIQUES ET LES ARCHITECTES EN CHEF DES MONUMENTS HISTORIQUES**

L'organisation du Service des Monuments Historiques français<sup>1</sup>, dans sa forme actuelle est le résultat d'une lente évolution depuis la création d'un poste d'inspecteur général des Monuments Historiques en 1830 suivie de la création de la Commission des Monuments Historiques en 1837. La Commission, dès l'origine s'était attachée à titre de conseil deux architectes chargés de donner des avis sur les travaux de restauration. La Commission constituée de membres de l'administration, d'érudits et d'archéologues menait alors de nombreux combats : contre le dépeçage des édifices, le vandalisme du clergé et des architectes locaux, les destructions des alignements urbains. Elle reprit le travail du Comité des Arts à qui elle succéda, pour répertorier les édifices d'intérêt national.

En 1848, Mérimée proposa le partage territorial de la France entre trois architectes dévoués à la Commission: Viollet le Duc, Boeswillwald et Questel, médiévistes compétents.

Viollet le Duc<sup>2</sup> eut de nombreux disciples et il favorisa le recrutement par cooptation. Il estimait

qu'on entrait dans les Monuments Historiques comme on entrait en religion. Sa référence était le magister operis des chantiers des cathédrales médiévales.

Pendant tout le XIX<sup>e</sup> siècle, les architectes "attachés à la Commission" étaient des constructeurs érudits mais n'avaient pas reçu de formation spécifique dans le domaine de l'histoire de l'Art.

À la fin du siècle le recrutement par concours se généralisant dans les administrations françaises, celui des architectes des Monuments Historiques fut décidé en 1893.

Un cours sur l'architecture du Moyen-Âge avait été ouvert au Trocadéro en 1887<sup>3</sup>.

Le dessin jouait un rôle primordial, mais les candidats étaient également sélectionnés sur leurs compétences en matière de techniques de consolidation. Après la première guerre mondiale, l'archéologie, la construction dans les quartiers anciens, les plans d'urbanisme et d'embellissement des villes relevaient du domaine de compétence des architectes et des candidats du concours au recrutement.

Les années 1946 à 1970 marquèrent une évolution importante<sup>4</sup>. Jusque-là les Architectes en Chef et les

<sup>1</sup> La France qui dispose depuis le milieu du XIX<sup>e</sup> siècle d'un véritable Service des Monuments Historiques, dont les méthodes et les pratiques de conservation et de restauration n'ont cessé d'être perfectionnées, peut considérer à juste titre qu'elle dispose d'un véritable conservatoire au sein duquel s'est élaboré, au fil des ans, une doctrine fondée sur le respect des édifices anciens, et l'exigence d'une parfaite connaissance des Monuments Historiques par les architectes qui les restaurent.

<sup>2</sup> "Si Viollet le Duc demeure leur grand ancien et s'il a défini lui-même en 1848 leurs méthodes de travail, c'est en 1893 seulement que les Architectes en Chef des Monuments Historiques se constituent en corps, avec l'organisation du premier concours de recrutement.

Après cette date, la formation, les compétences et les fonctions des Architectes en Chef ont cependant beaucoup évolué. Ils ont su s'adapter et, le plus souvent, précéder les progrès scientifiques et les évolutions techniques de l'ère moderne.

Cet équilibre entre la recherche permanente dans le domaine des idées, des techniques et des savoir-faire, la conservation de la tradition et le respect des modes de construction anciens fait la force et la noblesse du corps des Architectes en Chef des Monuments Historiques, qui se consacre depuis plus d'un siècle au service des monuments classés dont le ministère de la Culture lui a confié la charge." (Maryvonne de Saint-Pulgent, directeur du Patrimoine).

<sup>3</sup> En 1887, était créé un enseignement sous la forme d'une chaire d'architecture médiévale au Musée de Sculpture Comparée au Palais du Trocadéro. Cet enseignement qui s'est poursuivi jusqu'à nos jours a été étendu à toutes les périodes de l'histoire de l'art au Centre d'Etudes Supérieures d'Histoire et de Conservation des Monuments Anciens (Centre Chaillot).

<sup>4</sup> En 1946, dans chaque département avait été créé un poste d'Architecte des Bâtiments de France pour remplacer, et en élargissant ses missions, l'architecte ordinaire des Monuments Historiques.

En 1949, l'organisation du Service des Monuments Historiques connaissait un début de déconcentration de l'administration centrale avec la création de cinq postes de Conservateurs Régionaux des Monuments Historiques. Aujourd'hui les Conservations Régionales sont intégrées dans les Directions Régionales des Affaires Culturelles, qui ont en charge la programmation et la gestion du budget des travaux et le recensement des Monuments Historiques.

inspecteurs des Monuments Historiques (dont les missions sont définies dans le statut de 1935), l'inspection générale (historiens d'arts et architectes), étaient les seuls interlocuteurs d'une administration concentrée à Paris à qui ils proposaient des programmes de travaux, toujours, et comme actuellement encore, fondés sur les besoins les plus urgents, quelque soit la taille du Monument Historique ou la catégorie à laquelle il appartenait.

Jusqu'en 1970, les travaux dont ils dirigeaient l'exécution (objets mobiliers pour les inspecteurs et immeubles pour les Architectes en Chef) étaient organisés de telle sorte que le Service des Monuments Historiques, que ces deux corps représentaient intégralement dans la phase du chantier, ne distinguait pas franchement les rôles attribués à la maîtrise d'ouvrage et à la maîtrise d'oeuvre. L'Etat exécutait pour le compte du propriétaire les travaux jugés nécessaires et qu'il subventionnait.

De cette époque sont conservés les liens particuliers entre l'administration et les propriétaires publics ou privés qui confient encore le plus souvent à l'Etat le rôle de maître d'ouvrage, et les liens étroits qui existent entre les services déconcentrés de l'Etat et les Architectes en Chef, maîtres d'oeuvre, dont le rôle dans toutes les phases de suivi et d'observation, de programmation et de travaux est très important.

Au cours des années 1980, la Direction du Patrimoine a élargi ses missions, regroupé et structuré ses services. Aujourd'hui les interlocuteurs des Architectes en Chef des Monuments Historiques sont de plus en plus nombreux et les démarches administratives, du fait des montages financiers et des règles des marchés de l'Etat, ont été rendues extrêmement complexes.

## **II - LE RÔLE DE L'ARCHITECTE EN CHEF DES MONUMENTS HISTORIQUES**

Le rôle des Architectes en Chef des Monuments Historiques, qui à l'heure actuelle sont au nombre de 52 pour la France, est multiple. Neuf d'entre eux sont Inspecteurs généraux et membres de la Commission Supérieure des Monuments Historiques. Un décret de 1980 confirme le statut de fonctionnaire de ces architectes recrutés par un concours d'Etat, qui fixe la circonscription territoriale dont ils sont chargés. Dans leur circonscription, qui s'étend à un ou deux départements, ils sont chargés de veiller au respect de la loi sur les Monuments Historiques, d'établir

toute proposition pour recenser, protéger et conserver le patrimoine bâti et de réaliser les études et de diriger les travaux sur les Monuments classés.

Ils dépendent de la Direction du Patrimoine créée en 1979 au Ministère de la Culture. Leur statut précise d'une part leur mission d'assistance scientifique et technique pour le compte du Ministère de la Culture pour lequel ils agissent comme expert, et par ailleurs leur mission de maîtrise d'oeuvre. Dans le cadre de sa mission d'assistance scientifique et technique, l'Architecte en Chef formule toutes propositions et avis sur les monuments protégés.

L'intervention de l'Architecte en Chef est obligatoire sur les monuments classés chaque fois que le propriétaire reçoit des subventions, tandis qu'il exerce une mission d'avis et de contrôle dans les autres cas.

- Il propose à l'administration les mesures qu'il juge nécessaires pour assurer la bonne conservation et la mise en valeur des immeubles classés ou inscrits de sa circonscription dans laquelle il veille au nom de l'administration au respect de la législation sur les Monuments Historiques.
- Il propose toute mesure conservatoire utile pour les immeubles classés dont la sauvegarde serait menacée.
- Il émet un avis sur les dossiers de protection.
- Il émet un avis sur les travaux proposés par les propriétaires et s'assure de la conformité de ces travaux avec les projets autorisés.
- Il réalise les études particulières qui lui sont demandées par le Ministère de la Culture qui peut le charger de missions en relation avec ses fonctions.
- Il est membre de nombreuses commissions régionales.
- Il propose à l'administration les études qu'il juge nécessaires sur les Monuments classés.
- Il dirige les études préalables aux travaux de consolidation et restauration conduites avec l'aide des laboratoires et des spécialistes auxquels il fait appel en fonction de la nature de l'étude à conduire.
- Enfin il élabore les dossiers de travaux dont il dirige ensuite l'exécution.

L'Architecte en Chef s'adjoit les services des bureaux d'études spécialisés pour les relevés photogrammétriques des élévations des édifices et des voûtes déformées, les études hygrométriques, hydrologiques les études de chauffage et de climatisation ou d'électricité. Les études techniques concernant les matériaux sont réalisées sous le contrôle

et avec l'assistance du Laboratoire de Recherche des Monuments Historiques.

L'Architecte en Chef dispose pour les recherches documentaires, réalisées lors de l'étude préalable, des fonds d'archives départementales ou nationales, et surtout des archives de travaux et de relevés conservés à la Bibliothèque du Patrimoine qui regroupe, dans ses locaux de l'hôtel de Croisilles dans le Marais, les archives des travaux des Monuments Historiques, 98 000 photographies anciennes, 65 000 plans du XIXe siècle, ainsi que les relevés des Architectes en Chef depuis les premiers concours de recrutement.

Lorsque l'étude préalable aux travaux de restauration d'un édifice est approuvée par les services administratifs et après avis de l'Inspection générale des Monuments Historiques, ou la Commission Supérieure des Monuments Historiques pour les cas les plus importants qui relèvent de sa compétence (questions de doctrine en particulier), l'Architecte en Chef établit un dossier de travaux généralement présenté en tranches fonctionnelles. Ce dossier fait l'objet d'appels d'offres auprès d'entreprises spécialisées par l'administration régionale qui affecte les crédits nécessaires à l'opération.

Par son action sur le chantier, l'Architecte en Chef transmet son savoir aux entreprises et contribue à la formation de leur main d'oeuvre. Les entreprises qui ont à travailler sous la direction de nombreux Architectes en Chef transmettent à leur tour ce qu'elles ont appris aux architectes des Monuments Historiques nouvellement nommés. Cette transmission d'un savoir spécifique est la condition *sine qua non* de la permanence du niveau de qualité des travaux de restauration des Monuments Historiques.

La nécessité de ne faire intervenir sur les monuments anciens, que des architectes compétents ayant reçu une formation spéciale, apparaît aujourd'hui aussi

clairement qu'à l'époque de Ludovic Vitet et de Prosper Mérimée au XIXème siècle en France et cela qu'il s'agisse de travaux de conservation, de présentation ou d'aménagement en vue d'une réutilisation du monument historique. Cette remarque concerne aussi bien le diagnostic, la description de l'état sanitaire, le bilan des interventions nécessaires que l'étude du projet, et plus encore peut-être de l'exécution des travaux.

Les travaux exécutés sur les constructions anciennes portent sur des structures existantes, souvent déli-cates, et dont une partie des éléments qui les constituent ne peuvent être découverts ou précisés qu'au fur et à mesure de l'avancement du chantier, après la mise en place d'échafaudages et des démontages ou des déposes partielles qui permettent de connaître l'état interne des matériaux et leur mise en oeuvre, l'étendue des fissurations ou des désordres cachés, et de découvrir des dispositions anciennes, masquées par des maçonneries ajoutées ou recouvertes de badigeons ou d'enduits.

Une compétence particulière d'un niveau élevé est exigée des architectes auxquels sont confiées les restaurations des monuments anciens. Elle doit être à la hauteur des responsabilités qui leur sont confiées.

La qualité des restaurations exécutées sous la conduite des Architectes en Chef dans le domaine très spécifique des Monuments Historiques en France, véritable conservatoire en matière de construction traditionnelle, est reconnue dans les pays du monde entier, elle est liée à l'intervention d'une main d'oeuvre hautement qualifiée.

Ces travaux jouent un rôle important dans la vie économique de notre pays en faisant intervenir des entreprises et des artisans locaux qui ont su conserver l'excellence des savoir-faire et retrouver le cas échéant les pratiques anciennes<sup>5</sup>.

<sup>5</sup> : " La transmission des monuments anciens est une oeuvre infiniment délicate et s'il est facile de deviser sur les monuments anciens, exercer l'architecture à leur endroit est chose plus malaisée, ils sont non seulement des témoins du passé mais aussi des oeuvres d'art, et pour la plupart des organismes vivants enserlés dans la vie moderne. La valeur des édifices est fragile, et pour certains difficilement perceptible, ils sont particulièrement exposés aux injures du temps et des hommes : il s'agit donc, non seulement d'une stricte conservation, mais de discerner les valeurs cachées de ce qui fut l'oeuvre d'art, de découvrir un message et de le restituer en fonction d'une authenticité qui doit être totale, de rétablir une vérité trop souvent compromise. Il est indispensable de replacer les monuments anciens dans la vie, d'harmoniser leur abords en évitant des ruptures intolérables, il faut enfin pouvoir aménager. Connaissances techniques, connaissance de l'archéologie, sensibilité, intuition, dons de création, sens de la composition, des proportions et des volumes sont des qualités qui se développent et s'entretiennent par un exercice constant. C'est pourquoi l'architecte en chef des Monuments Historiques, responsables non seulement de la stricte conservation des édifices mais aussi de leur restauration complète et de leur cadre, ne peut accéder aux missions qui lui sont confiées qu'après une longue préparation débouchant sur une sévère sélection."

(Yves Marie Froidevaux, Architecte en Chef des Monuments Historiques, Inspecteur Général des Monuments Historiques).

### III - EN CONCLUSION

#### III - 1. L'impact économique des travaux sur les Monuments Historiques et sur le patrimoine en général

Depuis une dizaine d'années, l'Etat, Ministère de la Culture, consacre 1,3 milliard de francs annuellement, soit 1/10<sup>e</sup> du budget du Ministère de la Culture, à la restauration des Monuments Historiques dont il ne possède que 10 %, 61 % appartenant aux communes et 29 % à des propriétaires privés.

Sa participation est accordée sous la forme de subventions qui atteignent jusqu'à 50 % du montant des travaux pour les Monuments Historiques classés (1<sup>ère</sup> liste) qui sont au nombre de 14 272, et jusqu'à 30 % pour les Monuments Historiques inscrits à l'inventaire (2<sup>ème</sup> liste ou liste d'attente) dont le nombre atteint 28 875. D'une manière générale, les subventions régionales et départementales accompagnent celles de l'Etat.

