

H@R
2008–2010

HERITAGE AT RISK

**ICOMOS WORLD REPORT 2008–2010
ON MONUMENTS AND SITES IN DANGER**





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

HERITAGE AT RISK

Patrimoine en Péril/Patrimonio en Peligro

ICOMOS WORLD REPORT 2008–2010 ON MONUMENTS AND SITES IN DANGER

ICOMOS rapport mondial 2008–2010 sur des monuments et des sites en péril

ICOMOS informe mundial 2008–2010 sobre monumentos y sitios en peligro

edited by Christoph Machat, Michael Petzet and John Ziesemer



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für Kultur und Medien

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Front and Back Covers: Cambodia, Temple of Preah Vihear (photo: Michael Petzet)
Inside Front Cover: Pakistan, Upper Indus Valley, Buddha under the Tree of Enlightenment, Rock Art at Risk
(photo: Harald Hauptmann)
Inside Back Cover: Georgia, Tower house in Revaz Khojelani (photo: Christoph Machat)

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FOREWORD

The publication of a new volume in the *Heritage at Risk* series is an important event for the international conservation community. This comprehensive attempt to monitor the situation of cultural heritage in all parts of the world, to indicate threats and to register losses constitutes a reminder of how difficult, complex, and sometimes frustrating is the task of those who work to maintain and transmit to future generations the value of all forms of heritage, as testimony of history, artistic achievement or of the complex physical and symbolic interaction between the human being and the natural world.

Heritage at Risk has been for a decade the catalog, the register of the situation of sites around the world, the alarm launched by ICOMOS to all those in charge and all those interested in intervening in support of conservation. Thanks to the perseverance of its editor, Michael Petzet, ICOMOS has been able to play a fundamental role in identifying the most critical situations at heritage sites.

ICOMOS, as Advisory Body of the World Heritage Convention, also takes part in the monitoring process of World Heritage sites, both through the Periodic Reporting and the State of Conservation exercises. Every year, a large number of cases – in some years over 150 – are examined and presented to the World Heritage Committee

for discussion. In the intergovernmental system, this is certainly the most extensive heritage monitoring process underway at the global scale.

While the scope and institutional nature of the two monitoring processes are different, they complement each other in alerting governments, local authorities and the expressions of civil society of the existence or persistence of risks and threats.

It is through this type of assessment and continuous investigation that the credibility of the international system for heritage conservation, established over the past fifty years, can be maintained.

Conservation is a long-term endeavor, made up of a patient effort of identification, protection and maintenance of heritage on the one side, and of the creation of capacities, education of the younger generations and of policy development on the other. This effort needs to be supported by vigilance and monitoring, as a basis for prevention and intervention. The *Heritage at Risk* publication series is a precious support to this effort.

Francesco Bandarin
Assistant Director General for Culture of UNESCO

AVANT-PROPOS

La publication d'un nouveau volume dans la série «Heritage at Risk» (Patrimoine en péril) est un événement important pour la communauté internationale de la conservation du patrimoine. Cette volonté exhaustive de surveiller la situation du patrimoine culturel dans toutes les régions du monde, afin de sonner l'alarme sur les menaces existantes et d'enregistrer les pertes, démontre la tâche difficile, complexe, et parfois frustrante de ceux qui œuvrent à sauvegarder et transmettre aux générations futures les valeurs de toutes les formes de patrimoine, comme témoignages de l'histoire, réalisations artistiques ou encore en tant qu'interaction physique et symbolique complexe entre l'être humain et le monde naturel.

Depuis une décennie, «Heritage at Risk» constitue le catalogue, le registre de l'état des sites à travers le monde, l'alerte que l'ICOMOS lance à tous les responsables et à tous ceux qui souhaitent intervenir pour soutenir la conservation du patrimoine. Grâce à la persévérance de son rédacteur en chef, Michael Petzet, l'ICOMOS a pu jouer un rôle fondamental dans l'identification des situations les plus critiques auxquelles font face certains sites du patrimoine.

L'ICOMOS, en tant qu'organisation consultative pour la Convention du patrimoine mondial, participe également au processus de suivi des sites inscrits au Patrimoine mondial, à la fois à travers des rapports périodiques et des rapports sur l'état de conservation. Chaque année, un grand nombre de cas – parfois plus de 150 – sont

examinés et présentés au Comité du patrimoine mondial pour discussion. Dans le système intergouvernemental, c'est certainement le processus de suivi de l'état de conservation du patrimoine le plus étendu à l'échelle mondiale.

Bien que ces deux processus de suivi soient de nature institutionnelle et de portée différentes, ils se complètent pour alerter les gouvernements, les autorités locales et les acteurs de la société civile de l'existence ou de la persistance des risques et des menaces pesant sur le patrimoine.

C'est grâce à ce type d'étude et d'enquête continue que la crédibilité du système international en faveur de la conservation du patrimoine, mis en place dans les cinquante dernières années, peut être maintenue.

La conservation est une entreprise de longue haleine, constituée d'une part d'un effort patient d'identification, de protection et d'entretien du patrimoine, et de l'autre de la création de compétences, de l'éducation des jeunes générations et de l'élaboration des politiques appropriées. Cet effort doit être soutenu par une vigilance et un suivi, sur lesquels seront fondées la prévention et l'intervention. La série «Heritage at Risk» (Patrimoine en péril) constitue une précieuse contribution à cet effort.

Francesco Bandarin
Sous-Directeur général de l'UNESCO pour la culture

PREÁMBULO

La publicación de un nuevo volumen de la serie “Heritage at Risk” (Patrimonio en Peligro) es un importante evento para la Comunidad Internacional dedicada a la Conservación del Patrimonio. Este exhaustivo intento de monitorizar la situación del patrimonio cultural en todo el mundo, de identificar sus riesgos y documentar sus pérdidas constituye un recordatorio de cuán difícil, compleja, y a veces frustrante, es la tarea de aquellos que trabajan para mantener y transmitir a las generaciones futuras el valor de todas las manifestaciones patrimoniales, como testimonio histórico, artístico o de la compleja interacción física y simbólica entre el ser humano y el mundo natural.

Desde hace una década, “Heritage at Risk” es el catálogo, el registro de la situación de los lugares patrimoniales de todo el mundo, la alarma lanzada por ICOMOS a todos los responsables del patrimonio y a todos los interesados en actuar en favor de su conservación. Gracias a la perseverancia de su editor, Michael Petzet, ICOMOS ha podido desarrollar un papel fundamental en la identificación de las situaciones más críticas a las que se enfrentan los lugares patrimoniales.

ICOMOS, como Organismo Consultivo de la Convención del Patrimonio Mundial, forma parte también del proceso de monitorización de los bienes del Patrimonio Mundial, a través tanto de los Informes Periódicos como de los informes sobre el Estado de Conservación. Cada año, un gran número de casos – en algunos años más de 150 – son examinados y presentados al Comité del

Patrimonio Mundial para su discusión. En el sistema Intergubernamental, este es ciertamente el proceso de monitorización más amplio emprendido a escala global.

Aunque el objetivo y naturaleza institucional de ambos procesos de monitorización son distintos, ambos se complementan en la labor de alertar a los Gobiernos, Autoridades Locales y representantes de la Sociedad Civil sobre la existencia o persistencia de riesgos y amenazas para la conservación del patrimonio.

Es a través de este tipo de evaluaciones y de la investigación continua como puede mantenerse la credibilidad del sistema internacional de conservación del patrimonio establecido a lo largo de los últimos cincuenta años.

La Conservación del Patrimonio es una tarea a largo plazo conformada, por una parte, por el paciente esfuerzo de identificar, proteger y mantener el patrimonio, y, por otra, por la creación de capacidades, la educación de las jóvenes generaciones y el desarrollo de políticas apropiadas. Este esfuerzo debe sustentarse en la vigilancia y la monitorización, en las que se basan la prevención e intervención. La serie “Heritage at Risk” es un inestimable apoyo a dicho esfuerzo.

Francesco Bandarin
Subdirector General de Cultura de la UNESCO

FOREWORD

Each edition of *Heritage at Risk* is a grim but highly necessary reminder that our cultural heritage in every part of the world is always in peril and demands constant vigilance and preparedness. As with all previous issues, this *Heritage at Risk* illustrates catastrophic events and heritage losses in the last two years, but on the positive side, it also provides lessons to be learned and mistakes not to be repeated. The contrast between the widespread destruction of the earthquake in Haiti and the comparatively limited damages of the equally strong one in Chile alerts us to the need for greater disaster preparedness and advance planning for damage mitigation.

Amid the large number of deaths, wars, terrorism, the continuing human suffering and the irreversible loss of heritage over the last two years, and even the slow-motion disasters due to poor maintenance and stewardship, ICOMOS can find a measure of consolation in the vibrant rebirth of ICORP, our International Committee on Risk Preparedness. We will never be rid of threats and catastrophes, but in the future ICOMOS can be better prepared to prevent heritage losses as well as to come to the assistance of our colleagues at times of need.

ICORP, *Heritage at Risk*, our Blue Shield partnership and the ICOMOS Global Heritage Monitoring Network currently being developed in partnership with Brandenburg University of Technology at Cottbus in Germany are interrelated tools in the growing ICOMOS toolkit for heritage disaster preparedness, response and recovery.

This issue of *Heritage at Risk* also marks the transition in its editorial authority from Michael Petzet to the able hands of Christoph Machat. It is sad to see Michael go, but if I know Michael, he will remain on the sidelines, ready to advise and help. *Heritage at Risk* was Michael's creation and a concept that he nurtured from a simple idea to an internationally respected publication. It is but one more element in his rich presidential legacy, and one for which all of ICOMOS must be profoundly thankful.

Gustavo Araoz
President

AVANT-PROPOS

Chaque édition de *Heritage at Risk* (Patrimoine en péril) constitue un sombre, mais hautement nécessaire, rappel de ce que notre patrimoine culturel, dans toutes les régions du monde, est toujours en danger et demande que nous soyons constamment vigilants et prêts à agir. Comme toutes les éditions précédentes, ce volume de *Heritage at Risk* illustre des événements catastrophiques et des pertes du patrimoine au cours des deux dernières années, mais, du côté positif, il indique également des leçons à tirer et des erreurs à ne pas répéter. Le contraste entre la destruction généralisée causée par le tremblement de terre en Haïti et les dommages relativement limités provoqués par celui, tout aussi fort, qui a frappé le Chili nous démontre la nécessité d'une meilleure préparation et d'une planification préalable face aux catastrophes afin d'en atténuer les dégâts.

Au milieu des morts, des guerres, des actes terroristes, des souffrances humaines persistantes et des pertes irréversibles du patrimoine subis les deux dernières années, et même parmi les « catastrophes au ralenti » qui ont lieu en raison du manque d'entretien et de gestion adéquate, l'ICOMOS peut trouver un motif de consolation dans la renaissance dynamique de l'ICORP, notre Comité international sur la prévention des risques. Nous ne serons jamais à l'abri des menaces et des catastrophes, mais à l'avenir l'ICOMOS pourra être mieux préparé afin d'éviter les pertes du

patrimoine, ainsi que pour venir en aide à nos collègues en cas de besoin.

L'ICORP, *Heritage at Risk*, notre partenariat au sein du Bouclier Bleu et le « Réseau mondial de l'ICOMOS pour le suivi du patrimoine » actuellement en cours d'élaboration en partenariat avec l'Université technique de Brandebourg à Cottbus en Allemagne sont des instruments interdépendants dans la boîte à outils de plus en plus fournie à disposition de l'ICOMOS en ce qui concerne la préparation, la réponse et les mesures de rétablissement face aux catastrophes qui affectent le patrimoine.

Cette édition de *Heritage at Risk* marque aussi la transition de l'autorité éditoriale remise par Michael Petzet entre les mains expertes de Christoph Machat. Il est triste de voir Michael passer la main, mais, le connaissant, il restera en coulisse, toujours prêt à nous conseiller et à nous aider. *Heritage at Risk* a été sa création et un concept qu'il a nourri à partir d'une idée simple, devenue une publication de renommée internationale. Ce n'est qu'un élément de plus dans son riche héritage présidentiel, pour lequel tout l'ICOMOS doit être profondément reconnaissant.

Gustavo Araoz
Président

PREÁMBULO

Cada edición de *Heritage at Risk* es un recordatorio sombrío, pero muy necesario, de que nuestro patrimonio cultural en todo el mundo está siempre en peligro y exige preparación y vigilancia constantes. Al igual que sucede con todos los números anteriores, este *Heritage at Risk* ilustra eventos catastróficos y las pérdidas de patrimonio en los últimos dos años. Sin embargo, desde un punto de vista más positivo, también nos proporciona lecciones que aprender y nos permite conocer los errores que no se han de repetir. El contraste entre la vasta destrucción causada por el terremoto en Haití y los daños relativamente limitados de otro con la misma fuerza en Chile, nos advierte sobre los beneficios de una mayor prevención ante los desastres y de la planificación anticipada para mitigar daños.

En medio de la gran cantidad de muertes, de guerras y terrorismo, del persistente sufrimiento humano, de las pérdidas irreversibles del patrimonio durante los últimos dos años, e incluso de los desastres a cámara lenta debidos a la falta de un mantenimiento y manejo adecuados, ICOMOS puede encontrar un cierto consuelo en el renacimiento vibrante de ICORP, nuestro Comité internacional para la prevención de riesgos. Nunca nos libraremos de las amenazas y de las catástrofes, pero en un futuro ICOMOS estará mejor preparado para evitar las pérdidas de patrimonio, así como para acudir en ayuda de nuestros colegas cuando sea necesario.

El ICORP, *Heritage at Risk*, nuestra asociación el Escudo Azul (Blue Shield) y la Red Global de ICOMOS para el Monitoreo del Patrimonio, que actualmente se desarrolla en colaboración con la BTU Cottbus en Alemania, son instrumentos inter-relacionados en el creciente conjunto de herramientas del ICOMOS en el proceso de preparación, respuesta y recuperación del patrimonio bajo el efecto de catástrofes.

Este número de *Heritage at Risk* también marca la transición en su autoridad editorial de Michael Petzet a las hábiles manos de Christoph Machat. Es triste ver a Michael retirarse, pero conociéndolo, podemos estar seguros de que se mantendrá siempre listo para asesorar y ayudar en todo lo necesario. *Heritage at Risk* fue la creación de Michael y un concepto que él nutrió, llevándolo desde una simple idea hasta una publicación de prestigio internacional. Es un elemento más de su rico legado presidencial por el cual todos en ICOMOS le debemos nuestro profundo agradecimiento.

Gustavo Araoz
Presidente

INTRODUCTION

The *ICOMOS World Report 2008–2010 on Monuments and Sites in Danger (Heritage at Risk)* is the latest volume of what is already a whole series of *World Reports*, starting in the year 2000 and followed by the volumes *H@R 2001/2002*, *H@R 2002/2003*, *H@R 2004/2005*, and *H@R 2006/2007*. So far this series has also been complemented by three special editions: *H@R Special 2006 Underwater Cultural Heritage at Risk/Managing Natural and Human Impacts*, *H@R Special 2006 The Soviet Heritage and European Modernism*, and *H@R Special 2007 Natural Disasters and Cultural Heritage*. This publication series, also disseminated via internet, is an important tool for an organisation that since its foundation in 1965 feels bound to the great tradition of preserving monuments and sites: *ICOMOS shall be the international organization concerned with furthering the conservation, protection, rehabilitation and enhancement of monuments, groups of buildings and sites on the international level ...* (article 4 of the ICOMOS Statutes).

The continuation of the successful *Heritage at Risk* series can be regarded in connection with the President's new initiative to establish an ICOMOS Cultural Heritage Global Monitoring Network: *ICOMOS is launching the ICOMOS Cultural Heritage Global Monitoring Network, an important new initiative that relates to our core responsibility to know and understand the threats to the cultural heritage in all regions of the world. The ICOMOS Cultural Heritage Global Monitoring Network is the logical outgrowth of our Heritage@Risk programme whose concept and nurturing into a successful programme is part of the rich legacy of the past decade. The Monitoring Network also looks ahead to the future as a bold step towards establishing a fully-fledged heritage observatory that will eventually track the state of conservation of all cultural heritage throughout the world. The success of this programme will depend on the cooperation of as many National Committees as possible. To participate, each National Committee is asked to gather the information requested in the attached format annually for each World Heritage cultural or mixed site in their country and for cultural sites in its Tentative List and submit it in electronic form to globalmonitoring@icomos.org. As a test run for the first year, we would like to have as many reports as possible ...* (letter of 8 June 2010 by Gustavo Araoz to all ICOMOS National Committee Presidents, see also his foreword on p. 9 f.).