Aujourd'hui les Départements et les Régions sont les partenaires privilégiés de l'Etat: les contrats de plan Etat-Région et les lois-programmes constituent une "assurance vie" très efficace. Malgré ces mesures certains édifices sont menacés de péril et l'état du patrimoine historique de la France demeure très préoccupant :

45% des édifices classés nécessitent des travaux urgents estimés à 10 milliards de francs ce qui signifie très concrètement que malgré le doublement du budget annuel consacré aux travaux de restauration entre 1981 et 1991 pour atteindre 1,3 milliard de francs, l'avenir du parc des édifices protégés n'est plus assuré.

L'efficacité des services administratifs déconcentrés, comme celle des agences des Architectes en Chef et des entreprises spécialisées qui interviennent sur les Monuments Historiques permettrait de mettre fin aux menaces de péril, dans l'hypothèse d'un doublement du budget alloué au Patrimoine sur une période de dix ans. Cette mesure aurait pour conséquence un résultat très concret sur l'emploi.

Les agences des Architectes en Chef emploient 500 salariés et font appel à de nombreux spécialistes extérieurs dans le cadre des études qu'ils dirigent. Les entreprises de restauration représentent à l'heure actuelle environ 10.000 emplois, dont 6.000 emplois dans les entreprises de maçonnerie - pierre de taille.

#### III - 2. Les données chiffrées sur le patrimoine de la France

Aujourd'hui les études comparatives montrent que la France ne "possède" sur ses listes officielles qu'un dixième, voire un vingtième du nombre des Monuments Historiques de ses voisins européens (43 147 Monuments Historiques en 1995), alors que la densité patrimoniale sur le territoire français est au moins équivalente à celle de l'Italie, de l'Angleterre, ou de l'Allemagne qui compte près de 800.000 monuments sur ses listes depuis la réunification.

On peut estimer à un demi-million le nombre d'édifices anciens de qualité répartis<sup>6</sup> sur le territoire français, dont une partie seulement est protégée au titre de lois et décrets sur l'urbanisme : édifices situés dans les Secteurs Sauvegardés, les Zones de Protection du Patrimoine Architectural et Urbain, ou aux abords des Monuments Historiques (dans le périmètre défini par un rayon de 500 mètres).

Depuis 1980, 6000 édifices seulement ont été classés parmi les Monuments Historiques (400 par an en moyenne).

En revanche c'est certainement grâce au nombre restreint de Monuments Historiques en France, et aux moyens financiers qui leurs sont affectés, qu'est due la qualité des travaux de restauration.

On constate cependant que si les architectes et certaines administrations ne s'étaient désintéressés de la pratique et de l'enseignement de la restauration, la situation du Patrimoine de la France serait enviable, or elle ne l'est réellement que pour le domaine réservé des Monuments Historiques, encore faudrait-il que la collection que les Monuments Historiques constituent sur le territoire national ne soit vouée à

<sup>6</sup> Si la France a été la première à se doter en 1835 d'un "Comité des Arts ayant pour tâche de répertorier les édifices", elle était aussi la dernière nation européenne à entreprendre un inventaire général en 1964 .

"L'inventaire général est peut-être moins né d'une ambition d'érudition que d'une réflexion générale sur le monde contemporain". Cette phrase de J.M. Pérouse de Montclos permet de comprendre cette situation particulière, à laquelle le Ministère de la Culture reste attaché. En effet, un rapide accroissement du nombre des Monuments Historiques mettrait en péril le budget que consacre le Ministère de la Culture à la conservation d'un ensemble d'édifices dont il ne possède que 10% (61% des Monuments Historiques appartiennent aux collectivités publiques, et 29 % à des propriétaires privés).

terme à l'isolement qui caractérise aujourd'hui la présentation muséographique des pièces de mobilier, qui sorties de leur contexte perdent toute signification, ou deviennent des reliques.

En 1994, en France, 55% des travaux sont exécutés sur des édifices existants :

20% de la commande concerne le logement social, 80% de la commande provient du domaine privé ; 35 % des constructions concernées sont des édifices anciens, 3,5% sont des Monuments Historiques (1,5% sont restaurés par les Architectes en Chef des Monuments Historiques).

### III - 3. La formation des architectes: Réflexions sur l'enseignement de l'architecture en France

Les études d'architecture ne préparent pas les architectes à oeuvrer sur les édifices anciens de qualité, ce qui sans doute explique l'expansion du phénomène du "façadisme" dans notre pays.

La modernisation des édifices anciens, leur reconversion consciente et cultivée, est un exercice de culture. Les édifices anciens sont des organismes vivants, ils témoignent de notre culture. Ils nécessitent une approche particulière, des études approfondies, des projets de travaux fondés sur des analyses historiques et archéologiques.

L'enseignement doit tenir compte de ces impératifs. Dans les écoles d'architecture, la première année doit être consacrée à une "mise à niveau culturelle". Les pratiques de restauration et de reconversion doivent être enseignées dans le cursus.

Il convient également de rappeler que l'histoire de l'art est enseigné dans certains pays dès les premières années de lycée, et que les écoles d'architecture y accueillent des étudiants plus réceptifs. L'enseignement approfondi de l'histoire de l'art dans les écoles d'architecture est une nécessité absolue.

Les écoles d'architecture devront se préparer à des échanges européens à l'heure où Venise, Turin et Rome conduisent leurs étudiants jusqu'au doctorat, en particulier dans le domaine "nouveau" de la restauration.

De nombreuses instances européennes oeuvrent à l'heure actuelle vers une harmonisation des pratiques en vue de créer des normes spécifiques aux travaux de restauration. La plus importante sera sans

doute le "dossier de projet de restauration".

Si le "dossier de restauration" devenait obligatoire et devait remplacer le "permis de construire", ce serait reconnaître que le patrimoine est une spécificité liée à la préexistence des édifices sur les projets, et que les règles qui régissent la construction neuve ou la démolition ne peuvent s'y appliquer. Ce serait reconnaître encore qu'il convient de former des architectes très compétents, créateurs, intellectuels, historiens et humanistes, et que leurs dossiers et leurs interventions sur les édifices puissent être examinées et comprises par des services administratifs très qualifiés.

Le Service des Monuments Historiques français, souvent sollicité pour apporter le fruit de son expérience longue de 150 années, est appelé à jouer un rôle très important dans les réflexions actuelles sur la formation de ceux qui interviennent ou auront à intervenir sur le patrimoine bâti.

#### ANNEXE

##### Protection du patrimoine historique et des sites Service des monuments historiques

- 1795 Création du Conseil général des Bâtiments Civils
- 1830 Création du poste d'Inspecteur général des Monuments
- 1835 Création du Comité des Arts ayant pour tâche de répertorier les édifices (inventaire scientifique).
- 1837 Création de la Commission des Monuments Historiques.
- 1885 Création d'un concours pour le recrutement des architectes diocésains.
- 1887 Loi de classement des monuments historiques d'intérêt national.
- 1894 Premier concours d'architectes attachés à la Commission des Monuments Historiques.
- 1897 Création du titre d'Architecte en chef des Monuments Historiques.
- 1913 Loi du 31 décembre sur les Monuments Historiques : protection du patrimoine historique et est hétérique de la France.
- 1930 Loi du 2 mai de protection sur les sites naturels ou sites de caractère artistique, historique, scientifique, légendaire ou pittoresque (classement et inscription).
- 1935 Décret du 11 mai portant statut de l'Inspection générale, Inspection principale et Inspection des Monuments Historiques.
- 1941 Loi du 27 septembre sur la réglementation des fouilles archéologiques.
- 1946 21 février : création du statut d'Architecte des Bâtiments de France, représentant le service des Monuments Historiques dans chaque département.
- 1943 Première loi sur l'affichage remplacée par la loi de 1979.
- 1949 16 décembre : création du statut de Conservateur

- Régional des Bâtiments de France.
- 1959 Création du Ministère des Affaires Culturelles.
- 1960 Loi de protection des Parcs Nationaux.
- 1962 Loi du 4 août sur les Secteurs Sauvegardés ( "Loi Malraux" ).
- 1964 Création du Service de l'Inventaire général des Monuments et Richesses artistiques de la France.
- 1970 Création de la Commission départementale des sites et de l'environnement et de la Commission supérieure des sites.
- 1976 Loi du 31 décembre sur l'urbanisme fixant le droit des sols (Plan d'occupation des Sols ou P.O.S. ) Code de l'urbanisme.
- 1979 Loi du 29 décembre sur la publicité extérieure et les enseignes et pré-enseignes.
- 1980 Décret du 20 novembre modifiant le statut des Architectes en Chef des Monuments Historiques.
- 1984 Décret du 7 janvier sur la création des zones de protection du patrimoine architectural et urbain.
- 1984 Décret du 3 avril sur la création des Commissions régionales du patrimoine historique, archéologique et ethnologique.
- 1984 Décret du 25 avril sur la création du collège régional du patrimoine et des sites.
- 1985 Décret du 17 janvier sur la création du Conseil supérieur de la recherche archéologique.
- 1986 Décret du 5 février sur la protection du patrimoine archéologique dans les procédures d'urbanisme.

## RÉSUMÉ

Le rôle des Architectes en Chef des Monuments Historiques, qui à l'heure actuelle sont au nombre de 52 pour la France, est multiple. Neuf d'entre eux sont Inspecteurs généraux et, à ce titre, membres de la Commission Supérieure des Monuments Historiques. Un décret de 1980 confirme le statut de fonctionnaire de ces architectes recrutés par un concours d'Etat, qui fixe la circonscription territoriale dont ils sont chargés. Dans leur circonscription, qui s'étend à un ou deux départements, ils sont chargés de veiller au respect de la loi sur les Monuments Historiques, d'établir toute proposition pour recenser, protéger et conserver le patrimoine bâti et de réaliser les études et les travaux sur les Monuments classés.

Ils dépendent de la Direction du Patrimoine créée en 1979 au Ministère de la Culture. Leur statut définit d'une part leur mission d'assistance scientifique et technique pour le compte du Ministère de la Culture pour lequel ils agissent comme expert, et par ailleurs leur mission de maîtrise d'oeuvre. Dans le cadre de sa mission d'assistance scientifique et technique, l'Architecte en Chef formule toutes propositions et avis sur les monuments protégés.

L'intervention de l'Architecte en Chef est obligatoire sur les monuments classés à chaque fois que le propriétaire reçoit des subventions, tandis qu'il exerce une mission de contrôle dans les autres cas.

- Il propose à l'administration les mesures qu'il juge nécessaires pour assurer la bonne conservation et la mise en valeur des immeubles classés ou inscrits de sa circonscription dans laquelle il veille au nom de l'administration au respect de la lég-

islation sur les Monuments Historiques

- Il propose toute mesure conservatoire utile pour les immeubles classés dont la sauvegarde serait menacée.
  - Il émet un avis sur les dossiers de protection.
  - Il émet un avis sur les travaux proposés par les propriétaires et s'assure de la conformité de ces travaux avec les projets autorisés.
  - Il réalise les études particulières qui lui sont demandées par le Ministère de la Culture qui peut le charger de missions en relation avec ses fonctions.
  - Il est membre de nombreuses commissions régionales.
  - Il propose à l'administration les études qu'il juge nécessaires sur les Monuments classés.
  - Il dirige les études préalables aux travaux de consolidation et restauration conduites avec l'aide des laboratoires et des spécialistes auxquels il fait appel en fonction de la nature de l'étude à conduire.
  - Enfin il élabore les dossiers de travaux dont il dirige ensuite l'exécution.
- Pour cette tâche préalable à la mission d'exécution et de suivi des travaux, il fait appel à de nombreux spécialistes, en particulier aux laboratoires qui auront, pour l'Architecte en Chef et sous le contrôle du Laboratoire de Recherche des Monuments Historiques (L.R.M.H.), à étudier et analyser.

L'Architecte en Chef s'adjoint, en tant que de besoin, les services des bureaux d'étude spécialisés pour les relevés photogrammétriques des élévations des édifices et des voûtes déformées, les études hygrométriques, hydrologiques les études de chauffage et de climatisation ou d'électricité.

Par son action sur le chantier, l'Architecte en Chef transmet son savoir aux entreprises et contribue à la formation de leur main d'oeuvre. Les entreprises qui ont à travailler sous la direction de nombreux Architectes en Chef transmettent à leur tour ce qu'elles ont appris aux architectes des Monuments Historiques nouvellement nommés. Cette transmission d'un savoir spécifique est la condition sine qua non de la permanence du niveau de qualité des travaux de restauration des Monuments Historiques.

La nécessité de ne faire intervenir sur les monuments anciens, que des architectes compétents ayant reçu une formation spéciale, apparaît aujourd'hui aussi clairement qu'à l'époque de Ludovic Vitet et de Prosper Mérimée au XIXème siècle en France et cela qu'il s'agisse de travaux de conservation, de présentation ou d'aménagement en vue d'une réutilisation du monument historique. Cette remarque concerne aussi bien le diagnostic, la description de l'état sanitaire, le bilan des interventions nécessaires que l'étude du projet, et plus encore peut-être de l'exécution des travaux.

Les travaux exécutés sur les constructions anciennes portent sur des structures existantes, souvent délicates, et dont une partie des éléments qui les constituent ne peuvent être découverts ou précisés qu'au fur et à mesure de l'avancement du chantier, après la mise en place d'échafaudages et des démontages ou des déposes partielles qui permettent de connaître l'état interne des matériaux et leur mise en oeuvre, l'étendue des fissurations ou des désordres cachés, et de découvrir des dispositions anciennes, masquées par des maçonneries ajoutées ou recouvertes de badigeons ou d'enduits.



Une compétence particulière d'un niveau élevé est exigée des architectes auxquels sont confiées les restaurations des monuments anciens. Elle doit être à la hauteur des responsabilités qui leur sont confiées.

La qualité des restaurations exécutées sous la conduite des Architectes en Chef dans le domaine très spécifique des Monuments Historiques en France, véritable conservatoire en matière de construction traditionnelle, est reconnue dans les pays du monde entier, elle est liée à l'intervention d'une main d'oeuvre hautement qualifiée.

Ces travaux jouent un rôle important dans la vie économique de notre pays en faisant intervenir des entreprises et des artisans locaux qui ont su conserver l'excellence des savoir-faire et retrouver le cas échéant les pratiques anciennes.

## THE ROLE OF THE CHIEF ARCHITECT OF HISTORIC MONUMENTS

Christiane Schmuckle Mollard  
France

### SUMMARY

"The chief architect of historic monuments, who currently number 52 for the whole France, have a complex role to play. Seven of them are General Inspectors and members of the Commission Supérieure des Monuments Historiques. A decree in 1980 confirmed the public servant status of these architects, who are recruited by state competition. Their order of appointment specifies the geographical extent of their responsibility.

Within their area, which covers one or two departments, they are responsible for seeing that the law on Historic Monuments is complied with ; for making proposals to register, protect and conserve historic buildings; and for carrying out studies and work on classified historic monuments.

They come under the authority of the Direction du Patrimoine (National Heritage Department) set up in 1979 at the Ministry of Culture.