The new *ICOMOS World Report 2008–2010* also implements Resolution 26 of the last General Assembly of ICOMOS in Quebec:

Considering the publication since 2000 by ICOMOS of five World Reports on Monuments and Sites in Danger and three special editions on Underwater Cultural Heritage, Soviet Heritage and European Modernism, and Natural Disasters and Cultural Heritage, with numerous contributions from our National and International Committees as well as ICOMOS members and partners, constituting the Heritage at Risk Series,

Thankfully noting the support of UNESCO and the German Federal Government Commissioner for Cultural Affairs and the Media for this ICOMOS initiative,

Noting the impact of the Heritage at Risk Series and its dissemination in printed or web format, to raise a more global awareness of the state of heritage sites, structures and areas around the world

and on the effectiveness of their protection and conservation to face threats of increasing diversity and intensity,

Considering the decisions of the Executive Committee on the establishment of an ICOMOS "Observatory" (working title) on the protection and conservation of monuments, sites and other types of heritage places as part of the 2005–2008 Triennial Work Plan,

The 16th General Assembly of ICOMOS, meeting in Quebec, Canada, in October 2008 resolves to:

- Request the Heritage at Risk Series to be continued and that actions be taken to enhance its communication and impact so as to support protection and conservation of the cultural heritage world-wide, and to better serve ICOMOS and its Committees to define priorities and strategic goals,*
- Request National and International Committees to reinforce their contribution to the content, production, dissemination and discussion of the World Reports and Special Editions with their members and partners,*
- Request that the Heritage at Risk Series and ICOMOS "Observatory" project be coordinated through the international Secretariat to enhance their consistency and impact.*

In this spirit, the new *ICOMOS World Report 2008–2010* tries to fill a gap in ICOMOS' annual reporting. In many cases, the new report takes up topics from the previous five publications. The *Heritage at Risk* initiative is – quite in accordance with the preface of Mounir Bouchenaki, former Deputy General of UNESCO, for the *World Report 2004/05* – "significant in view of its capacity to expose the dangers facing heritage in various countries of the world and promote practical measures to avert or at least allay them." The types of threats and the patterns in human activity that endanger our heritage (compare *Heritage at Risk 2004/05*, Introduction, pp. 12–15) are very diverse. On the one hand, humankind's built heritage has always been threatened by the consequences of earthquakes, typhoons, hurricanes, floods and fires. Natural disasters have therefore been brought up time and again in *Heritage at Risk*: e. g. the earthquake in Bam on 26 December 2003 whose consequences our colleagues of ICOMOS Iran had to face; and the Tsunami disaster in December 2004 after which ICOMOS Sri Lanka showed exceptional commitment. After the many disasters of the previous years earthquakes and their impacts also remain a central topic in this *Heritage at Risk* edition, with reports from China (pp. 46–48), Italy (pp. 109 f.), Chile (pp. 43–45), Haiti (pp. 74–101), and New Zealand (pp. 127 f.). The lessons learnt from such disasters – risk preparedness, rescue actions, opportunities for reconstruction, etc – were already discussed with colleagues concerned at an international conference of ICOMOS on "Cultural Heritage and Natural Disasters" during the Leipzig conservation fair in October 2006 (see *Heritage at Risk 2007*, Special Edition: *Cultural Heritage and Natural Disasters/Risk Preparedness and the Limits of Prevention*). On the other hand, wars and ethnic confrontations are still leading to tremendous losses. And human-made disasters also include the dramatic climate change (see special focus on global climate change in *Heritage at Risk 2006/07*, pp. 191–227) and the consequences of the world-wide pollution of air, water and land, including the pollution-linked destruction of monuments of

metal and stone that in some cases have deteriorated faster in the last decades than in the previous centuries.

The current threats to our cultural heritage are in many ways incomparable to those of earlier times, now that we live in a world that has been undergoing faster and faster change since the last decades of the 20th century. This rapid development, taking place under the pressures of world population growth and progressive industrialisation, leads to ever-greater consumption of land – destroying not only archaeological evidence under the earth but entire historic cultural landscapes – and to faster and faster cycles of demolition and new construction with their concomitant burden on the environment. Examples for such development pressures are for instance the various dam projects, some of which were already mentioned in previous *Heritage at Risk* editions: in Turkey, where according to the latest news in spite of all protests Hasankeyf will be flooded by the Ilisu Dam and Allianoi by the Yortanlı Dam (see p. 180, compare also H@R 2006/07, pp. 156–159); in Brazil the dam project in Belo Monte on Rio Xingu (see p. 37 f.). Another example for such a development pressure is the project threatening the World Heritage site Upper Middle Rhine Valley (see pp. 62–64).

Faced with social and economic change, historic buildings that are no longer in use become endangered by deterioration or by destruction through neglect. In many countries, however, not only the financial resources are unavailable to guide such developments in the direction of cultural continuity, but sometimes the political will is also missing. This is demonstrated, for instance, if there is no state conservation organisation with appropriate experts, if there are no monument protection laws, or if the extant legal regulations are not put to use. The continuous loss of cultural heritage is pre-programmed if there is not a certain degree of public-sector protection in the interest of the general public. As well, without sufficient protection, many archaeological sites are plundered by illegal excavations, and the illicit traffic of archaeological objects and works of art represents a continuous loss of cultural goods that, from the conservation perspective, should be preserved in their original context. Finally, in the development of an increasingly globalised world dominated by the strongest economic forces, the tendency to make all aspects of life uniform represents an obvious risk factor for cultural heritage. With the new global “lifestyle”, attitudes to historic evidence of the past naturally also change. However, there is hope that in some places this very globalisation is causing a renewed consciousness of the significance of monuments and sites that embody regional and national identity. This trend can also be identified for artistic and craft traditions, out of which our cultural heritage has developed in the course of the centuries. Nevertheless, the mass products of industrial society that are distributed world-wide remain a tremendous threat, because they continue to displace the historic techniques of skilled craftsmen, and thus prevent the possibility of repair with authentic materials and techniques.

With its *Heritage at Risk* initiative, ICOMOS is concerned with monuments and sites in the broadest sense: not only classic categories of monuments, like churches (compare reports on churches in Romania, p. 145 ff. and Ukraine, p. 182 f.), but also different types of immovable and movable cultural properties, the diversity of archaeological sites (see report on risk factors for archaeological heritage, p. 193 f.), historic areas and ensembles, cultural landscapes and various types of historic evidence from prehistory up to the Modern Movement of the 20th century. Innumerable historic urban districts suffer from careless, often totally unplanned renewal processes (compare reports on Vienna, p. 27 ff., Kashgar, p. 48 ff., Budapest, p. 103 ff., St. Petersburg, p. 159 ff., and Istanbul, p. 175 ff.) and from uncontrolled urban sprawl in their environs. Construction

methods using clay, wood and stone are being lost, making room for concrete constructions used all over the world. We are also losing the built evidence of our industrial history; these structures erected with modern techniques and now themselves worthy of preservation pose difficult problems for conservationists when the original use is no longer possible. And even architectural masterpieces of the Modern Movement of the 20th century are threatened with demolition or disfigurement (compare reports on the Marine Nationale in Paris, p. 56, the Beethovenhalle in Bonn, p. 69, the Stockholm Library, p. 173 f., and the White City of Tel Aviv, p. 107 f.). After an initial report on 20th-century heritage in *Heritage at Risk 2002/03* (pp. 177–181), a *Heritage at Risk Special 2006* was published on highly endangered examples of Soviet avant-garde architecture (*The Soviet Heritage and European Modernism*, Berlin 2007). The report at hand on “20th Century Heritage at Risk” (see pp. 148 ff.) gives an account of the present state of conservation of buildings from this period in Russia.

On the whole, the UNESCO Convention for the Protection of the World Cultural and Natural Heritage remains one of the few successful efforts at world cultural politics directed at saving humankind’s cultural heritage, and ICOMOS is proud to be able to work with UNESCO as an advisory body. The monuments and sites, historic districts and cultural landscapes that are entered on UNESCO’s World Heritage List should in fact be numbered among the non-endangered monuments, but here, too, there are not so few cases of substantial danger: for example the scandalous state of conservation of such a famous site as Pompeii (see pp. 110–114). In connection with historic towns on the World Heritage List there has been a whole series of dangerous projects for high-rise buildings at inappropriate locations, for instance the project for a Gazprom tower in St. Petersburg (see p. 164 f.) or the threat to the visual integrity of baroque palaces in Vienna (see pp. 28–29). The objective of the World Heritage Convention is first of all the protection and conservation of monuments, groups of buildings (ensembles) and sites. ICOMOS is not only concerned with the World Cultural Heritage; instead in *furthering the conservation, protection, rehabilitation and enhancement of monuments, groups of buildings and sites* (ICOMOS Statutes, art. 4) it has an abundance of responsibilities together with its partners on national and international levels. Therefore, our *Heritage at Risk* Report, providing information on the endangered cultural heritage worldwide, is not only meant as an appeal to the public; instead, ICOMOS hopes that on the basis of this report and together with its National and International Committees it will be possible to implement an increasing number of pilot projects organised by its experts. But under the present financial and organisational conditions the opportunities to realise projects that should set standards for a professional treatment of special conservation problems in different regions still remain behind our expectations. A special case are the projects of ICOMOS Germany in Afghanistan (see pp. 16–18) implemented in the years 2002–2010 thanks to funds (c. one million euros) provided by the German Foreign Office and thanks to funds (400 000 USD in 2009–2010) provided by UNESCO within the framework of Phase III of the Japan-Fund-In-Trust project ‘Safeguarding the Cultural Landscape and Archaeological Remains of the Bamiyan Valley’ (see the reports in *The Giant Buddhas of Bamiyan. Safeguarding the Remains*, Monuments and Sites, vol. XIX, Berlin 2009).

An essential task of ICOMOS within the framework of the World Heritage Convention of 1972 is our work as advisory body to the World Heritage Committee and to UNESCO on issues concerning the World Cultural Heritage. The mandate and function of the advisory bodies ICOMOS, IUCN and ICCROM result from articles

8(3), 13 (7) and 14 (2) of the World Heritage Convention in connection with paragraphs 30 and 31 of the Operational Guidelines. One of the responsibilities of the advisory bodies is *to monitor the state of conservation of World Heritage properties* (OG § 31). The role of ICOMOS is described in paragraph 35: *The specific role of ICOMOS in relation to the Convention includes: evaluation of properties nominated for inscription on the World Heritage List, monitoring the state of conservation of World Heritage cultural properties, reviewing requests for International Assistance submitted by State Parties, and providing input and support for capacity-building activities* (OG § 35). Just as article 5 of the World Heritage Convention commits the state parties to take care of the protection and conservation not only of the individual World Heritage sites, but of the entire cultural and natural heritage within their territories (compare also the 1972 UNESCO Draft Recommendation Concerning the Protection at National Level of Cultural and Natural Heritage), every National Committee of ICOMOS also has – in accordance with article 4 of the ICOMOS Statutes – a special responsibility for the monuments and sites of its country, of course in cooperation with all institutions concerned with protection and conservation.

Under these circumstances, based on the different experiences in their countries, individual National Committees have developed special initiatives for the monitoring of the state of conservation of World Heritage sites in their countries, and in reports they have pointed at the imminent dangers. For this purpose, ICOMOS Germany has a monitoring group, chaired since 2005 by Dipl.-Ing. Giulio Marano (compare also H@R 2006/07, pp. 62–63), in which ICOMOS colleagues from neighbouring countries are also active: Luxembourg (Alex Langini), Switzerland (Bernhard Furrer), Austria (Wilfried Lipp), and Czech Republic (Josef Stulc). Besides the reporting on the state of conservation of the German World Heritage sites this group currently plays an important advisory role within the framework of the “Promotion of Investments into National UNESCO World Heritage Sites” for the 33 German World Heritage sites, initiated in 2009 by the Federal Ministry of Transport, Building and Urban Development, expanded in 2010. The group’s task is a kind of compatibility check for projects the ministry has been funding with 150 million euros since 2009 and additional 70 million euros since 2010. To these sums corresponding funds from the federal states and the individual municipalities must be added. This very successful investment programme is not a normal urban development promotion programme. Instead, in focussing on a series of measures in conservation/restoration it is in many respects exemplary. In total, about 200 projects are being funded, the details of which cannot be presented here. Probably, in the near future these measures will be discussed at an international conference and published afterwards.

Monitoring programmes based on the ideas of proactive or preventive monitoring are related to our work as advisory body on issues concerning the World Heritage Convention. With its continuous observation such preventive monitoring differs from the Periodic Reporting described in the Operational Guidelines (OG V, 199–210) and from Reactive Monitoring (OG IV.A, 169–176). The obligation of the State Parties to do Periodic Reporting results from article 29 of the WH Convention, together with the Operational Guidelines (OG § 190, 191, and 199–210). Independently of the Periodic Reporting the World Heritage Centre is to be informed as part of Reactive Monitoring about exceptional circumstances or work *which may have an effect on the state of conservation of the property*: According to the Operational Guidelines *Reactive Monitoring is the reporting by the Secretariat, other sectors of UNESCO and the Advisory Bodies to the Committee on the state of conserva-*

tion of specific World Heritage properties that are under threat (OG § 169). Reactive Monitoring can only be applied in particularly serious cases. However, with the state of conservation of every World Heritage site bigger or smaller problems and threats may occur which are either not sufficiently taken care of or not recognised early enough by the State Parties or by the authorities for protection and conservation of monuments and sites. All in all, these are an abundance of sometimes very acute threats to the historic fabric. And normally these problems are not mentioned in the process of Periodic Reporting, nor can they be solved in time within Reactive Monitoring. Especially at extensive sites authentic values defining World Heritage can be affected by an immense number of plans and projects. Therefore, in this wide area of conservation problems a continuous proactive observation should take place, i. e. preventive monitoring, which takes into consideration the more general conservation concerns and the special criteria. As far as the World Cultural Heritage is concerned, this task can only be tackled by the advisory body ICOMOS. The corresponding mandate can be deduced from the above-mentioned articles of the World Heritage Convention, together with the mandate to be found in the Operational Guidelines “to monitor the state of conservation of World Heritage properties” (OG § 31).

It is very much to be hoped that all National Committees of ICOMOS, in special cases supported by the International Scientific Committees, will attend to the task of Preventive Monitoring in the future. The National Committees can get at the necessary information on the state of conservation of World Heritage sites in their country and report on all current threats and problems. Such reports should be sent to the International Secretariat of ICOMOS so that our headquarters in Paris can decide how to inform the World Heritage Centre. Then in particularly serious cases the procedure mentioned above as Reactive Monitoring can be the result. In any case, involving the ICOMOS National Committees as early as possible with the task of Preventive Monitoring will make it possible in many cases to avoid threats and conflicts with other interests through appropriate counselling. And as several examples in the *Heritage at Risk Reports* show also public discussions initiated by ICOMOS can at least result in acceptable compromises.

Even if the publication at hand, together with the previous volumes of *Heritage at Risk*, may be able to give a certain overview of the dangers, problems and trends regarding the protection of monuments in the 21st century in the different regions of the world, we are quite aware of the gaps in our work and of the limits to what we can do. In the often desperate battle against the ongoing destruction of our cultural heritage ICOMOS and its National and International Committees will continue to try to preserve monuments and sites in their authenticity and integrity, – a policy of conservation for which different nations and regions may set different emphases in accordance with cultural diversity. Therefore, in the years to come the *Heritage at Risk* initiative will not only need an improved financial base. It will also be necessary to involve all ICOMOS committees through annual reports on the dangers and trends in conservation in their regions. For a continuation of this publication series, which so far has only been made possible thanks to the initiative of a few National Committees (for instance, several times in the past we were actively supported by Australia ICOMOS for the editorial work), we actually need a press and information office based at our International Secretariat. This office should consist of one or two colleagues in charge of compiling and editing news for the *Heritage at Risk* initiative, i. e. where necessary putting statements of ICOMOS International on current risks on the ICOMOS website as fast as possible and collecting information for the annual reports. In any

case, we urgently need financial and organisational perspectives for the *Heritage at Risk* initiative that, beyond preventive monitoring within the framework of the World Heritage Convention, can be included in the above-mentioned new initiative of President Gustavo Araoz for a Global Monitoring Network: ICOMOS with its 9 000 members as a sort of general “monument watch” observing the state of conservation worldwide.

For the first time, the new *Heritage at Risk 2008–2010* (also available at www.international.icomos.org/risk) has a comprehensive index of sites that enables the reader to look up all cases discussed in the H@R publications between 2000 and 2010. Like the previous volumes the new report includes not only contributions from national and international committees, but also several reports by individual experts and uses quotations from different expertises, statements, articles and press releases. Thanking all

colleagues who contributed to this publication and made their pictures available to us, it is also noted, in line with ICOMOS policy, that the texts and information provided for this publication reflect the independent view of each committee and the different authors. Our special thanks goes to the Hendrik Bäßler Verlag in Berlin. At the secretariat of ICOMOS Germany in Munich we would like to thank John Zieseemer, who was in charge of the editorial work and the English translations, and Ioana Cisek for her untiring help. Finally, we wish to extend our thanks to the German Federal Commissioner for Cultural Affairs and the Media who helped again to provide the necessary financial and organisational framework of this publication.

Christoph Machat

Michael Petzet

NATIONAL REPORTS



AFGHANISTAN

Safeguarding the Buddhas of Bamiyan

ICOMOS has already reported several times on heritage at risk in Afghanistan, especially on the state of conservation of the giant Buddhas of Bamiyan and the efforts to safeguard their remains (see *Heritage at Risk 2000*, pp. 28–42, *Heritage at Risk 2001/02*, pp. 24–26, *Heritage at Risk 2002/03*, pp. 16–20, and *Heritage at Risk 2004/05*, pp. 26–31). In this short report on our activities in 2008–2010 we also wish to refer to the comprehensive report on our activities from 2002–2009 and the results achieved in cooperation with RWTH Aachen and TU Munich that can be found in the publication: Michael Petzet (ed.) *The Giant Buddhas of Bamiyan, Safeguarding the Remains* (Monuments and Sites XIX, Munich 2009), with words of greeting by His Excellency Dr. S. Makhdom Raheem, Minister of Information and Culture, and Habiba Sarabi, Governor of Bamiyan.