Their status specifies both their mission to give scientific and technical assistance as experts working for the Ministry of Culture and their function as prime contractors. Scientific and technical assistance includes drawing up proposals for and formulating opinions on protected monuments.

The chief architect must be brought in whenever the owner of a classified monument receives a subsidy ; in all other cases he intervenes as an inspector.

- He puts before the administration the measures he considers necessary for conserving and enhancing classified or listed buildings.
- He takes all necessary conservation measures for any classified buildings he deems endangered.
- He gives his opinion on applications for protection.
- He gives his opinion on work proposed by the owners and makes sure the work done conforms to the authorised plans.
- He carries out special studies requested by the Ministry of Culture, which may assign him work related to his job.
- He sits on numerous committees at national (Commission

Supérieure des Monuments Historiques) and other architectural and ethnological committees) or regional level (Commission départementale des sites et espaces protégés).

- He suggests to the administration the studies he thinks need to be carried out on classified monuments.
- Lastly, before consolidation or restoration work begins, he directs preliminary studies with the help of the appropriate laboratories or specialists. Such studies usually include a measured survey of the building and all necessary detailed drawings; a diagnosis of the condition of the monument and its requirements; a works schedule ; and an analysis of the cost of the work proposed to conserve, restore, rehabilitate or enhance buildings classed as historic monuments.

For the preliminary studies before directing the work itself and the follow-up, the chief architect calls on numerous specialists, particularly laboratories, who, under the supervision of the Laboratoire de Recherches des Monuments Historiques (Historic Monuments Research Laboratory), will be asked :

- to ascertain the origin and features of the materials used and the troubles affecting them (stone, wood, stained glass in particular) ;
- to carry out stratigraphical research, the study of the pigments and mortar used as the medium for mural paintings ;
- to analyse the composition of stucco, plaster and terracotta ;
- to date mortar, terracotta and framework ;
- to survey distortion of a building or its surrounds when, as is frequently the case, its foundations are waterlogged.

By working on the site, the chief architect hands his knowledge on to the contractors and helps train their labourers. Firms, which have to work under the direction of many chief architects, in turn pass on what they have learnt to the architects of the Bâtiments de France in charge of maintenance and to newly appointed chief architects of the Monuments Historiques. Only by handing on specific knowledge in this way can the high quality of restoration work on historic monuments be maintained.

The need to ensure that only skilled, specially trained architects may work on Historic Monuments seems as obvious today as it did in the time of Ludovic Vitet and Prosper Mérimée in the 19th century, whether the work involves conservation, enhancement or rehabilitation. This is true of the study and planning stage and even truer of the performance of the work itself.

Work on old buildings concerns existing structures, which are often fragile, and accurate knowledge of a part of their components can be obtained only as the work progresses - once scaffolding has been put up or part of the building has been dismantled or removed, revealing the nature and condition of the materials underneath, the extent of cracking or hidden defects and former patterns since masked by stonework or recent colour wash, paint or plaster.

Architects entrusted with the restoration of ancient monuments must have a high degree of expertise commensurate with the responsibilities involved.

Chief architect participate in the activities of many associations, which involve them in a constant educative process. The Compagnie des Architectes en Chef (Chief Architects' Society) is divided into several sections :

- The Technical Section meets regularly and helps circulate the body of knowledge it has acquired, develop techniques, update texts and regulations
- The Approaches Section
- The Historic Gardens Section
- The External Relations Section which organises an annual study trip outside France
- The Exhibitions Section which works with other national or international organisations.

Most chief architects belong to associations which help study and protect monuments, both international (ICOMOS) and national (French Archeological Society). Each year, about ten are designated to direct training sites for the organisers of youth work sites, while others are put in charge of expert surveys or projects for international training and exchanges, particularly with South-East Asia, the United

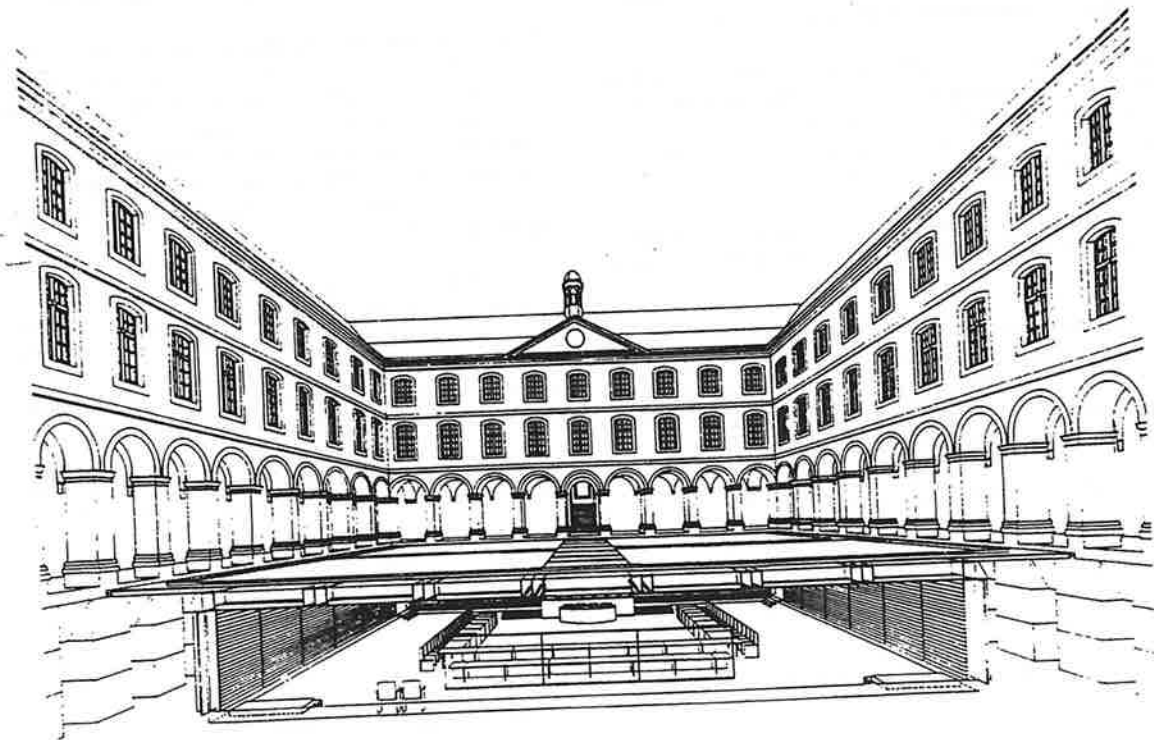
States, Belgium, Italy and now Eastern Europe.

Many chief architects take into their offices French or foreign architects undergoing training at the Centre d'Etudes Supérieures d'Histoire et Conservation des Monuments Anciens (CESHCMA) where students prepare for the competitive examinations which select architects for the Bâtiments de France and chief architects for the Monuments Historiques.

They thus help train architects who will later work on old buildings.

Some of them give lectures either at the Chaillot Centre (CESHCMA) or at the Schools of Architecture or again in the Louvain training centre (the Belgian equivalent of the CESHCMA), at the stone cutters' school (St Lambert or Felletti), at the Avignon School which teaches basic trades used in conserving historic buildings, as well as at the Ecole Nationale du Patrimoine.

**Christiane Schmuckle Mollard**  
**Architecte en Chef des Monuments Historique, France**



**SARTHE**  
**LE MANS**

Etude de la restauration  
 de L'ancien couvent de la Visitation

## La restauration de la couleur: dichotomie entre le présent et le passé

Eulalia Silva Cuervo

Mexico

Au fil des siècles, dans le domaine de la production architecturale, l'élément le plus dynamique en la matière est inexorablement celui constitué par le revêtement des immeubles par le biais d'aplanissements faits de terres et de chaux et leurs solutions chromatiques infinies. À ce sujet, maintes pages illustrant les murs de toutes les civilisations ont été écrites.

Pour les cultures mésoaméricaines, la couleur, la sculpture et l'architecture participaient de la même entité. En ce qui concerne le baroque mexicain, il s'avère difficile de l'imaginer détaché de la couleur. De même, avec tout le poids d'une richesse ancestrale puisée dans la couleur, il est impossible de concevoir démaquillée l'architecture populaire.

La présence de la couleur dans notre histoire monumentale non seulement dans le cadre de la région latino-américaine mais aussi dans l'ensemble des cultures du monde n'est évidemment pas sujet à discussion. Il en est de même quant à l'association de la couleur à un élément substantiel constituant une *unité chromatique*.

Les peintures murales démontrent de par elles-mêmes leur droit à la permanence. La lutte pour leur préservation est évidente. Aussi ne vaudrait-il pas mieux se pencher sur ces colorations qui n'appartiennent pas au corps artistique de l'immeuble dans un sens plus académique. Sur ces colorations qui répondent à des coutumes, élevées au rang de rituel par de nombreux peuples et devenues une pratique inscrite au calendrier annuel; ou sur celles qui, sans qu'il soit question de rite, répondent à une tradition graphique, décorative ou simplement chromatique; ou sur l'assistance technique de ce groupe qui l'a produit ou sur la variété de pigments propres à chaque région. Consacrons-nous à ces planissements et multiples couches chromatiques d'immeubles, lesquels, bien qu'ils jouissent d'une grande reconnaissance monumentale, n'ont pas réussi à être appréciés en tant qu'élément architectural empreint d'un certain style de vie et de quotidien. Intéressons-nous à leur *caractère d'historicité*.

En somme, que faut-il penser de la traide: *unité chromatique-historicité-restauration*?

José Ortega y Gasset dit un jour: "Ce qui importe le plus à un système scientifique, c'est son caractère véridique. Néanmoins l'exposition d'un système scientifique impose à ce dernier une nouvelle nécessité: en plus d'être vrai il doit être compris".

*L'association subconsciente des codes formels et chromatiques historiques doit être considérée comme une prémisses fondamentale de la restauration.*

Nous percevons ce qui s'appuie sur des mécanismes de pensée, sur des séquences de connaissance; néanmoins nous comprenons ce qui nous mène à des lieux communs, en ce qui nous concerne, a notre noyau familial, communautaire ou culturel. *Comprendre contient implicitement le concept d'identification.*

Dans sa "Théorie de l'Identification", Leon Grinberg affirme: "L'essence de la relation entre la mémoire et l'identité personnelle qu'Hinks attribue aux anciens grecs, est contenue dans l'histoire racontée par Diogènes Laercio sur Pythagore, lequel faisait remonter sa filiation, par le biais d'une série de réincarnations, au Dieu Hermès. Hermès avait offert à son fils Étalide, ancêtre de Pythagore, tout don excepté celui de l'immortalité. Étalide choisit le don qui le suivait en importance: retenir le souvenir de ses expériences à travers la vie et la mort. Ainsi, Étalide put établir son identité et la conserver au cours des générations postérieures jusqu'à parvenir à une espèce d'immortalité accumulative qui seule peut être conférée à l'homme ayant conscience de sa propre passé".

L'identification intervient dans toute relation humaine; *c'est un mécanisme inconscient*. Le développement du je est possible grâce aux identifications successives qui ont cours dès le début de la vie. De même la conscience de son propre passé n'existe pas sans les *codes de communication transmis par l'information*. Par conséquent, *l'association subconsciente de l'information doit être implicitement comprise dans l'appropriation du patrimoine culturel*.

Selon la Charte de Venise, "La sauvegarde d'un monument implique celle du cadre traditionnel; les constructions, destruction ou nouveaux aménagements

en pourront pas en aucun cas altérer les rapports de volume et couleur”.

Dans l'immédiat il est clair et bien connu que la présence de l'aplanissement, revêtu, avec couleur et/ou graphismes, appartient dans notre culture régionale, à une ligne historique s'étendant tout au long des cultures mésoaméricaines, pendant l'époque baroque, au cours de l'architecture du XIXe siècle, en particulier celle domestique et les plâtreries de l'époque néoclassique et l'architecture populaire jusqu'à nos jours.

Dans le cadre de cette ligne historique, il s'est présenté sous la forme de graphismes, par le biais de la coloration de volumes, de dorures, sous la forme d'encadrements, ou évidemment sous la forme de peintures murales spéciales.

Il importe de souligner que *tenter de désarticuler la trilogie "unité chromatique-historicité-restauration", revient à pénétrer dans les terrains de la distorsion de l'information, c'est-à-dire désarticuler la transmission.*

Cette transmission donne sens à la conservation du témoignage historique. L'authenticité n'a pas le même sens *per sé* qu'en rapport avec l'observateur. Le "rétablissement" des faits, qu'il s'agisse de concepts plastiques, de données domestique ou de volontés créatrices, est valable quand cela permet d'accéder à la connaissance de vérités historiques et de leurs significations, quand, en somme, elle répond à *l'association subconsciente des identités.*

L'élément "unité chromatique" des immeubles patrimoniaux est la *partie charnière* où ils s'appuient: positions de critère ou courants de pensée qui n'ont pas précisément favorisé la conservation de cet élément du témoignage historique. Leur conservation doit tenir compte de la *dichotomie entre le passé et le présent.*

À titre d'exemple, il a été effectué un fort long et sérieux travail en matière de réglementations, lois et critères en vue de la revalorisation et conservation de la zone historique de Miami Beach aux États-Unis, suite auquel sera constituée en 1976 la Ligue pour la Protection du Dessin Miami.

Un des objectifs de la Ligue a été "d'organiser un code standard pour la préservation des façades... pour maintenir la zone intacte sur le plan esthétique".

Des spécialistes en matière de conservation de l'architecture historique, des organismes et associations de professionnels ont participé à la définition d'un ensemble de critères pour cette zone. Ainsi pour les immeubles en question, ont été prévues les dispositions suivantes:

Trouver un réemploi compatible ou conserver leur emploi initial.

Éviter la destruction de leurs qualités originales les plus distinguées.

Veiller à ne pas créer une apparence trop ancienne.

Reconnaître et respecter les changements structurels provoqués par le passage du temps.

Traiter avec sensibilité les traits caractéristiques.

Réparer au lieu de remplacer les caractéristiques architecturales endommagées.

Veiller au nettoyage adéquat des immeubles.

Protéger les ressources archéologiques.

Utiliser des dessins adaptés aux agrégats contemporains.

Utiliser des agrégats quand ceux-ci sont réversibles et n'endommagent pas le style original de l'immeuble.

En outre, en ce qui concerne la peinture des immeubles, le règlement de conservation du district historique de Miami Beach dit:

"Au cours de ces dernières années, des immeubles peints dans de multiples combinaisons de couleurs pastel ont donné un certain cachet à Miami Beach. Ce traitement à base de couleurs multiples confère une image tropicale à tous les styles architecturaux ou à l'image désirée pour toute la zone commerciale. Les couleurs claires, y compris, sont incluses dans le règlement de la zone".

Le règlement autorise une gamme comprenant un choix de près de 43 couleurs. Ce règlement détermine 7 critères parmi lesquels figurent:

"Les couleurs seront utilisées pour souligner les formes et les détails, non pour les créer..."