Since the first ICOMOS missions to Afghanistan in 2002 (where, among other things, we dealt with the Babur Garden project in cooperation with the Aga Khan Trust for Culture) the German Foreign Office has provided ICOMOS Germany with funds of about one million euros for the documentation and securing of monuments and sites of the Bamiyan Valley. Since 2004 when the back walls were secured against rock fall by means of wire nets approximately

The feet of the Western Buddha, seen from above
(photo: B. Praxenthaler, 2009)

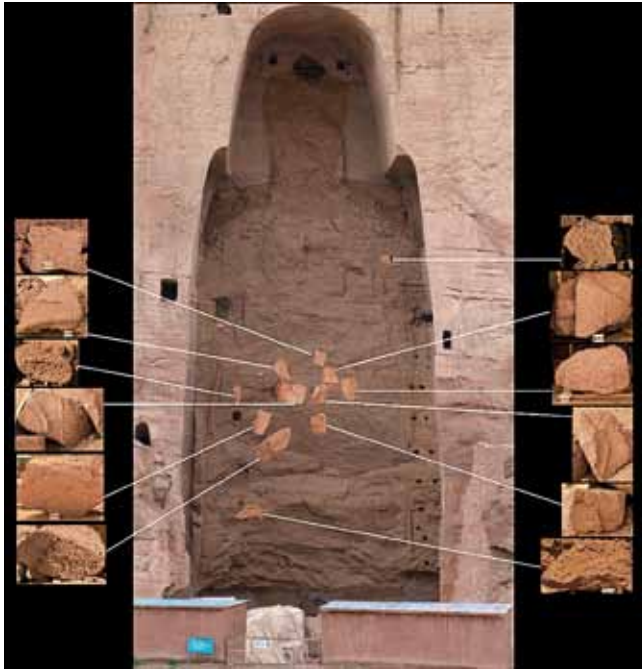


2000 cubic metres of fragments have been recovered; not only sand and hopelessly deteriorated stone fragments, as was assumed immediately after the disaster, but identifiable small and large fragments weighing up to 60 tons. In the meantime, most of the fragments are documented and stored in shelters to protect them against weathering. The giant feet of the 55-metre Great Buddha (Western Buddha) are once again visible, and the blocked caves in the backward part of both niches are again accessible. The back wall of the completely scaffolded niche of the 38-metre Small Buddha (Eastern Buddha) with original remains in situ is stabilised. This niche and the associated galleries will even be presented to the public soon as a small site museum together with an exhibition of fragments in the partly reconstructed lower caves. Besides, thousands of plaster fragments from the surfaces of both statues were recovered and from the scientific investigation of these and other remains a wealth of scientific insights was gained, helping to date the statues to the period between the mid-6th to the early 7th centuries AD.

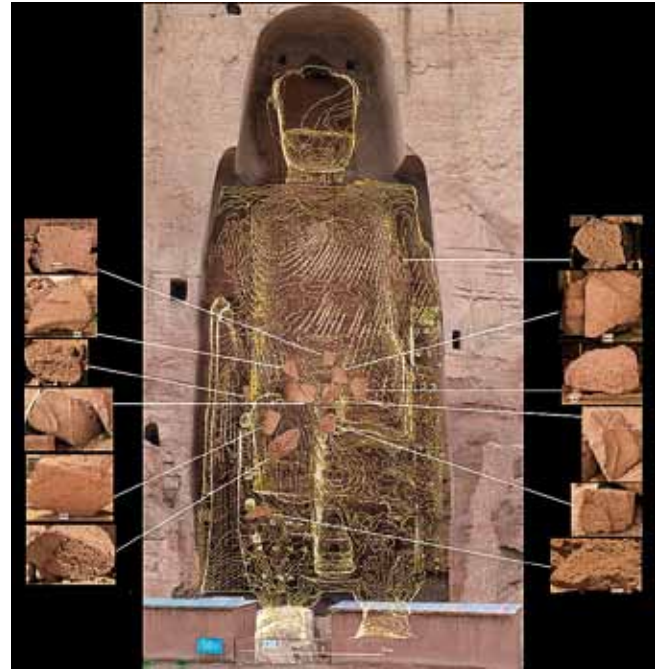
In the year 2008, the ICOMOS activities in Bamiyan could not start before mid-August. Under these circumstances, it was not yet possible to complete the upper part of the scaffold, generously made available by the Messerschmitt Foundation, in the Small Buddha niche. Nonetheless, the scaffold proved its worth for the work of restorer Bert Praxenthaler to safeguard the remaining plaster fragments of the Small Buddha. The team of local workmen was primarily employed to salvage stone fragments from the area of the Western Buddha. A decisive progress was made by reconstructing the partition walls of the rearward caves, completely destroyed by

Removal of rock fragments near the uncovered feet of the Western Buddha
(photo: B. Praxenthaler)





Anastylis of the Western Buddha, first considerations (B. Praxenthaler)



the explosions in 2001. Also for structural reasons this work was a necessary precondition for stabilising the back wall with its remains of the Buddha statue.

In 2009–2010, ICOMOS could continue the work thanks to a contract of June 2009 of 400,000 USD within the framework of Phase III of the Japan Fund-in-Trust project „Safeguarding the Cultural Landscape and Archaeological remains of the Bamiyan Valley”, including six tasks. *The stabilisation and conservation measures on the back wall of the Eastern Buddha niche* (task 1) were completed at the end of July 2010. The bad condition of the upper area, the state of which only became clear after the scaffold had been fully erected, led (after consultation with Prof Edwin Fecker and Prof Claudio Margottini) to a triplication of anchors and drillings compared to the original plans. At the start of the mission in April 2010 the scaffold, which for security reasons had been partly dismantled in October and November 2009, was completely reassembled and enlarged by additional temporary scaffolds. A working group, including restorer Bert Praxenthaler and Afghan stonemason Mujtabah Mirzai, backfilled small cracks, grouted gaps, placed needles and drilled anchor holes. Depending on the size of the cracks either Ledan or different mortars were used. All loose and unstable areas of the back wall were connected among each other and with the back wall. 44 anchors were driven into the rock with a total length of c. 200 m and 15.5 t of special mortar were injected into gaps and cracks. The drillings served especially to fill the great tectonic fissure 4 m behind the niche's back wall, open from below and visible in the ceilings of the rearward caves. The fragments of the head still in situ were highly unstable: Continuing to remove the loose rubble would have meant digging deeper and deeper into the remains and eventually losing most of them. For that reason, we decided to stabilise the outside sections by means of Ledan injections and afterwards backfilling them also with Ledan through drillings. Consequently, this very sensitive area could also be stabilised. *The safety and stabilisation measures for the path leading up and down the Eastern Buddha niche* (task 2) via stairs and corridors were largely completed, including the very difficult safeguarding of the

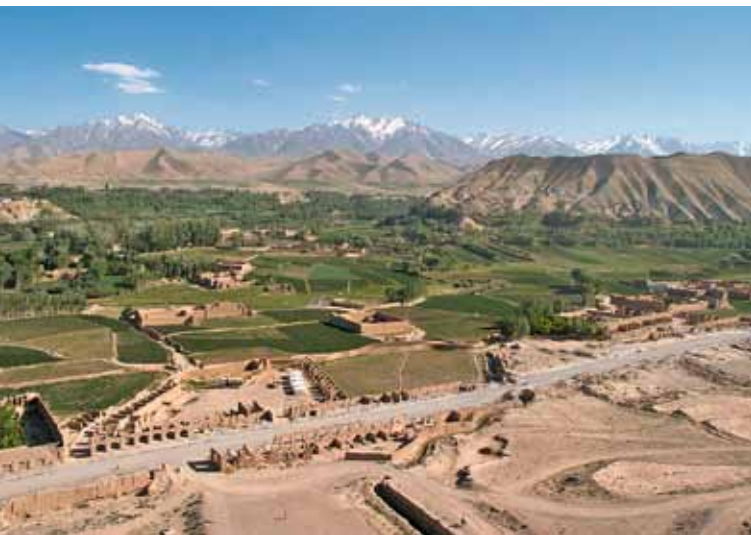
upper crossing. Not yet completed is the safeguarding of the visitor passage on the ground floor in front of the caves behind the feet of the statue. *The Conservation and documentation of rock fragments* (task 3) will continue to be an important responsibility. The documentation of the salvaged fragments in due consideration of

Niche of the Eastern Buddha with scaffolding (photo: B. Praxenthaler)





Repair of an Islamic mausoleum on the plain in front of the cliff
(photo: M. Mirzai)