"Le rapport de couleur entre les immeubles doit être compatible".

"On favorisera l'utilisation de couleurs pastel. Les couleurs obscures ainsi que les couleurs voyantes devront être évitées".

"... La sélection de couleur pour des surfaces en stuc adjacentes à des pierres ou mosaïques, doit être compatible avec ces matériaux".

"En ce qui concerne les immeubles historiques ou non historiques situés dans le centre historique, on recommande des couleurs claires pastel conformément à la gamme de couleurs Miami Beach. L'unique exception consentie concerne les immeubles style méditerranéen pour lesquels les couleurs terre claires sont les plus appropriées".

Ce code pourrait être un exemple de position de critère. On a cherché à conserver une image urbaine fondée sur l'unité de cette physionomie architecturale patrimoniale. Le propre nom de la Ligue le suggère quand il se réfère au "dessin Miami". On a également cherché à revitaliser la zone sur un plan commercial. Et bien évidemment, à conserver "intacts" ces immeubles monuments. En ce qui concerne des formes et des matériaux.

Pour ce qui est de la couleur, ici commence la dichotomie entre le présent et le passé. Exception faite de cas spéciaux où sont inclus des peintures murales, il en s'agit pas de restaurer la couleur de l'immeuble sinon d'en sélectionner une en fonction de la zone à intégrer et de donner une image qui soit, bien entendu, un succès commercial et acceptée.

De quelle image s'agit-il? Cette association subconsciente de l'actuelle génération qui y habite, qui choisit la palette de couleurs de la Havane, et plus pour cela que du fait de sa propre orientation géographique est-elle tropicale? ou pour les canons chromatiques que l'ère moderne américaine reconnaît et qui s'applique plus à d'autres moyens d'expression graphique qu'à sa propre architecture? Le succès serait-il la fusion des deux associations subconscientes?

Des courants de pensée ont également décidé de la destinée de cette "unité chromatique" qui, aujourd'hui, retient notre attention; courants alimentés par des vérités académiques datant du XIXe siècle, en dépit de la publication de la Charte de Venise qui, dans son article onze, dit:

"Les apports de toutes les époques flamboyantes en matière de construction d'un immeuble, doivent être respectés. État donné que l'unité de style n'est pas l'objectif que l'on prétend atteindre au cours d'une restauration..."

Une des cinq formes en matière de vérité architecturale que le siècle passé a établi dit que les matériaux avec lesquels elle a été construite, illustrent sa propre nature. C'est-à-dire que le matériau est apparent et en trompe pas l'observateur en offrant une apparence qui en lui correspond pas et au sujet duquel John Ruskin dit dans la *Lampe de La Vérité*: "... montrer les qualités des matériaux, exprimer leur fonction structurelle". Et dans la *Lampe de la Beauté*, il affirme: "...que les couleurs de l'architecture devraient être celles de la pierre naturelle: en partie pour être plus permanentes et en parties pour être plus parfaites ou élégantes..."

C'est pourquoi, à diverses reprises, ont été retirés les aplatissements dans le but de laisser apparent le matériau de construction du monument, emportant avec lui cette information, en plus de dénaturer l'oeuvre originale, dans la perspective de tirer une vérité architecturale mal comprise et appliquée jusqu'à l'exercice de la restauration. Il conviendrait de reconnaître qu'une fois de plus cet élément architectural est converti en la partie charnière entre le présent et le passé.

Les solutions envisagées pour ce type d'architecture sont le théâtre d'un débat entre l'histoire d'autres générations et la propre histoire, l'ère de l'égoïsme. À cet égard, Marshall McLuhan dirait: "...celle de la co-présence de tous les individus est l'ère de la communication", "au sein de laquelle la métropole est aujourd'hui un amphithéâtre et les annonces publicitaires en sont leur maître", dans lequel nous devons "...essayer de défendre notre civilisation contre elle-même".

C'est l'ère de la "réalité virtuelle". Celle qui simultanément, et chaque fois plus encore développe les ressources pour conserver le mémoire contre l'angoisse de l'oubli et l'incapacité d'assimilation, puisée dans la vertigineuse superposition des faits, de l'information et des nouvelles vérités. L'ère qui se débat entre l'historicisme et le modernisme, entre la rétrospection et l'innovation.

Plus que jamais, la *transmission de l'information* a un sens. Plus que jamais l'interprétation doit offrir des voies scientifiquement déterminées et conceptuellement encadrées.

Dans le domaine de la restauration, l'*interprétation de l'information*, outre le fait qu'elle soit bien fondée, doit être ancrée fondamentalement dans la réalité, afin d'atteindre l'*équilibre entre l'authenticité, la transmis-*

*sion et la communication avec ses destinataires.*

Mais quand on se trouve face à la restauration d'un cas spécifique, en faudrait-il pas distinguer les choses qui ont été, comment croit-on qu'elles ont été et comment auraient-elles dû être?

Avec beaucoup de clarté, en matière d'authenticité, on doit permettre la *compréhension de comment elles ont été*, en soulignant les options qui dénaturaient la réalité et en tenant compte du témoignage matériel.

La reconstruction de l'histoire s'appuie sur les événements auxquels, avec la dynamique du temps, s'enchaînent dans les archives naturelles de la planète et de la mémoire. Par conséquent, il convient de partir de données fragmentées et superposées dans la majorité des cas. Mais en matière d'histoire de la restauration, *l'interprétation est le lieu commun où l'on court le risque de perdre le témoignage patrimonial. Cependant, il conviendrait de distinguer: l'interprétation articule, c'est le moyen de cohésion de l'information scientifique, c'est l'outil de cohérence, elle doit avoir des frontières.*

En matière de restauration d'édifices, articuler la couleur historique est une activité qui n'admet pas aucune distance d'avec le reste des activités de conservation, sous peine d'omettre sérieusement l'information à transmettre et de désarticuler la cohérence à son propre égard et à l'égard du contexte historique du monument.

Lors de la restauration de la Maison de Campagne de Maximilien de Hasbourg qui date du XIXe siècle, et de l'ancienne résidence du riche religieux Manuel de la Borda située dans la ville mexicaine de Cuernavaca et datée du XVIIIe siècle, la il a dû être effectué un minutieux travail d'identification des témoignages matériels cachés des différentes époques de son occupation en accordant une importance spéciale à sa conservation de telle manière qu'une fois que l'immeuble a été récupéré, la lecture des aplans et les restes de couleur ont permis de comprendre les travaux et vétustés ainsi que la tradition chromatique locale.

Lors de la restauration de la maison datant du XVIIe siècle et occupée par le libérateur du Mexique, José María Morelos au cours du mouvement de révolte au début du XIXe siècle, comme refuge à été récupéré de ses murs un grand nombre d'informations, conjuguées aux fouilles archéologiques.

Une frise cachée, datant de l'époque du clair baroque populaire de la fin du XVIIIe siècle. Y sont incrustées les cendres d'un incendie qui parvint à faire fondre et noircir les couleurs de la frise. Le rapport historique enregistre divers incendies que les forces royales espagnoles perpétrèrent dans les là où se trouvait caché le rebelle mexicain.

Au niveau des couches de peinture postérieures, apparaît un autre aplaniement décoré, lequel rappelle le style très simple et populaire des "panneaux" de soie de l'époque néo-classique et au style éclectique du XIXe qui suggère l'emplacement d'une armoire et d'un lustre igné destiné à l'éclairage et qui, durant un certain temps, avait été placé dans ce lieu. D'autres données fort diverses comme des moisissures et traces de pluie et d'ensoleillement, du passage des années d'intempéries sur les murs du fait de la perte des toits. Un second incendie survient, puis un troisième lors de la Révolution Mexicaine, lequel affecte une fois de plus la maison et suite auquel elle est abandonnée pendant plus de cinquante ans. D'autres décorations simples, traces de réparations, inscriptions de visiteurs de la ruine, les travaux destinés au réemploi de l'immeuble dans la décennie des années 70 comme musée historique, sont autant de données qui ont pu être découvertes, permettant l'illustration de l'immense richesse vitale de l'immeuble, par le biais de la sagesse populaire qui a su réparer en superposant et sans détruire est dû au manque de ressources économiques pour sa restauration antérieures à l'actuelle mise en valeur de l'ensemble des restes et mutilations qui ont accompagné l'actuel monument au fil de son histoire.

Pour la population de Cuautla, en particulier, soit actuellement quelques 175 000 habitants, par génération, la date historique de son Siècle et le triomphe des forces insurgées, constituent l'axe de ses commémorations annuelles qui débutent justement à la porte de la Maison de Morelos comme eux-mêmes le disent, et durent deux jours.

Architecturalement parlant, le monument en question, bien qu'il fût considéré comme une "grande maison" au XVIIe siècle, nom que l'on donnait à la maison des puissants du village, est de fabrication popu-

laire sans travaux de constructions significatifs. Selon l'identité de ses habitants, le fait historique constitue la référence importante, constante, ponctuelle et obligée.

En définitive, on pourrait dire que *l'unité chromatique est devenue le terrain inconscient de la dichotomie entre le passé et le présent ou, où une volonté créatrice préfère le présent au passé, au sujet duquel on doit chercher à agrandir le cadre de référence conceptuel.*

*Que la valeur subjective de l'unité chromatique est intimement liée à l'historicité et tous deux à l'identité.*

*Qu'interpréter, c'est articuler des vérités pour les communiquer; qu'il s'agit d'atteindre l'équilibre entre l'authenticité, la transmission, et la communication;*

*qu'il doit avoir des frontières, des voies scientifiquement déterminées et conceptuellement encadrées.*

*Que l'authenticité est une valeur relative. Qu'elle doit être du domaine du réalisme.*

*Que le réalisme doit être compris comme un recours de l'interprétation de l'objet qui aspire à la vérité, et se détache du mensonge.*

*Que la transmission donne un sens à la conservation du témoignage historique.*

*Que la communication relie la transmission à l'association subconsciente.*

*Et que distorsionner l'information revient à désarticuler la transmission.*



## Insertion in an Historical Context: The Case of Saint-Benoît-du-Lac, Québec

Geoffrey Simmins

University of Calgary, Alberta, Canada

### INTRODUCTION

This paper will explore the case study of Saint-Benoît-du-Lac, Québec, a Benedictine monastery constructed in three stages between 1939 and 1994. Following a summary of the architectural character of the monastery, the construction of which culminated in the addition of a new monastic church, completed 1994, this paper will address some of the critical issues surrounding the construction of the new church amid an architectural context of recognized significance.<sup>1</sup>

Three thematic categories will be employed to isolate theoretical issues germane to a discussion of this monastery. These are:

- artistic integrity;
- abstract reference;
- veiled commentary.

### SAINT-BENOÎT-DU-LAC, QUÉBEC: AN OVERVIEW OF ITS ARCHITECTURE

Saint-Benoît-du-Lac enjoys a commanding prospect above Lake Memphrémagog in Québec's Eastern Townships. Today known for its ski-hills and picturesque lakes, this area was isolated when the monastery was founded, particularly during the severe winters characteristic of the region.<sup>2</sup> The monks bought a lake-side property in 1912 and lived there for several decades in nondescript temporary buildings. When the well-known French Benedictine architect-monk Dom Paul Bellot (1876-1944) came

to Québec during the mid-1930s to deliver a series of lectures on sacred architecture, the monks at Saint-Benoît-du-Lac convinced him to design a permanent monastery for them.<sup>3</sup> Completed in 1941, the first two of five planned wings comprised a refectory, a chapter house, as well as residences for the monks, brothers, and acolytes. Constructed of reinforced concrete and clad in a local white granite, the building's interiors featured geometrically derived polychromatic motifs in Bellot's unmistakable style. Bellot, a graduate from the École des Beaux-Arts who subscribed to the structural rationalism of Viollet-le-Duc, unabashedly expressed the reinforced-concrete structural system of the building. He was also interested in using color—predominantly brick of several different colors, but also polychromatic tiles, and tinted grouting—as a means of making the building more attractive to its users. In his words, light and color were "...éléments nécessairement requis par toute beauté humaine."<sup>4</sup>

During the 1950s, Bellot's Canadian disciple, Dom Claude-Marie Côté (1908-1986) designed a guest wing and a monastic church. Although Côté remained generally faithful to Bellot's plan for the monastery, and to his design principles, the new buildings constructed to Côté's designs were larger than the Bellot wings, and were more exuberant in terms of the treatment of materials and colors.<sup>5</sup> Realized gradually during this phase of the complex were a guest wing, a new main entrance, and a gallery linking the Bellot and Côté wings. Côté's plans included a new church, but only its founda-

<sup>1</sup> See *Créer dans le créé: l'architecture contemporaine dans les bâtiments anciens* (Paris: Electa Moniteur, 1986).

<sup>2</sup> See Geoffrey Simmins, *Building the House of God: The Monastery of Saint-Benoît-du-Lac/Bâtir la maison du bon Dieu: l'Abbaye de Saint-Benoît-du-Lac* (Calgary: University of Calgary Department of Communications Media, 1995). This is a 30-minute video, available in either French or English. See also Geoffrey Simmins, "Insertion in an Historical Context: The Case of Saint-Benoît-du-Lac," *ICOMOS Canada Bulletin*, 4, no 2 (1995): 22-23.

<sup>3</sup> See Nicole Tardif-Painchaud, *Dom Bellot et l'architecture religieuse au Québec* (Québec: Les Presses de l'Université Laval, 1978); Claude Bergeron, *L'architecture des églises du Québec, 1940-1985* (Québec: Les Presses de l'Université Laval, 1987), and the same author's *Architectures du xxe siècle au Québec* (Montréal: éditions du Méridien; Québec, Musée de la Civilisation, 1989). See also Dom Jean Rochon, "L'esprit d'un moine bâtisseur: Dom Paul Bellot, 1876-1944," *Chercher Dieu, Publication des Moines de Saint-Benoît-du-Lac*, no. 16 (printemps 1994): 11-39. In 1995, an exhibition was held at the Institut Français d'Architecture in Paris, with an accompanying 180-page publication promised—*Dom Bellot, Moine Architecte: un bâtisseur du Bon Dieu, 1876-1944*. The IFA may be reached at 6, rue du Tournon, 75006, Paris, fax (1) 46 33 02 11.

<sup>4</sup> Dom Paul Bellot, *Propos d'un bâtisseur du bon Dieu* (Montréal: éditions Fides [1948]), p. 81.

<sup>5</sup> See Dom Gérard Mercier, o.s.b., "Dom Claude-Marie Côté, moine architecte (1909 [sic: 1908]-1986)," *L'ami de Saint-Benoît-du-Lac*, 69 (1986): 14-15.

tions were realized. The monks and their visitors worshipped for many years in a basement oratory.