View of the cultural landscape of the Bamiyan Valley,
in the foreground the old bazaar (photo: B. Praxenthaler)

the geological and rock-magnetic characteristics has not yet been completed. In the matter of the so far unsolved critical question of stabilising the stone fragments, which are extremely fragile and under the influence of humidity dissolve into sand (even simple lifting is dangerous) a breakthrough could be achieved: The only appropriate procedure for stabilising the fragments appears to be the total impregnation with silica acid ester (KSE) in a vacuum chamber, a newly developed method that has been successfully tested by the team of Prof. Erwin Emmerling. *Semi-permanent shelters for the Western Buddha fragments* (task 4) are now available after the erection of an additional hall for the salvaged fragments. *A permanent crane in the Eastern Buddha niche for maintenance/conservation access* was planned in the form of a very simple and reversible solution. Edmund Melzl, restorer in the ICOMOS team, investigated the state of the *Kakrak Buddha niche* (task 6). Finally in 2010, by request of the local inhabitants two ruinous Islamic mausoleums (Jafa Bieg and Khoschkharid Bieg) on the plain in front of the Western Buddha were restored. All these tasks were part of the step-by-step

strategy defined in the recommendations of the UNESCO/ICOMOS 8th Expert Working Group (Munich, 25/26 March 2010). One further recommendation was “that as soon as the Eastern Buddha niche has been stabilised, work should start for the consolidation of the Western Buddha as a matter of priority.” In any case, before other measures the imminent danger for visitors to the caves caused by stone fall from the not yet treated rear wall of the Western Buddha niche will need to be averted: loose stone material that is of no relevance for the entirely lost original surface on the back wall (only on the right side a fold of the Buddha’s cloak has been preserved) should be removed by climbers abseiling from the top of the cliff.

As in previous meetings the Bamiyan Working Group also discussed long-term solutions for the conservation and presentation of the two Buddha niches and recommended that “consideration be given in particular to the presentation of the remains of the two Buddha statues, including by their possible partial anastylosis”. In the case of the Bamiyan Buddhas an anastylosis in the sense of art. 15 of the Venice Charter (=reassembling the fragments) seems indeed the most obvious solution, because before the destruction in 2001 the statues had only been partly preserved due to losses in previous centuries. Consequently, a complete reconstruction of an “original” state unknown in important details (faces, hands, etc) is not possible. Besides, the remains of the Buddhas as important witnesses to Afghan history will play an important role for future tourism, even in their fragmentary condition. Under these circumstances, the concept of an anastylosis remains an appropriate solution, not least because the alternative of a museum presentation does not seem to make much sense, given the gigantic masses of stone material.

The necessary decisions on further steps to secure and preserve the Giant Buddhas of Bamiyan lie in the hands of the Afghan government. Also in this case ICOMOS is acting as advisory body to UNESCO, can give advice within the framework of the international principles of preservation and evaluate with its experts the technical possibilities as well as make use of its experiences gathered from measures undertaken with funds from the German Foreign Office and UNESCO. The so far successful work of the ICOMOS team has only been possible thanks to the good cooperation with all our partners and friends; with our Japanese colleagues also working in the Bamiyan Valley, the team of Prof. Maeda looking after the remains of wall paintings in the countless caves; thanks to the close cooperation with the colleagues of the Afghan Conservation Department, most of all Abdul Ahad Abassi (Dept. of Historic Monuments), Wasay Feroozi (Preservation of Cultural Heritage) and Mohammad N. Rasuli (Institute of Archaeology), and last but not least thanks to the cooperation with our Afghan architect Ozod Sekandar Seradj and his team, and the many Afghan craftsmen and workers.

At the end of this short report we should not forget that a lot still needs to be done in the Bamiyan Valley, which is on the list of World Heritage in Danger. This was also rightly pointed out by Governor Habiba Sarabi in the above-mentioned preface to our publication, where she named Ghul Ghula City, the Kakrak Buddha site, Shahr-e-Zuhak and Shahr-e-Sarkhoshak etc, not to forget the historic centre of Bamiyan, including the old bazaar that could develop into a meaningful and necessary area of the World Heritage. Without totally removing the ruinous character of this bazaar with its arcades that are reminiscent of antique sites, this area could possibly be revitalised with a museum (avoiding disturbing new buildings) and with workshops for craftsmen working with traditional techniques.

(abridged version of a speech at the International Conference for the Safeguarding of Afghanistan's Cultural Heritage, Serena Hotel, Kabul, 18 October 2010)

Mès Ainak: deux défis, une solution?

Situé à une cinquantaine de kilomètres au Sud de Kaboul dans la province du Logar, Mès Ainak est une des plus grande réserve de minerai de cuivre connue à ce jour. En 2008 une concession d'exploitation a été accordée par le gouvernement afghan afin qu'une

société minière chinoise MCC puisse en entreprendre l'exploitation.

Les investissements réalisés pour ce projet sont énormes (plus de 4 milliards de \$ US) et les profits que peut en espérer l'état afghan leurs sont proportionnels. C'est l'économie afghane tout entière qui devrait bénéficier de cette manne que ce soit directement (royalties, emplois créés) ou indirectement. Cependant de nombreux obstacles restent à lever avant de voir se mettre réellement en marche cet ambitieux projet industriel. De nouvelles routes devront être créées, une ligne de chemin de fer construite, une centrale électrique installée et surtout la sécurité des biens et des personnes garanties.

D'ores et déjà le site a été sécurisé, les terrains déminés et plus de 1600 policiers en protégeant les abords, la réalisation des infrastructures devrait elle prendre un peu plus de temps mais est déjà bien planifiée. Le défi industriel qu'est le projet Mès Ainak est donc en

Vue générale du site de Mès Ainak, sur la droite le camp chinois, sur la gauche la partie centrale du site archéologique (photo: DAFA)



Vue aérienne du monastère de Kafiriāt Tepe (photo: DAFA)





Bouddha en place (photo: DAFA)

Figurine en argile (photo: DAFA)



mesure d'être relevé, mais avant de vraiment entreprendre les travaux d'exploitation de la mine il reste un deuxième défi à relever : c'est celui de l'archéologie.

Le site de Mès Ainak a été signalé à l'attention des archéologues dès 1963, il est fait mention alors de la présence de maçonneries anciennes. Il faut, cependant, attendre les années 70 et les prospections menées par des géologues russes et français pour que soit repéré des traces d'une exploitation ancienne du cuivre et des constructions attestant de l'existence à cet endroit d'une agglomération importante. Pendant la guerre et même jusqu'au début des années 2000 des objets archéologiques provenant de fouilles clandestines réalisées à Mès Ainak furent signalés aux autorités afghanes, certains même purent être saisis en douane. L'examen des pièces saisies montrait que de toute évidence de très importants monastères bouddhiques pouvaient se trouver à cet endroit.

En 2004 une visite des archéologues de l'Institut d'Archéologie Afghan permis de confirmer cette hypothèse, sans pour autant qu'il leur soit possible d'intervenir efficacement pour les faire cesser. Ce n'est qu'avec la signature de l'accord minier entre le gouvernement afghan et la compagnie minière chinoise et la sécurisation du site qu'il fut possible de mener une véritable reconnaissance archéologique des terrains.

A partir d'Avril 2009, une première campagne de fouille fut entreprise à l'intérieur de la zone où se fera l'exploitation minière, sur le site de Gol Hamid, très vite des constructions appartenant à un monastère bouddhique furent dégagées. De nombreuses statues de terre crue, des peintures murales et un abondant matériel archéologique furent dégagés, confirmant l'importance de cette zone.

En 2010, la fouille repris sur le site de Kafiriat tepe, près du village de Baba wali, à 900 mètres au nord de Gol Hamid. La fouille commencée en mai se poursuit actuellement. Un monastère bouddhique de plan sub-rectangulaire a été dégagé, il couvre environ 4000 m². Ses maçonneries sont conservées, par endroit, sur plus de quatre mètres et bien qu'il ait été pillé il a livré une très abondante décoration constituée de statues de terre crues, de peintures murales et de quelques statues en pierre. Une première analyse du mobilier suggère qu'il a été fréquenté du II^{ème} au VII^{ème} siècle de notre ère au moins.

A la suite de ces travaux il a été réalisé, à la demande de la Banque mondiale, une évaluation archéologique de l'ensemble du site de Mès Ainak afin de confronter les résultats obtenus avec les projets d'exploitation élaborés par la compagnie MCC.

A l'issue de cette étude 19 zones archéologiques ont été identifiées, couvrant une superficie supérieure à 400 000 m², avec par endroit des dépôts archéologiques observables sur une épaisseur de 15 m. Les zones les plus importantes et les plus denses, archéologiquement parlant, correspondent aux secteurs qui seront complètement terrassés lors de l'exploitation de la mine. Il faut donc envisager de trouver une solution archéologique acceptable pour ce site exceptionnel.

D'ores et déjà il a été établi que certaines zones archéologiques seront peu ou pas touchées par le projet minier, on peut envisager qu'elles soient protégées par des enceintes grillagées permettant en outre de visualiser clairement leur localisation.