In 1989, the monks held an invitational competition to design a new church – to be built on the existing foundations – and Dan S. Hanganu (1939) was selected.<sup>6</sup> The Romanian – born Hanganu had been practicing in Québec since the early 1970s. A series of townhouse designs in the Montréal area gained him favorable notices. According to France Vanlaethem, a professor of design at the Université du Québec à Montréal, who has followed Hanganu's career from its earliest phases in Québec, Hanganu's architecture "étonnait par son ambivalence, son attachement à la tradition moderne et sa forte identité montréalaise."<sup>7</sup> According to Vanlaethem, Hanganu's work is strongly modernist in its orientation, in keeping with his training in Romania. Hanganu's work is characterized by an attachment to constructive coherence and clarity, and an avoidance of obvious historical references.<sup>8</sup> In the late 1980s, Hanganu gained experience designing large-scale institutional designs such as Montréal's archaeological museum at Pointe-à-Callière. In 1992 Hanganu was awarded the Prix Paul-Émile Borduas (one of Québec's highest cultural honors).

#### ARTISTIC INTEGRITY

The concept of *integrity* – taken from the Latin *integritas*, completeness, or soundness – is of crucial significance here, and so is one of the derivatives of this word, *integrate* – to make into a whole by bring all parts together. When adding new construction to existing sites, patrons and architects face a range of options between emulating the character of the existing architecture, or else departing from it. In this case, the monks explored both options, and ultimately left the decision to their architect: although they respected Bellot's style, they did not require that it be emulated in the monastic church. They wanted coherence and integrity above all things, and looked for an architect with these qualities. Architecture, to them, reflects in full measure an individual's sensibility. Choosing Hanganu because

they sensed in him a strong, perhaps unique, artistic personality, they gave him a free hand as to the character of the church.

Hanganu's new church does not simply copy the earlier portions of the complex. Rather, it is co-equal with the others. Despite being constrained by the existing foundations of an earlier building, Hanganu succeeded in designing a new building whose integrity makes it both a startling contrast to, and yet also a suitable complement for, the earlier buildings on the site. Rather than emulating the scale, materials, and design vocabulary of the earlier portions of the complex as a means of making his own contribution contextual, Hanganu tried to achieve a non-literal level of relationship.

A key aspect of Hanganu's approach is his attitude to structural expression. Hanganu articulates the structural logic of the building clearly. The steel columns that support the roof are stepped forward from the masonry walls that define space. There are no decorative elements per se; every element of architectural expression is simultaneously decorative and structural. Steel I-beams are used without any attempt to modify them, or conceal them; drip-mouldings are simply unmodified galvanized steel pipe. Ornament is reductive rather than additive. For example, Hanganu emphasized the interior brick walls by *removing* certain bricks – liturgically significant numbers such as three and seven. There is a link in this approach to Hanganu's view of the monks' monastic profession. As he has observed, "We tried to go directly to details which in some sort identify the monks' life. They withdraw from life to get richer; they abandon in order to get more. So the detail of our walls is done by substitution. We take out certain bricks in order to make the wall richer. So you could make a space, you could make a volume, you could make a detail, rich, by eliminating certain things. The detail is made of the structure itself, rather than following a second step."<sup>9</sup>

The Côté portions of the complex might be contrasted with this approach. Even though Côté uses the

<sup>6</sup> See, for example, *Dan S. Hanganu, architecte: projets et réalisations, 1980-1990*, Contributions by Kenneth Frampton, Henri Ciriani, and France Vanlaethem (Montréal: Centre de design de l'Université du Québec à Montréal, 1990); and *Pointe-à-Callière: Le musée d'archéologie et d'histoire de Montréal*, with texts by Franéois Magendie, and featuring an interview between Georges Adamczyk and Dan Hanganu, in the *Série Architectures*, Collection dirigée par Odile Hénault (Montréal: Section b, 1994).

<sup>7</sup> For Hanganu's early career, see France Vanlaethem, "Dix ans de pratique pour l'architecture," *Dan S. Hanganu, architecte: projets et réalisations, 1980-1990* (Montréal: Centre de design de l'Université du Québec à Montréal, 1990), 38-45.

<sup>8</sup> *Ibid.*, 38 ff.

<sup>9</sup> Dan Hanganu, interview with the author, included in the video cited above.

same reinforced-concrete structural system as Bellot, he separates structural expression from ornamental effect. The results are not always felicitous. Effects that in Bellot's hands are subtle and graceful result in Côté's version in mannered repetition. Hanganu, by contrast, has succeeded precisely because of his ability to maintain a more independent attitude.

#### ABSTRACT REFERENCE

Hanganu works with two main levels of reference in this building—both levels conceived abstractly rather than literally. He refers to the traditions of earlier western Christian buildings in general, and monastic architecture in particular. Hanganu employs specific historical elements such as a large west rose window—rendered with an abstract "tree of life" motif. The bay-by-bay structural cadence of the church recalls French High Gothic, and the overall restraint of the building, and its interest in accommodating the effects of natural light, recalls Cistercian buildings. Many subtle details reveal a profound knowledge of sacred architectural traditions, such as a narrow band of gold tiles located at the transitions between secular and sacred space. Gold tiles have historically been used to suggest the dematerialized space of the spirit. Mindful of the monks' traditional uses of cloisters, he designed the exterior of the church to include a walkway linking the church to an exterior gallery, and thence to the surrounding countryside via a large ceremonial staircase.

Hanganu also selectively repeats a very few specific details visible on the earlier designs—more so Bellot's than Côté's. Hanganu refers to the more immediate context by echoing in his design certain specific details of the Bellot design, such as a stepped corbel treatment in the triforium of the tribune level, that repeats a stepped corbel visible in Bellot's adjacent bell-tower. Such a gesture seems like a nod of respect to the earlier design. Hanganu does not copy many other features so directly. In fact he eschews the polychromatic treatment of his predecessors, opting instead for a sober, almost monochromatic, treatment, in which the nature of materials is simultaneously decorative and structural.

#### VEILED COMMENTARY

If it has been shown that Hanganu's design possesses artistic integrity, while also making abstract reference both to the Bellot design and also to the underlying medieval attitudes that inform it, then it

might now be suggested that the architect has offered veiled commentary – sometimes favorable, sometimes not so – on both the earlier stages of the monastery. This commentary goes beyond the principles already discussed of abstract reference to the Bellot design, and the principles on which it is based – syntactical details such as the stepped corbeling in the upper gallery, and the west rose window. By "veiled commentary," I mean certain design decisions Hanganu made that seem to have been made as a means of offering a critical commentary on the earlier designs. Three aspects will be singled out: scale; geometry; and color.

The scale of the existing complex posed a daunting challenge to Hanganu. Côté's clock towers, and guest wing, were particularly imposing. Hanganu's tower is both smaller and simpler in its character. Veiled commentary is offered here by developing a design characterized by restraint and a reduced scale, rather than trying to compete with the earlier buildings on their own scale.

Color is another important element through which Hanganu offers commentary on the earlier designs. Both the Bellot and Côté sections of the design are notable for their polychromy – Bellot's characterized by earth – tones (with the notable exception of a deep cobalt on the interior staircase), and Côté's by an even livelier palette. In Bellot's case, the polychromatic effects are seen mainly on the interior, with the tinted grouting and polychromatic tiles and brickwork. The exterior of the Bellot wings are faced with white granite, with the exception of tinted grouting. The Côté wings are more lavish in their use of color. The interiors of Côté's wings are even more brightly colored than Bellot's, and he carries the polychromatic effects to the exterior as well. The clock tower, for example, features not only the white granite of the Bellot wings, but also green and red-colored stones. In contrast, Hanganu's design is notable for its overall restraint. The exterior is nearly entirely faced with the white granite of the Bellot wings. The only place where Hanganu uses contrasting stone – work is on the second-floor exterior walkway above the cloisters and this was a segment of the building realized early in the construction phase. In later phases, he eschewed even this quite restrained bi-tonal coloristic contrast in favor of a single stone.

The same restraint with respect to color is evident in the interior of the church. The interior bricks, for example, are acid-etched, which results in a very

muted color. And yet there *are* strong yet subtle contrasts of color in the Hanganu church interior. Strategically located tiles are the main medium through which color is introduced into the design. In addition to the gold tiles already mentioned, blue and white tiles are subtly distributed around the main altar, and at other strategic places. These colors are rich with traditional religious symbolism: blue, associated with the celestial realm, and the special color of the Virgin; white with purity and the resurrected Christ. A veiled commentary on the virtuosity of the polychromy of both earlier architects may be inferred from this attitude of restraint. Hanganu's design is quite capable of asserting itself amid the sometimes cacophonous earlier designs. If Hanganu responds less overtly to the Côté design, presumably this is because he found less in it to inspire his architectural vision. Silence, and restraint, are sometimes as effective as rebuttal.

What about the underlying language of geometric order that is so important a part of both earlier designs? For Bellot, an adept of the Golden Section, significant architecture was inconceivable without a hidden language based on geometric figures such as the Golden Section. All of Bellot's designs are based on a geometric pattern-language in which the Golden Section figures prominently. The same is true for his disciple Côté. Hanganu, by contrast, consciously avoided the geometric ratios of the Golden Section.<sup>10</sup> There is nonetheless a very strong sense of order in Hanganu's design. Repetition is the main tool by which Hanganu conveys a sense of order in his design. One of the most important repeated elements is a recurrent forty-five-degree angle design motif. This motif is first seen on the main façade, in the "tree of life" motif on the west window. The motif is repeated in the south tower, and again within the church, in many strategic locations, where it contrasts with the language of rectilinear structural order. These angled forms are effective visually, and they also lend themselves to symbolic readings – architectural analogies to the theological concept of anagogy, the mystical belief in the progression upward from matter to the spirit. A complementary analogy with plant-like forms (tree branches) is also appropriate, given the Benedictine belief that nature reflects the divine order.

In what ways can this be read as a "veiled critique" of the earlier designs? Perhaps in its sheer reduc-

tive simplicity. Both the Bellot and Côté design are replete with geometric forms: squares, pentangles, circles, triangles, and other repeated geometric elements, inform both the plans and sections and also the wall details. By contrast, Hanganu restricts himself to three principal design elements: the trabeated rectilinear constructional system; forty-five-degree angled intermediate elements; and circles. Hanganu has reduced, and simplified, thereby conveying an alternative vision of sacred architecture, based on reductive order and characterized by restraint. It is as if a Cistercian architect crept in unbeknownst to the middle of this richly figured Benedictine complex, and offered up a more reduced and austere vision of spiritual architecture. This, too, may be read as a form of commentary.

### CONCLUSIONS

What lessons can Hanganu's design for the new church at Saint-Benoît-du-Lac offer to a more general consideration of new construction amid an existing context? The Hanganu church impresses the visitor with its restraint and integrity, and suggests that it is possible to contribute a building with its own inimitable character, even in the midst of an existing complex as dauntingly rich and idiosyncratic as this one. To achieve an architectural presence in the midst of this monastic complex replete with medieval-style towers and awash with polychromatic, geometric motifs, Hanganu chose restraint rather than competition. The building is true to Hanganu's design principles, and also pays tribute both to the long-standing tradition of monastic church architecture as well as to the more immediate context of the Bellot design, while simultaneously offering subtle commentary on both.

Perhaps the single most salient point to infer from this is that architects can respect an earlier context without slavishly paying homage to it. A new architectural intervention can speak the language of its creator, and of its times, without either parody or disrespect. In a time when architectural controls in existing historical districts are becoming ever-more stringent and inflexible, perhaps the lesson to be inferred from Hanganu's design is that while contextualism is often appropriate, contextualism without an animating attitude of integrity might well be both futile and inimical to the spirit of architecture.

<sup>10</sup> In conversation the author, Hanganu explicitly stated that he regarded the use of the Golden Section as being an unnecessarily complex addition to the design process.

## INSERTION IN AN HISTORICAL CONTEXT: THE CASE OF SAINT-BENOÎT-DU-LAC, QUÉBEC

Geoffrey Simmins  
Canada

### SUMMARY

This paper explores some of the ethical and philosophical issues related to architectural integration of a new building in an existing complex, using as a case study the Benedictine monastery of Saint-Benoît-du-Lac, Québec, constructed in three stages between 1939 and 1994. The architect of the original portions of the complex, Dom Paul Bellot (1876-1944), a French Benedictine architect-priest, is known for his interest in geometry, for a clear articulation of structural elements, and also for polychromatic bricks and tile works. The second architect, Dom Claude-Marie Côté (1908-1986), was a close follower of Bellot; his work is based on the same structural and decorative principles. This left the third architect, Montréal's Dan Hanganu (1939-), on the horns of a dilemma: how to respond

to the existing work on the site without being slavishly literal on the one hand, or disrespectfully independent on the other. By studying carefully the underlying principles on which the Bellot design was based, Hanganu devised a design that is complementary to the earlier works on the site without sacrificing its own architectural character.

The etymological connotations of the word "integrity" are explored, and three thematic categories are employed to isolate theoretical issues germane to a discussion of this monastery: artistic integrity; abstract reference; and veiled commentary. It is concluded that new buildings amid an existing architectural complex can speak the language of their creator, and of their times, without either parody or disrespect. In a time when architectural controls in existing historical districts are becoming ever-more stringent and inflexible, perhaps the principal lesson to be inferred from Hanganu's design is that while contextualism is often appropriate, contextualism without an animating attitude of integrity might well be both futile and inimical to the spirit of architecture.

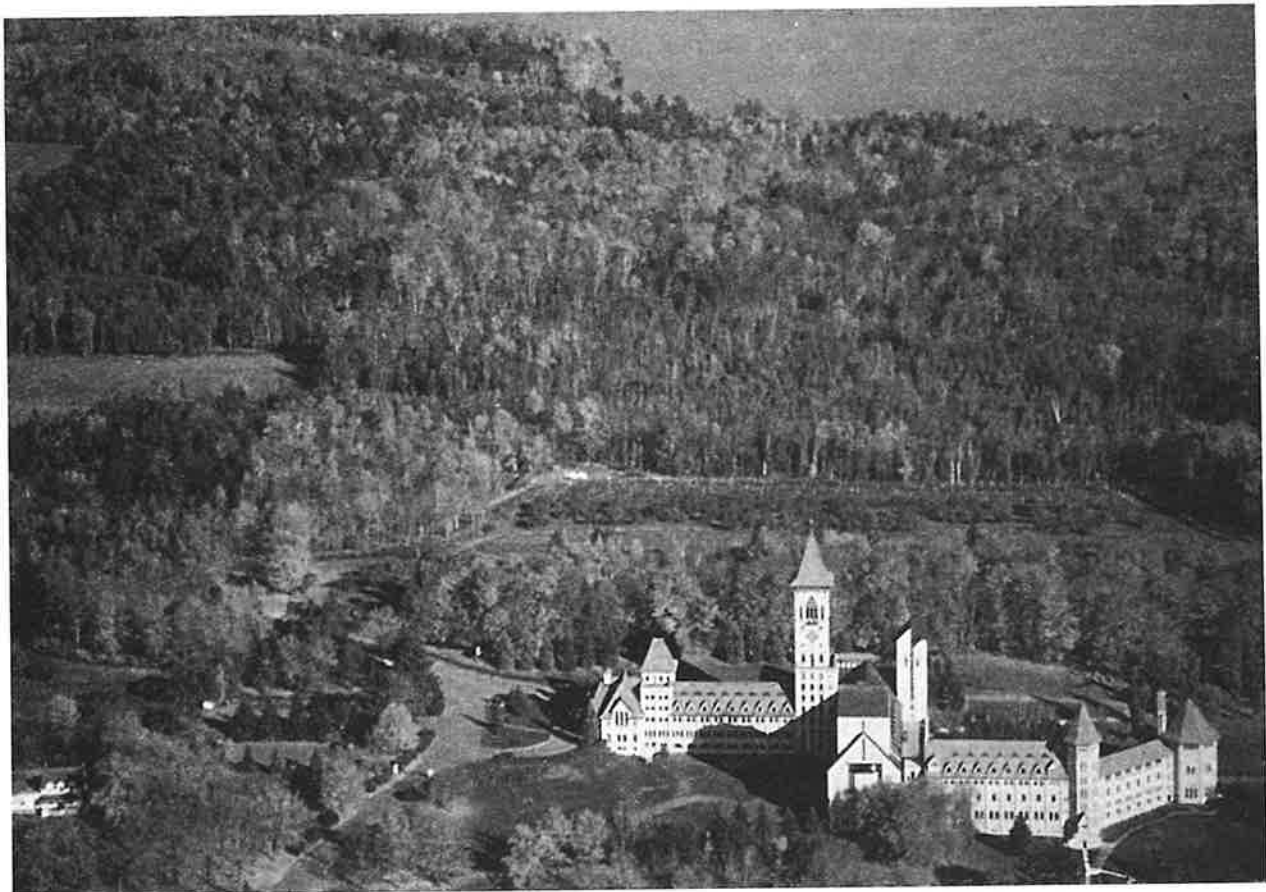


fig.1. Aerial view of Saint-Benoît-du-Lac, Québec, showing three stages of construction. Architects: Dom Paul Bellot; Dom Claude-Marie Côté, and Dan S. Hanganu. 1933-1994. Photo (1994): Author

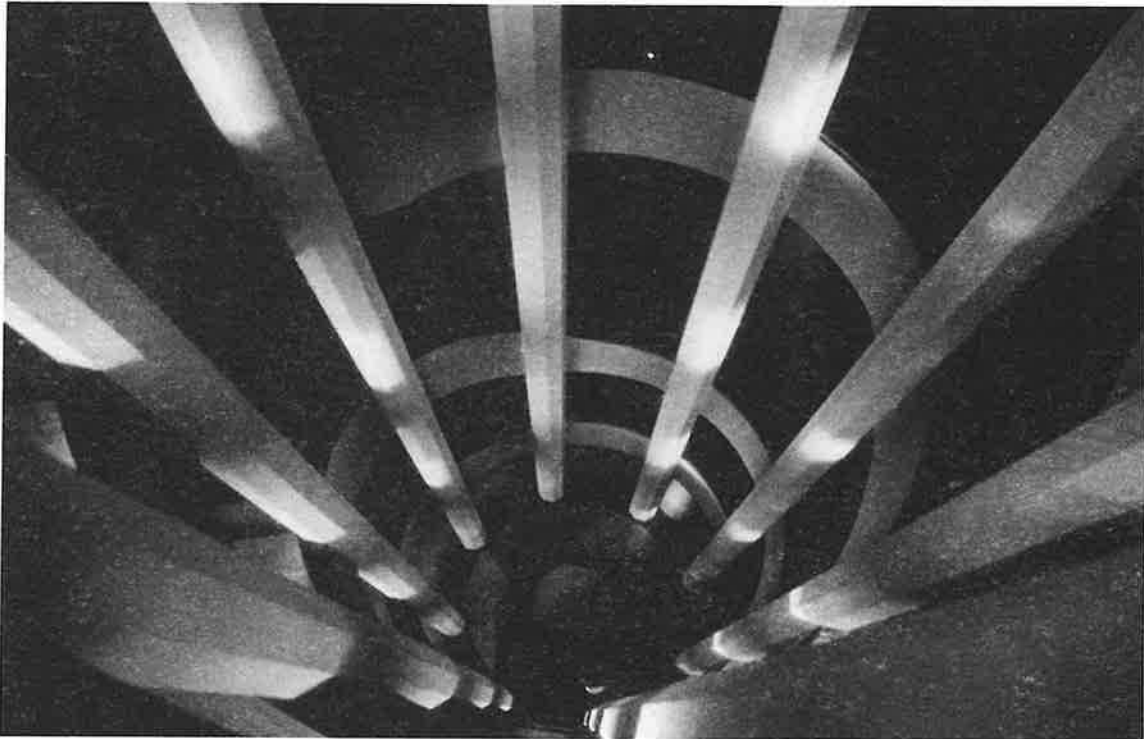


fig.2. Saint-Benoît-du-Lac, interior staircase, showing reinforced concrete structure. Architect: Dom Paul Bellot. Photo (1994): Author

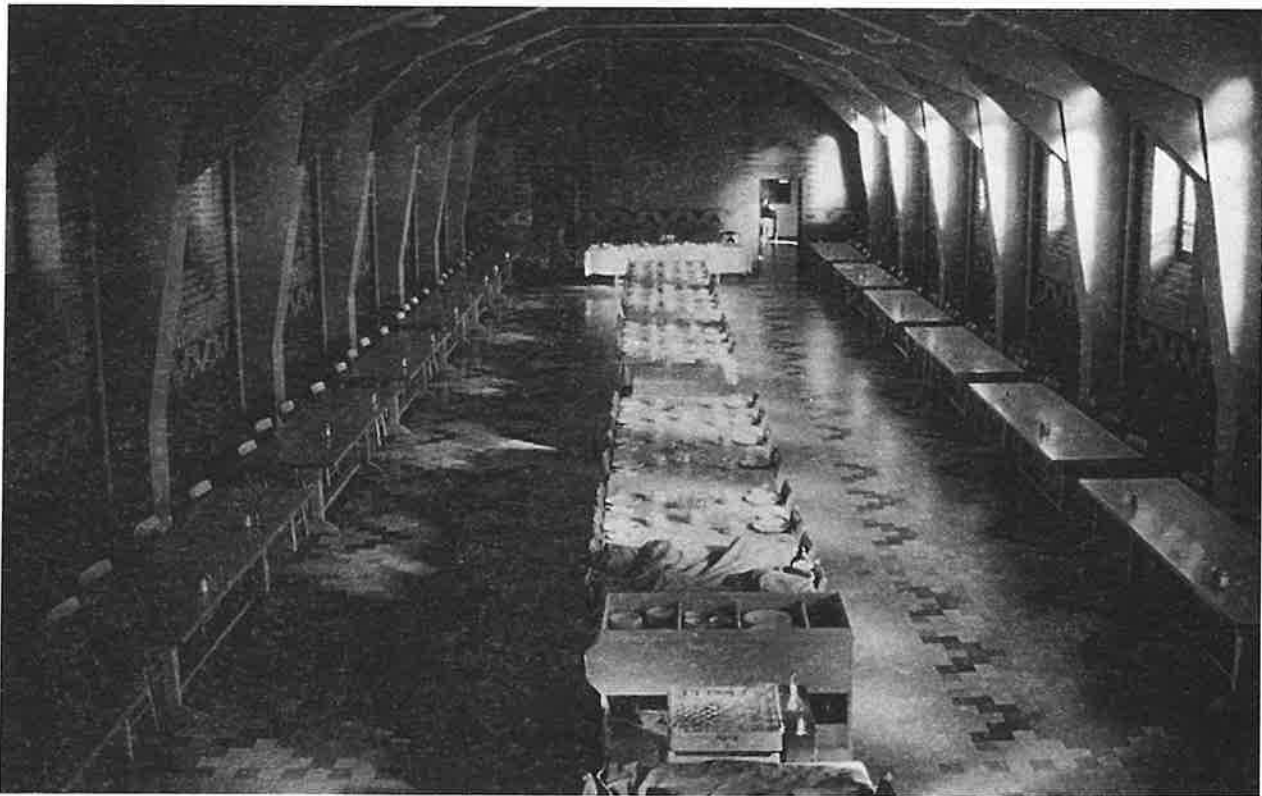


fig.3. Saint-Benoît-du-Lac, refectory, showing reinforced concrete piers, and polychromatic tile and brickwork. Architect: Dom Paul Bellot. Photo (1994): Author



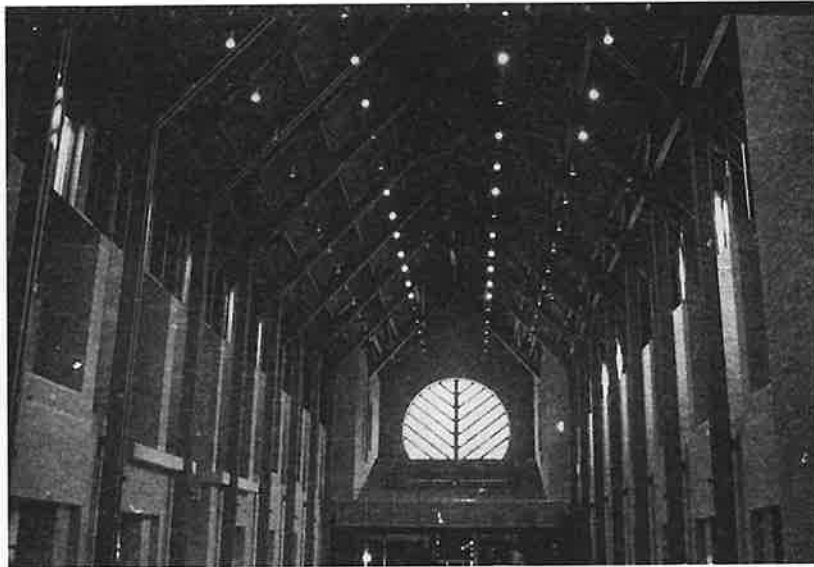


Fig. 4. Saint-Benoît-du-Lac, interior of church, by Dan Hanganu, looking west. Note steel piers and rose window. Photo (1994): Author



Fig. 5. Saint-Benoît-du-Lac, new church from southwest, by Dan Hanganu (note rose window and steel pattern on upper tower), and clock tower and guest wing by Dom Claude-Marie Côté. Photo (1994): Author

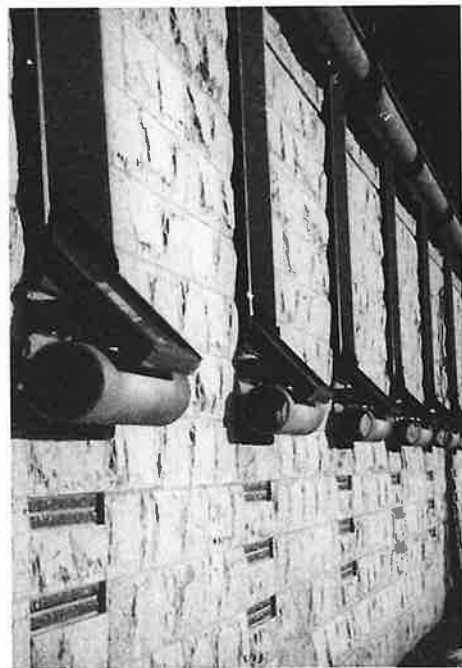


Fig. 6. Saint-Benoît-du-Lac, new church, detail of label-stops on windows of second-storey south exterior gallery. Photo (1994): Author



## Historic Gardens and Parks in the Context of Social Change

Ivanna Stoyanova

*Landscape Engineer, Bulgaria*

The general classification of Bulgaria's listed historic gardens and parks includes:

*House gardens* of the Bulgarian Revival period (1762-1878). These are a rare phenomenon in the world history of gardening. Their emergence in the late 18th century signified the revival of a tradition that had struck deep roots in popular life. They are the purest treasure of our gardening heritage — the product of the sacred human need for a place that one could call home. Thus, the layout and arrangement of these gardens reflect the lifestyles, attitudes and traditional beliefs of each local community.

*Town gardens.* These are the earliest and most popular public green spaces in big Bulgarian towns like Sofia, Plovdiv, Varna and Rouse. They were laid out close to the town centres during the early years of Bulgaria's independence (since 1878) as focal points of community life. As such, they do not exhibit any exceptionally valuable gardening concepts, but are, primarily, vehicles of urban memory. Their layouts are directly determined by their adjacent urban environments and are entirely functional. Much greater skill has been used in their vertical design.

*Neighbourhood gardens and lawns.* These emerged at the beginning of this century as green spaces appurtenant to public or sacred buildings or major junctions. Their existence was closely related to the development of the urban environment, which dictated their compositions. The specificity of their surroundings has produced a great variety of layouts.

*Tree-lined streets, boulevards and squares.* The first of them in Sofia date back to 1880. The Capital's example spread and became a lasting tradition in all major cities. In addition to their immediate historical, functional and aesthetic significance, they serve as links among the green spaces and effect the transition to the town's natural environment.

*Town and country parks.* Their planned development started in the early years of national independence on the basis of traditional public resorts and characteristic natural factors, terrain configurations, existing natural or artificial plantations. Typical examples include the waterfront parks of Varna and Bourgas, the King

Boris Park in Sofia, the parks in Vidin, Rouse and Svishtov on the embankments of the river Danube, the Hills of Plovdiv. Their layout betrays the eclectic style of the period without any salient achievements. Their vertical design features exuberant detail and a wealth of plant varieties.

*Former Royal Parks.* These occupy the grounds of the former Royal Palaces, the first of them dating back to the reign of Prince Alexander Battenberg in the 1890s. King Ferdinand's reign saw the peak of their development designed by West-European experts like Edouard Andr , Henri Martin , Wilhelm Schacht and Anton Kraus. They are located in various parts of the country over a range of climatic and phito-geographic conditions. King Ferdinand's and, after him, King Boris' III interest in botany contributed to the wealth of local and exotic vegetation in the Royal Parks. Special conditions were created in them to accommodate their rich collections of plants covering Bulgaria's great natural variety of habitats from sea level to 2,000 metres above.

On the whole, Bulgaria's historic greenery does not have any great absolute value. It has evolved as the product of a particular historical perspective and bears the signs of a particular historical identity. On the other hand, its relatively short history leaves any 'stratification' out of the question.

Bearing the message of one period or another, Bulgaria's green spaces carry the overriding theme of continuity, of the past-present dialogue, which does not preclude tendencies towards the future. The future, any future indeed, involves the preservation of memory, substance and tradition.

The last decades saw a lot of redevelopment of Bulgaria's green heritage. The gardens of revival period houses were left to fall into decay, while modern tastes and attitudes have virtually sealed their doomed. The dynamic urban development and the ambition to 'make one's mark' in town planning largely destroyed the nature of town gardens, which used to lend a distinct atmosphere to each town. Rehabilitation projects aimed at their modernisation failed to do justice to their historical message and the history of the environment. The introduction of new

garden elements and standard forms and materials resulted in the loss of their distinct identity. Finally, the fashion of developing pedestrian precincts obliterated them altogether in a number of towns.