Les zones archéologiques situées à l'emplacement des zones exploitées par la compagnie minières seront fouillées en totalité sur une période de temps de trois ans. L'essentiel des vestiges archéologiques seront démontés et une présentation en sera faite sur un grand espace d'une superficie de 10 ha où seront construits, en outre, des bâtiments de stockage pour le matériel archéologique et un musée. L'ampleur du terrain devrait permettre de reproduire à l'échelle le monastère de Kafiriat Tepe. D'ores et déjà des tech-

niques de représentation en trois dimensions des principaux monuments ont été testées. Elles permettront d'avoir une documentation très précise et des images très fidèles des objets trouvés en cour de fouilles, mais aussi des architectures dégagées ainsi que de la topographie primitive du site.

Prévues pour débuter dans les tout prochains les opérations de fouille devraient être menées, au moins dans un premier temps, par des équipes afghanes assistées de spécialistes et de techniciens venus d'autres pays, d'ores et déjà une participation chinoise est envisagée. A terme cette opération devrait être entièrement afghane le chantier de Mès Ainak pouvant être un formidable terrain d'entraînement pour les jeunes archéologues afghans.

Au-delà de la fouille et de la levée de l'hypothèque archéologique sur les terrains qui devraient être exploités par la compagnie minière, se pose la question de l'exploitation scientifiques des données recueillies et de la conservation du matériel archéologique, et en particulier des nombreuses statues de terre crues qui ont été dégagées et dont on peut penser que le nombre ne cessera d'augmenter avec le développement de la fouille.

Pour faire face au premier de ces problèmes, il a été suggéré la constitution d'un comité scientifique dirigé par le Ministère de la Culture Afghan: il aura pour tâche de veiller à la bonne conduite des fouilles, à l'exploitation et à la publication de ses résultats.

La bonne conservation du matériel archéologique sera garantie par la mise en place dès le début de l'opération d'une équipe de restaurateurs afghans assistés par des spécialistes étrangers qui dès leur découverte prendront en charge les objets les plus fragiles et mettront en œuvre les traitements nécessaires depuis le terrain jusqu'au transfert définitif de ces pièces dans un musée où des dépôts spécialement prévus pour cet usage.

Le projet qui se met en place à Mès Ainak est nouveau pour l'Afghanistan. Il l'est de manière générale pour ce qui est de l'archéologie de sauvetage par son ampleur, par le nombre des partenaires qui y sont impliqués et par les incidences considérables qu'il pourrait avoir pour l'Afghanistan. L'avenir nous dira ce qu'il en est.

Philippe Marquis
DAFA

See also the following article on this topic in *Science Magazine*:

A decade after the Taliban destroyed the famous Bamiyan Buddhas – two massive statues that have stood sentry in an Afghan valley for 1500 years – archaeologists are warning that Afghan antiquities are again at risk. This time the threat comes from a venture blessed by the Western-backed Afghan government. A Chinese company intends to blow up an ancient Buddhist monastery south of Kabul to make way for a massive copper mine. The plan has sparked outrage among Afghan and French archaeologists, who have recently uncovered more than 100 statues within a large religious complex that includes seven stupas, or tombs built to house the relics of saints.

In their first public talk on the finds at a recent meeting here, excavation leaders called for an international meeting to galvanize support for the site. And French officials intended to raise concerns about the impending demolition at a meeting of foreign ministers

Statues de terre crues dégagées (photos: M. Jansen)

Constructions du monastère bouddhique (photos: M. Jansen)



from around the world in Kabul last week. The controversy pits Afghanistan's desperate need for revenue against its ancient heritage as an Asian crossroads. "This will have to be decided by [Afghan President Hamid] Karzai," says Philippe Marquis, head of the French archaeological mission to Afghanistan.

Marquis says plans to dynamite the monastery in April were postponed but have not been cancelled. The United States and its allies are pushing for increased foreign investment in Afghanistan, and a 14 June report issued by the U. S. Defense Department estimated that \$1 trillion of minerals such as copper, iron, cobalt, and lithium lie under eastern Afghanistan alone. Some geologists think Mes Aynak holds the world's second largest deposit of copper, and the \$3 billion contract with Beijing's China Metallurgical Group Corp. to mine it is the most lucrative in Afghanistan's history.

Located in a mountainous region 40 kilometers southeast of the capital, Mes Aynak is a hill topped by a 4500-square-meter monastery. Although the site was spotted by archaeologists in the 1960s, it was never excavated. During the late 1990s, the hill was home to an al-Qaida training camp, according to the 2004 report by the National Commission on Terrorist Attacks Upon the United States. In recent years, looters have damaged much of the monastery complex in the search for antiquities, says Nader Rassouli, director of Afghanistan's National Institute of Archaeology in Kabul, which is also participating in the current excavations.

"The site is huge, and we have amazing remains," he said at the meeting. The monastery flourished from as early as the 2nd century B. C. E. until at least the 6th century C. E., although it may have continued as a settlement until as late as the 9th century C. E., says Marquis. The joint Afghan-French team began salvage work last summer, halting in November due to the severe winter at the 2400-meter altitude. Among the finds are three dozen clay statues, including a reclining Buddha 5 meters long, as well as dozens of

wooden and stone Buddhas. Rassouli estimates that the site covers 100 to 400 hectares, including two areas yet to be excavated. As the archaeologists work, Chinese engineers are busy building a railroad, housing, and a power plant nearby, in preparation for mining, according to Afghan government statements on the project.

Two millennia ago, this region served as a critical conduit in the spread of Buddhism to Central Asia and China, says T. Richard Blurton, an archaeologist and curator at London's British Museum who has excavated in Afghanistan. He says Mes Aynak could provide new data on both the origin and demise of the religion here. Researchers now believe that as late as the 7th century C. E., when Islam arrived in the area, Buddhism was still making inroads as far west as Iran and as far north as Turkmenistan. "It's quite tantalizing to consider how Buddhism coexisted with the new religion," Blurton says. There are also Hindu deities from that late period at Tepe Sardar, a large monastery located in the eastern Afghan city of Ghazni. Further evidence from Mes Aynak could help provide a new picture of religious blending at an important historical juncture, says Blurton.

The ancient monks of Mes Aynak apparently knew they were sitting on a large copper deposit, because there are signs of mining throughout the monastery's long history, says Marquis. Soviet geological surveys in the 1970s rediscovered the mineral deposit, but the outbreak of war in 1979 prevented its development. In May 2008, the state-owned China Metallurgical Group signed a contract to begin extracting copper. (...)

Andrew Lawler

"Copper Mine Threatens Ancient Monastery in Afghanistan",
in: Science Magazine, vol. 329
30 July 2010

ARMENIA

Erebouni Fortress

Erebouni fortress is located south-east of Yerevan city, on the top of a hill called Arin-Berd. In 1950, during archaeological excavations a cuneiform inscription was discovered at Arin Berd which clarified the facts of construction of Erebouni fortress-town. The value of



Erebouni Fortress, portico

the monument increased significantly due to the comment of Urartu expert M. Israyelyan that it was the “birth certificate” for Yerevan city, the first real scientific document.

History

Erebouni was founded by King Argishti I in 782 BC as a strategic military center in the Aza country of the Ararat valley. In the 6th c. BC the Urartu kingdom collapsed, but Erebouni continued its history during the Achaemenid Empire and the early Armenian and Hellenistic periods. This is proved by structures and archaeological artifacts discovered in Erebouni (two millet coins, an Emperor Augustus coin, three silver horn-shaped cups and a vessel).

Description of the fortress and present structural situation

The fortress built on top of a hill was inaccessible from two sides, and the main gate was surrounded by three layers of walls reinforced by counter forts. The walls were 12 m tall and 3.5–4 m wide. The lower layers of the walls were built using irregular stones, and the upper layer was made of raw bricks.

The location of the fortress was not accidental. It was inaccessible, but at the same time connected with other Urartian cities in the Ararat valley: Argishtihinili and, later on, Tejshebaini.

Cuneiform inscriptions found in Erebouni fortress give us short information about construction works carried out under the kings of Urartu, Argishti I, his son Sardur II, and Rusa III.

Erebouni is a magnificent architectural complex that consisted of a palace, structures for religious worship and service quarters. The palace with its Susi temple and open columned courtyard was situated on the north-western part of the hill in the centre of the citadel. Civil structures were built on the northern part of the hill and service rooms for the temple on the southern part. Residential and service quarters around the inner courtyard were built on the northern part of the hill, covering almost the entire slope.

Another very important structure in the south-west of the citadel is a large temple with column hall dedicated to Khaldi, the great god



of Urartian myth. The main hall of the palace is on the right side of the square. During later reconstructions it was transformed into rooms with vessels, where the bottoms of the vessels survived. On both sides of this room there were bedrooms for soldiers and, next to them, residential and other auxiliary structures. The walls of the temple were decorated with frescoes showing images of sacrifice, parades of gods, and other ritual pictures.

A definition of the historic and cultural value of this fortress has to take into account that the fortress continued the traditions of construction of central Urartu and Mesopotamia.

Research and excavations in this area of the fortress were undertaken in 1950–1968, then again in 2004 and 2006, and continue until today. Reconstruction works were carried out in the 1980s on the structures next to the columned courtyard. Excavations and reinforcement works continue, although the monument, especially the palace rooms, the temple to Khaldi, and the walls of certain rooms are considered to be highly endangered.

Technical state of the citadel structures

In some parts foundations do not exist as the walls were built on rocks, but the construction of other parts was carried out using basalt and tuff stones with clay mixture to fill holes in the walls, a method which provided additional reinforcement to the foundation. The lower level of the walls in Erebouni was more than 1 m tall. The foundation walls were built from basalt and tuff stones, on top of which the brick walls with clay mixture were built.



Erebouni Fortress, damaged wall paintings

Ruinous state of the surrounding walls



As the monument has been exposed to the weather for a long period, it is in quite a ruinous state. Some parts of the fortress wall around the monument have collapsed, the wall of the portico (guest hall) has cracked, also damaging the repainted copies of the frescoes. The roof of the Khaldi temple has collapsed, the walls have decayed and cracked, and the repainted frescoes have almost disappeared. The raw brick walls of the structures which were 2.5–3 m tall after the excavations no longer exist and only the stone foundations remain.

As concerns the frescoes recreated on the walls of the palace and adjacent hall nothing but traces of paint remains. The roof of the palace rooms and the wall of the hall have collapsed. The second room of the palace where the brick wall still exists is at risk of collapsing.

On the left side of the fortress, the raw brick walls of the service quarters which have partially survived are now at risk of decaying, and they need to be reinforced and reconstructed.

In the past years an Armenian-French archeological team has continued the excavations on the territory of the citadel. In 2010, the team opened a structure next to the Khaldi temple, possibly a place of worship. During this excavation, in the room adjoining this structure, remains of frescoes were uncovered on the floor, which had probably fallen from the collapsed wall. Professor David Stronach of Berkeley University, California discovered next to the Khaldi temple a niche decorated with frescoes. He moved them to the museum, restored and reinforced them in order to be able to put them back into the niche for display, when needed.

Although an agreement was signed between the French archeological expedition and the management of the Erebouni historic-archaeological museum-preserve that parallel to the excavation work a reinforcement of the excavated parts and a restoration of the damaged sections be carried out, the existence of the historic-archaeological preserve is in danger. The 3 000 year-old citadel needs to be restored, reinforced and protected immediately.

It can be stated with confidence that the monument still hides many secrets and that their discovery and research will give additional value to the history of Erebouni fortress.

Araxya Meshinyan
Archaeologist

Deputy Director of the museum-preserve

AUSTRALIA

Heritage at Risk

Australia is a country of climatic extremes – it is highly prone to wildfires in the southern part of the continent and to flooding in the north. In the past two years it has seen massive bushfires in the state of Victoria, which devastated many rural towns. We have also experienced widespread flooding in Queensland and more recently earthquake damage in Western Australia. In the face of climate change, extreme events such as these are expected to continue to increase in frequency and intensity. The impacts on heritage can be immense, ranging from the devastation of rural and semi-urban heritage features, to museum and archival collections, to the implications for the less tangible heritage associated with memory, community and sense of place.

While the collections and archives sector has developed disaster plans and disaster response protocols and resources, and frequent disaster response training sessions are held for employees of this sector, the same cannot be said for heritage places. In the face of events such as the 2009 bushfires in Victoria and flooding in the north, there is limited concern for safeguarding heritage places in the initial and later response phases. This leads to unnecessary demolition of structures and a lack of documentation prior to the impacts of physical amelioration activities. And even when there is identification and attempts to preserve places of heritage value that have been impacted by a disaster, there is frequently a lack of understanding of the best way to do this. This can result in secondary damage or loss of significant fabric and values without documentation.

In light of these combined problems of increasingly frequent and extreme disasters, and a lack of public knowledge of the importance of safeguarding heritage post-disaster in an appropriate way, Australia ICOMOS is preparing guidelines for managing cultural heritage places affected by disasters. These guidelines are an outgrowth of guidelines prepared by Australia ICOMOS members following the 2003 bushfires in Canberra, Australia's capital. The current guidelines are being finalised by a small working group of Australia ICOMOS members with expertise in disaster response. The current document has been broadened to cover appropriate response to a broad range of events, from hurricanes, to earthquakes, mudslides, floods and fires (urban and rural), and will be applicable to the entire country. Once the guidelines have been completed, they will be distributed as widely as possible; to government departments at all levels engaged in heritage management as well as disaster response, heritage place managers, and – of course – heritage professionals. It is hoped one of the medium-term outcomes of this project will also be seminars in disaster response for heritage places, informed by the guidelines.

The listing and mapping of heritage places throughout Australia varies and there are many places of heritage value that have not been formally assessed or documented. This does not mean that they have no heritage value. We are endorsing that places with potential heritage significance should be assessed by an appropriately qualified heritage practitioner (such as a specialist consultant, architect, structural engineer, curator, custodian, and tradesman), together with a building surveyor when building and structural safety and adequacy are being assessed. Assessments should factor in the principles of the Australia ICOMOS Burra

Charter. Many heritage buildings and structures are ultimately repairable and demolition, in whole or in part, is frequently not necessary. Ideally such a heritage practitioner would be a member of Australia ICOMOS.

Bushfires in Australia

Of all natural hazards, bushfires are the most terrifying and possibly pose the greatest threat to life and property in Australia, and for this reason much attention of governments has gone into risk reduction and prevention strategies.

In Australia bushfires have been recorded prior to European settlement and have continued since, often with extremely devastating consequences for life, property and landscape. The Aborigines carried firesticks and burnt the main travelling routes and areas of bush to flush out prey. Campfires often escaped with sparks and coals causing a conflagration of the surrounding bush. In the 19th century European settlers in the bush were acutely aware of the risk of fire and often located domestic kitchens in detached brick buildings as a strategy to reduce the risk of fire spreading to the main house, in addition to reducing the effect of cooking odours. Many fire-prone areas such as the Blue Mountains (New South Wales); Canberra environs (Australian Capital Territory); the Dandenongs, Macedon Ranges and large tracts of Victoria; the Eyre Peninsula and Adelaide Hills (South Australia) and parts of Western Australia contain significant heritage buildings, many a legacy of the hill stations created in the 19th and early 20th centuries. Cultural heritage places located in fire-prone areas are there as a consequence of history and are clearly at considerable and increasing risk. More recently, however, as cities expand the bush is increasingly being settled. One result is that the border regions between fire-prone, fire-adapted environments and urban settlement continue to expand, with a concomitant increase in risk from bushfire events.

This incipient threat has most recently been manifest in the 'Black Saturday' bushfires, a series of bushfires that ignited or were burning across Victoria on and around Saturday, 7 February 2009 during extreme bushfire-weather conditions. They resulted in Australia's highest ever loss of life from a bushfire, with 173 deaths and 414 injured. Before Black Saturday, the worst fire season in terms of affected area was in 1974–75, when 117 million hectares, or 15.2% of the continent, was burnt. The Ash Wednesday fires (1982–83) in Victoria were the worst natural disaster in Australia up to that time and took more lives and destroyed more property value in scattered semi-rural communities than did Cyclone Tracy in the centre of Darwin in 1974.

While bushfires cannot be prevented, preparation can assist in assuaging the effects, through actions such as the development and rehearsal of preparedness plans and strategies and removal of fuel through controlled burning. However, in terms of our natural heritage, this may also have an unintended effect on forest biota, where regular burning has caused a change in the species character of bushland.

Fire poses one of the most serious threats to cultural heritage and a stringent preparedness regime needs to be implemented to mitigate as much as possible against the consequences. In some instances, one may have to consider loss, as a consequence of fire, as an acceptable risk. While there are standards for building in bushfire-prone areas, recently revised in Victoria, these do not apply to heritage buildings. Nevertheless there are precautions which can be applied without compromising the architectural integrity of



such structures. In addition, some planning schemes have bushfire protection overlays which are of some assistance with regard to vegetation clearing.

Fire is just one of the threats that is addressed in the new Australia ICOMOS guidelines. The guidelines have been prepared for all types of places of cultural heritage significance at all levels and which may contain individual items or collections of cultural heritage significance and/or monetary value. While initial disaster response procedures are necessarily focussed on safety and humanitarian needs, it is also critical that cultural heritage receives the same attention at the earliest possible moment. Cultural heritage is the underlying glue which binds communities together. It provides meaning and belonging, which is so important for disaster recovery, and a sense of the past for the future. While cultural heritage may be overlooked immediately after a disaster, its rehabilitation is critical for the longer-term recovery of affected people and civil society.

References

Australia ICOMOS Draft Guidelines for