Similar tendencies have affected town and country parks. In both cases, the main intervention came from the tradition of ornamenting the green spaces with memorial statues and busts, which every new generation treated with its particular partiality or reservations.

The former Royal Parks continued, largely, under the stewardship of the new ruling classes and were virtually inaccessible to conservation experts. Research and monitoring had been long deferred; development interventions went unchecked.

The changes in the layout and composition of historic green spaces, reflecting particular town-planning and development tendencies, are, to a certain extent, reversible. Time, however, has been merciless to their main structural element — living, continually evolving vegetation. It has reached its optimum age or is close to that limit. Maintenance has been only sporadic. Dying vegetation has been destroyed without being renewed. Trees become scarce, and the absence of perennial plantations makes the sites vulnerable to wanton redevelopment.

This lack of constant care has had a major impact on the former Royal Parks, the most valuable of all historic parks. The schedule of vegetation renewal has been disrupted. This, in turn, has impaired their spatial composition, the balance of colours and varieties. Thirty per cent of the exotic varieties, selected from all four corners of the earth, are lost beyond retrieval.

Conservation experts are at a loss for a way out of the present situation. Solutions become increasingly isolated; co-ordination is lacking and effective control is impossible.

Conservation processes are subject to control, mainly, by the Institute for Monuments of Culture. The effect of the Monuments of Culture Act, however, is reduced to naught in the face of militant ambitions exhibited by powerful regional authorities.

The current period of major social change has come with a legacy of enormous problems related to the parks and gardens heritage. The survival of historic greenery is, indeed, endangered.

The transition is characterised by indiscriminate rejection of everything that has been created so far. Conservation does not feature as an essential element of development policies. Ours is a time of fallen values, and the historic green spaces become the battle-field of unchecked construction and business initiative.

In particular, Bulgaria's green heritage is exposed to the following risks:

- **Urban development** — relating, above all, to changes in the immediate urban environment brought about by massive construction projects, unlawful taking of land, amendments to adjacent communication lines and infrastructure.
- **Socio-economic** — resulting from changes in the overall economy and the economics of heritage itself. On the one hand, heritage is starved of resources, while on the other, it is subjected to ruthless commercialisation. Conflicts arise between the conservation community and the overriding economic interests of certain individuals or administrative structures — all in the name, no doubt, of creating new jobs!
- **Legal, administrative and financial** — while historic green spaces are protected by the law under the category of town-planning heritage, the law is seldom observed. There are no positive incentives, no co-ordination of enforcement, but bureaucratic hurdles abound. On-site inspections are out of the question for lack of funds. Most importantly, there are no funds for a comprehensive conservation process.

The problem of financial shortage impacts on the entire conservation system. Sometimes, however, it is invoked as a mere excuse. The absolute amount of available resources is not always the issue. Rather, the matter is of priorities — of the level of awareness of cultural values and of the need for their preservation. Given a genuine assessment of relative values, a funding policy could be formulated that would ensure the appropriate allocation of even scarce resources.

Beyond any doubt, the survival of Bulgaria's historic green spaces is in danger. The problem has come to a head. Tomorrow may be too late. What should we do today?

Above all, there must be a **sound and clear strategy** — an element of the overall conservation policy —

to preserve the roots of our society and ensure its continuity. A task-force should be formed consisting of a broad range of experts in town-planning, finance and administration under the leadership of conservationists. These must raise the awareness of the competent administrative authorities regarding the significance of protected historic greenery. That green spaces are listed as heritage should become more than a lip-service to their value; it requires appropriate maintenance, management and development measures.

**Sources of funds should** be identified, and the law-makers could be of help in this respect. The historic green spaces themselves, given the right organisation, could generate some of the funds needed for their maintenance.

Emphasis should be laid on **education and training**, the most effective and lasting resource of conservation. At the moment, landscape architecture is taught at a single higher educational establishment in Bulgaria. Conservation of historic green spaces does not feature in the curriculum; post-graduate studies are not on offer either. For all that, education cannot be overestimated; the spread of knowledge about the significance of this specific art form cannot but facilitate the better assessment of conservation problems and foster the right public and professional attitudes.

Activating **the mass media** could also contribute to that. The fact should not be overlooked that there are neither specialist nor popular publications on the subject of green heritage to facilitate the dialogue between the professional community and their public partners.

In conclusion, and all too mindful of the enormous problems that such a proposition raises today, I should like to join Le Corbusier in his dream:

*I believe in this and I dream of it, that city dwellers be given back what has been taken away from them; without trees man is left alone, surrounded by his own mute creations.*

## SUMMARY

The general classification of Bulgaria's listed historic gardens and parks includes:

*House gardens* of the Bulgarian Revival period (1762-1878). These are a rare phenomenon in the world history of gardening.

*Town gardens*. These are the earliest and most popular public

green spaces in big Bulgarian towns, laid out during the early years of Bulgaria's independence (since 1878).

*Neighbourhood gardens and lawns*. These emerged at the beginning of this century as green spaces appurtenant to public or sacred buildings or major junctions. Their existence was closely related to the development of the urban environment, which dictated their compositions. The specificity of their surroundings has produced a great variety of layouts.

*Tree-lined streets, boulevards and squares*. The first of them in Sofia date back to 1880.

*Town and country parks*. Their planned development started in the early years of national independence on the basis of traditional public resorts and characteristic natural factors.

*Former Royal Parks*. These occupy the grounds of the former Royal Palaces, the first of them dating back to the 1890s designed by West-European experts like Edward Petzhold, Edouard André, Henri Martiné, Wilhelm Schacht and Anton Kraus.

On the whole, Bulgaria's historic greenery does not have any great absolute value. It has evolved as the product of a particular historical perspective and bears the signs of a particular historical identity.

The last decades saw a lot of redevelopment of Bulgaria's green heritage reflecting particular town-planning and development tendencies. Maintenance was deferred. The vegetation has reached its optimum age or is close to that limit. The schedule of vegetation renewal has been disrupted. Green spaces are losing their structural matter.

The current period of major social change has come with a legacy of enormous problems related to the parks and gardens heritage. In particular, it is exposed to the following risks:

**Urban development** — relating to massive construction projects, unlawful taking of land, amendments to adjacent communication lines and infrastructure.

**Socio-economic** — resulting from changes in the overall economy and the economics of heritage itself. On the one hand, heritage is starved of resources, while on the other, it is subjected to ruthless commercialisation.

**Legal, administrative and financial** — while historic green spaces are protected by the law, the law is seldom observed. On-site inspections are out of the question for lack of funds. Most importantly, there are no funds for a comprehensive conservation process. Sometimes, however, financial shortage is invoked as a mere excuse for what is, actually, a lack of concern.

The survival of Bulgaria's historic green spaces is in danger. There must be a strategy of its conservation at all levels, involving a broad range of experts in town-planning, finance and administration under the leadership of conservationists. Their work must become a part of overall development policies.

**Sources of funds should be identified, and the law-makers** could be of help in this respect. The historic green spaces themselves, given the right organisation, could generate some of the funds needed for their maintenance.

Emphasis should be laid on **education and training**, the most effective and lasting resource of conservation. The spread of knowledge about the significance of this specific art form cannot but facilitate the better assessment of conservation problems and foster the right public and professional attitudes. Activating **the mass media** could also contribute to that.



Fig. 1. The Vrana Park

Fig. 2. A parterre garden (carpet-bedding) in the Euxinograd Park

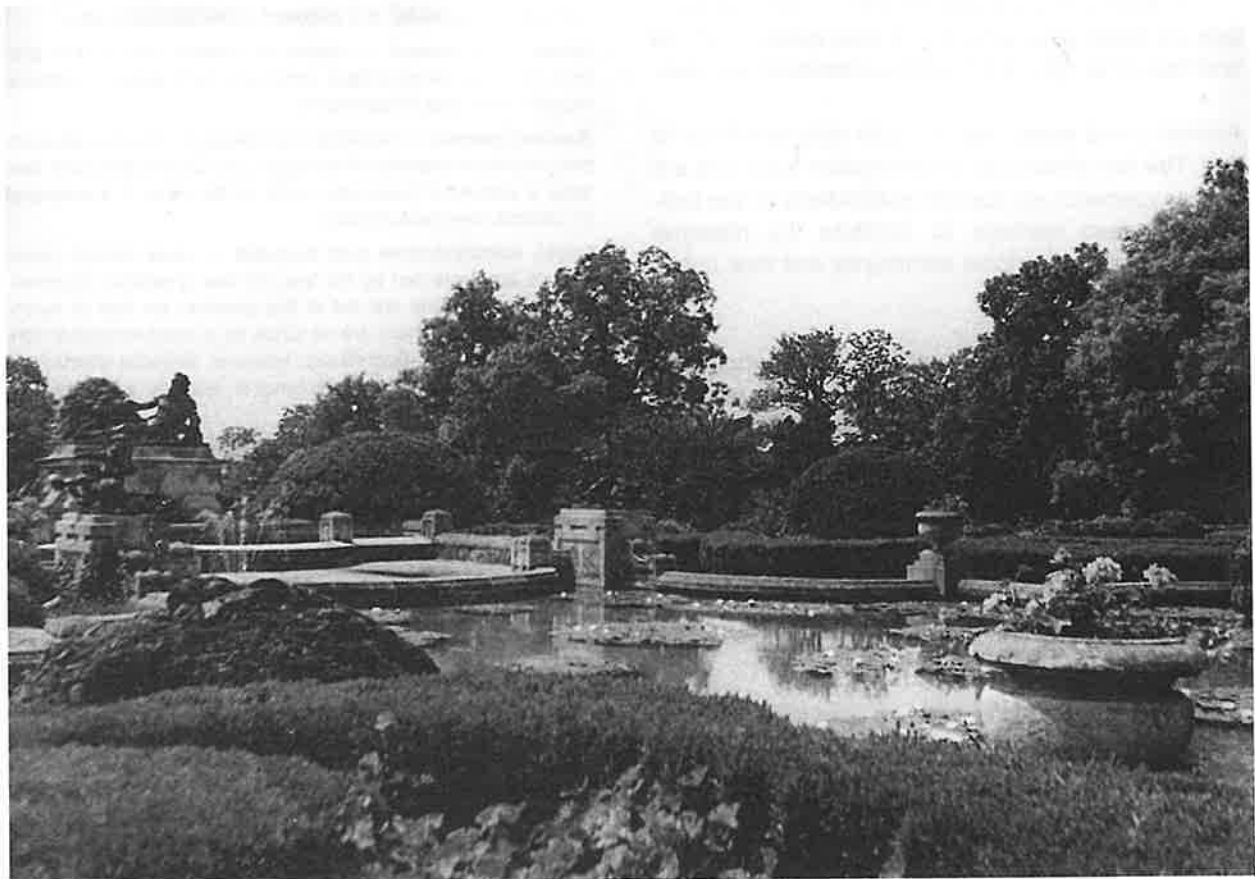




Fig. 3. A fountain in a yard garden in the town of Karlovo



Fig. 4. The yard of the birth house of the clas Ivan Vazov in the town of Sopot

Fig. 5. A Bulgarian Renaissance yard garden in the city of Kazanluk



## Towards an integral documentation of agricultural vernacular architecture

**Dr.ir.E.L. van Olst**

*Director of the Dutch Institute for the documentation and research of historic farms (SHBO), Arnhem, The Netherlands.*

Not only warfare, natural disasters, poverty, decay and disinterest present a threat to historic buildings. Modernization, economic expansion and changing modes of life and work can do quite as much damage. One of the categories of historic buildings that is most threatened by what is generally called 'progress' is that of historic farms and farm buildings, or agricultural vernacular architecture.

In most European countries, agricultural practices have changed drastically since the Second World War. Modern agriculture with its almost total mechanization and unprecedented expansion has rendered the traditional buildings obsolete. The introduction of huge farm machinery, a growing tendency towards monocultures and a general expansion of acreage and number of livestock call for new agricultural buildings. Adaptation to the present-day way of life and to the working conditions of a modern farm is seldom compatible with preservation of the historic building in its basic form. In itself this is nothing new. Farms are functional buildings. Whatever the period of their construction, their form was dictated by the functional needs and workings of the farm, rather than by architectural considerations or fashion. If the latter influences have left any traces at all, it is generally in the facade, the farm-house or the dwelling quarters. A farmstead was and is first and all a food factory.

As a historic building it retains traces of all the different phases it has gone through. Its lay-out and internal arrangements can supply information on the size of the original farmstead, the nature of its produce and the working methods that were employed. Traces of former extensions or adaptations show the history of its occupants and of its agricultural or economical development.

New farming practices require new buildings and facilities. Farms have always been renewed, enlarged and modernized according to needs. The problem which we face now is merely that our recent agricultural and social developments have reached a pace and scale with which the old buildings cannot keep up.

As a result, old farmsteads are either demolished and replaced by modern buildings, or severely modern-

ized and extended in order to house the extensive livestock and bulk crops of the present-day working farm. Buildings that are in any way protected either by law (listed buildings) or by their attractive situation or picturesque exterior stand a slightly better chance: these are frequently restored and converted to other uses. Externally the old building appears to be still there; internally, however, the original fittings and arrangements of the old farm and all the historically valuable information they contained are gone. The old exterior contains a brand-new building, with (in the case of aisled timberframed buildings) only the main constructional elements and some attractive interior features preserved. However lovingly a conversion is carried out, the loss of the original function of the building and all that belonged to it, will mean that valuable information about our rural past will be irretrievably lost.

During the past decade, building historical research and recording and documentation of historic buildings has become widely accepted as an indispensable preliminary for any well-founded restoration. However, in everyday practice this kind of research is still largely restricted to our architectural highlights and listed buildings. Farms and farmbuildings are but seldom included in this category.

The majority of vernacular historic buildings are not listed and are therefore still allowed to be converted or restored without any obligation at all to the owner to have the building investigated and recorded properly. In order to obtain a building permit, even the most superficial measured drawing is still considered sufficient, provided that the plan itself is esthetically acceptable. Still, one forgets that even the best of alterations is bound to destroy a wealth of information concerning the former uses of the building, its functional history and subsequent developments. If the building is not investigated before the builders get in, such traces of historical evidence are destroyed.

Up to this point we have only discussed what happens when a farm or farm building is converted, altered or restored. For doing so, one needs at least some sort of measured drawing, no matter how superficial, as a basis for the new plan or for obtain-



ing a building permit. In case of threatening demolition, however, the changes are even worse. At this moment no research or recording of any kind is obligatory in order to obtain a permit to demolish a farm building, whether listed or not. Of course, for listed buildings the owner has great difficulties in obtaining such a permit. But even then people nearly always manage to get rid of a redundant building, if need be by means of persisting and wilful neglect. However, for most of our historic farm buildings this does not even apply. A non-listed building can be got rid of without such trouble. In either case the building is hardly ever investigated and recorded before its demolition.

In this way thousands of historically valuable specimens of our vernacular architecture have disappeared over the years, without leaving so much as a trace of their former existence or a clue to their importance to our rural past.

This is not a plea for preservation of what cannot be preserved. To the modern farm, the old farm buildings are a veritable Procrustean bed. They simply don't fit, and force may seriously damage either the occupant or the bed. Generally speaking, if the farm is to live and thrive, the historic farmstead which houses it will in the long run not be able to survive. On the other hand, if we remove the working farm to a new and better adapted building and decide to convert the old farmstead to other uses, it ceases to be a farm. The process of conversion will unavoidably mean a loss of those interior elements and fittings that formed part of the working space of the farmstead. In both cases valuable information is lost. In both cases, we are confronted with a development which we will not be able to stop. The plea that is presented here, is therefore a plea for thorough investigation and integral documentation of historic farmsteads that are in any way threatened, either by planned demolition or by conversion and restoration.

This kind of research and documentation should moreover not be restricted (as it all too often still is) to the architectural and structural features of the building. For a proper recording of such basically functional buildings as farms, it is essential that the documentation should also cover the details and fittings that made this particular building into a farm and that distinguish it from any other type of building. Such a documentation would include information on the functional relevance and meaning of the various parts of the building and of the traces that have been left by the subsequent changes in use throughout its history. In other words: what is argued here is a plea for a full

and wide-angled investigation and building historical research of this too frequently neglected category of buildings.

Historic farmsteads have lodged a wide range of different functions such as the dwelling and working of human beings, storage and processing of crops and the sheltering of livestock and farm implements. Changes in their use, size and relative position bear a direct relation to wider agricultural, economic and social developments. Documentation of the mere architectural features of the building without their building-historical information and historical and functional context leaves us eventually with an archive full of empty carcasses stripped of their meaning and historical value. If, however, we define a historic farm as the architectural manifestation of the entire microcosm that made up a working farm throughout its existence, we have to include the relevant functional information in our documentation. A barn is simply a huge shed unless we record and define the function of the different compartments which make up its interior. Then and only then will we be able to retain some of the historical meaning of the building - be it on paper only - where the integral preservation of the object itself is becoming increasingly unlikely.

During the past decades innumerable historic farmsteads have been demolished, modernized beyond recognition or converted to other uses. In all these cases valuable information on our rural past is irretrievably lost. Generally speaking, agricultural vernacular architecture is poorly protected. The increasing mismatch between traditional farm buildings and the requirements of the modern farm makes an effective protection in fact impossible. Only a thorough and integral documentation before restoration (or worse) will be able to insure that future generations will have the means to understand and appreciate their rural cultural heritage. Particularly in those countries that are still on the brink of agricultural modernization, a large-scale documentation of rural vernacular architecture should be carried out as soon as possible. This calls for a number of urgent measures to be taken while there is still something left to record:

**Firstly**, research and recording should be made obligatory in cases of planned demolition, alteration, conversion or restoration of historic farms and farm buildings, whether they are listed or not.

**Secondly**, this documentation should be both standardized, thorough and integral. First of all, the building should be measured, resulting



in a standardized measured drawing to a fixed scale (1:100 or 1:50). This drawing should contain both the ground-floor and second-floor plans with an indication of the original uses of the various rooms, one or more transverse and one longitudinal section, showing the main structural elements. Furthermore, the drawing should contain alle facades with their windows, doors and architectural details. Traces of alterations in walls or timber framing should be recorded as detailed as possible, as well as the different phases in the masonry of walls. Ideally, the drawing should contain all building historical evidence available in the building itself. Traces of former extensions or adaptations provide valuable information on historical building methods, materials and constructions, as well as on the architectural development of the building itself. Special features or structural elements should be drawn in more detail, to a larger scale. Ideally, samples should be taken of the main timber framing elements in order to establish their date, by means of dendrochronological analysis.

Sufficient attention should be paid to the situation and general lay-out of the farm, its constituent parts and its direct environment. Yards, pens, outbuildings, ponds, wells, orchards and (kitchen) gardens form the outdoor counterpart of the main buildings themselves. A section of the measured drawing should be dedicated to this aspect.

Apart from this measured drawing a full documentation should include a number of photographs giving both the overall view and the most important features of the building.

Finally a standardized questionnaire should be filled out to contain all information that cannot be represented in the drawing, such as colors, building materials, information on the (former) occupants or users of the building, size and type of the farm, acreage, size of the family, number of staff etc.

Building historical information can - if properly interpreted - provide evidence of past working methods and of the agricultural and economic development of the farm itself throughout its existence. Architectural features, lay-out, and traces of alterations in the dwelling areas give an indication of the life, work and social status of its subsequent occupants. This wider social and functional interpretation of historic buildings is only feasible when the documentation includes information on the original functions of the various parts of the farmstead as far as these can still be traced. This kind of information is certainly the most vulnerable part of the historical evidence provided by the building itself, as it is already partly gone

as soon as the building ceases to be used. In order to understand complex buildings of such basically functional origins, we cannot afford to omit this vital aspect of an integral documentation.

**Thirdly**, each country should have one central place where the amassed documentation on the vernacular architecture of the various regions can be stored safely, and be filed, compared, made accessible and put at the disposal of scholars, planning officers, restoration architects and all those who are interested in vernacular architecture or their rural past.

In the Netherlands the SHBO (Institute for the documentation and research of historic farms) was established in 1960, with the above-mentioned aim. The institute's experiences (both positive and negative) with 35 years of recording, documentation and research might be of help to other countries that are concerned about the silent and rapid loss of their rural cultural heritage.

#### SUMMARY

Since the Second World War, traditional farms have become one of the most threatened categories of historic buildings. Modern large-scale agricultural practice renders the old buildings obsolete. During the past decades thousands of historic farm buildings have been demolished, modernized beyond recognition or converted to other uses. They have nearly all disappeared without previous investigation or documentation. In all these cases valuable documentation on our rural past was irretrievably lost.

Generally speaking, agricultural vernacular architecture is poorly protected. The increasing mismatch between the size of the traditional farm buildings and the requirements of the modern farm makes effective protection in fact impossible. Only thorough and integral documentation before restoration, conversion or demolition will be able to ensure that future generations will have the means to understand and appreciate their rural cultural heritage.

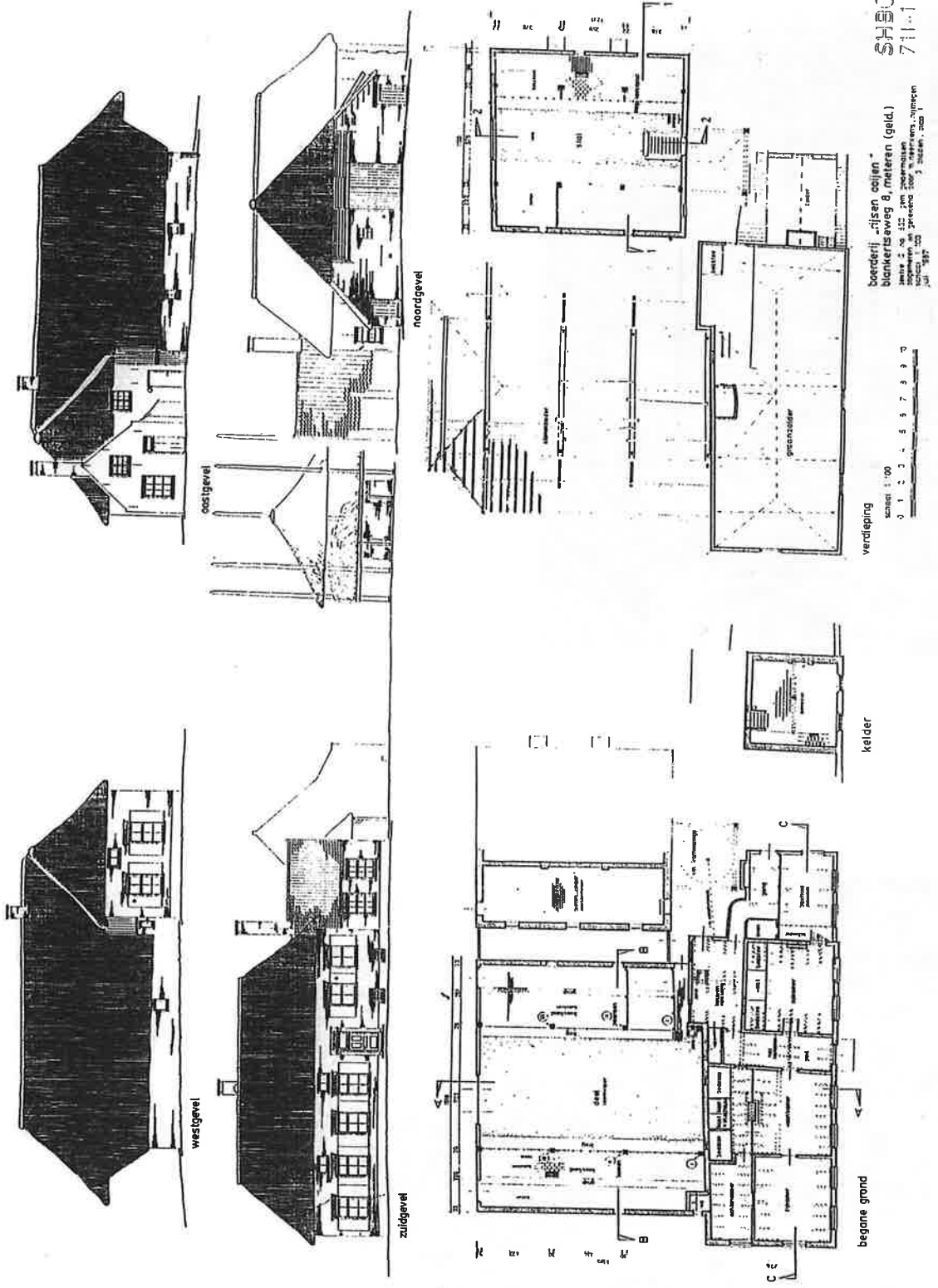
This calls for a number of urgent measures to be taken, while there is still something left to record:

**Firstly**, documentation should be made obligatory in all cases of planned demolition or conversion of historic farm buildings, whether they are listed or not.

**Secondly**, this documentation should be both standardized, thorough and integral and include both the farmstead as a whole and its constituent parts.

**Thirdly**, each country should have one central place where the amassed documentation can be stored safely, be filed, compared, made accessible and put at the disposal of scholars, planning officers, restoration architects and all those who are concerned with vernacular architecture or their rural past.





SHBO  
7111

beenderij "rijzen olijven"  
blankertsweg 8, meters (geld)  
opgeleverd aan Streekl. Arch. Dienst. Nijmegen  
juli 1987

verdieping  
schaal 1:100  
0 1 2 3 4 5 6 7 8 9 m

kelder

begane grond

noordgevel

oostgevel

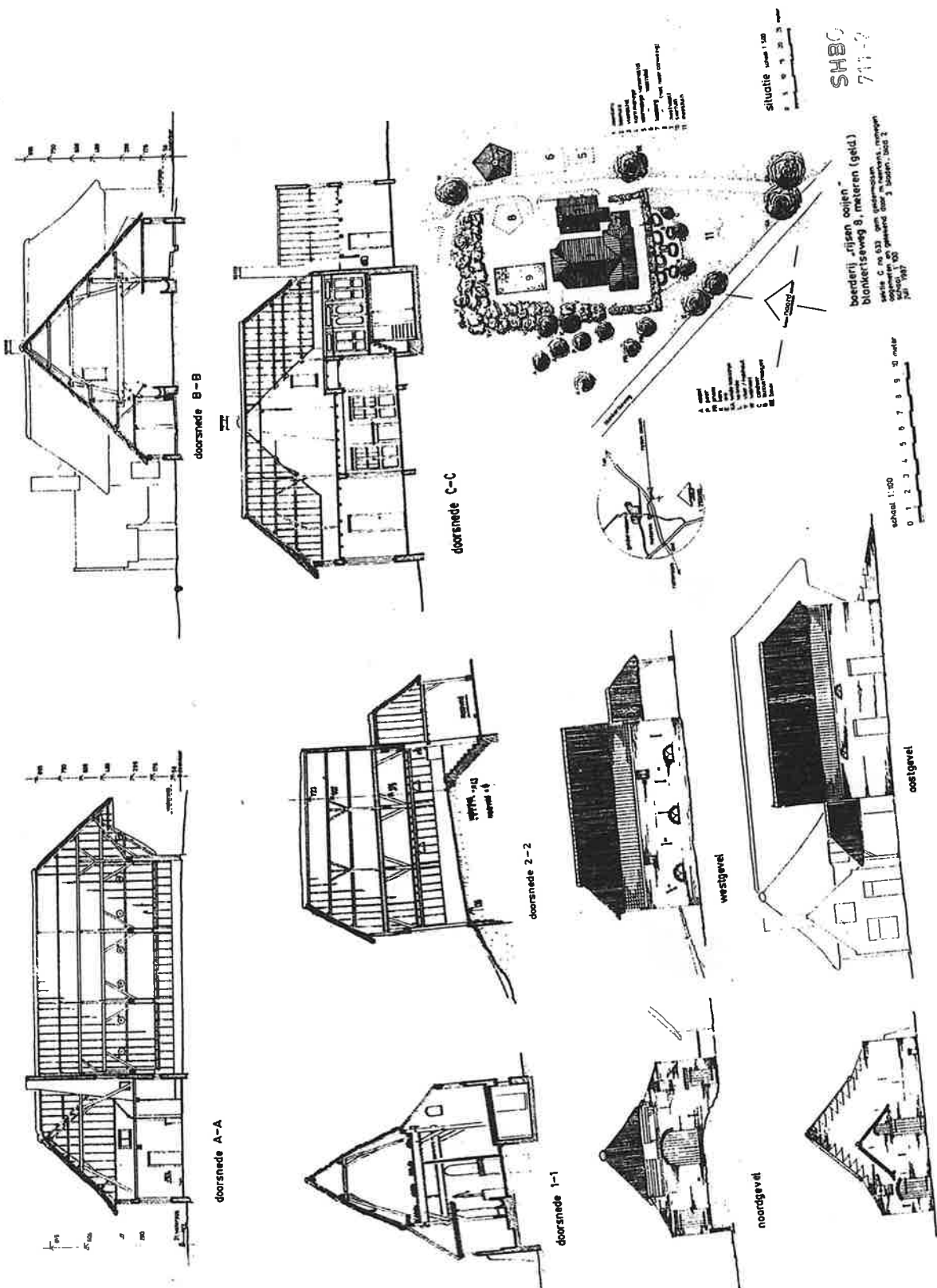
westgevel

zuidgevel

begane grond

verdieping

grensoverloop









**INTERNATIONAL  
COUNCIL ON  
MONUMENTS  
AND SITES**



**CONSEIL  
INTERNATIONAL  
DES MONUMENTS  
ET DES SITES**

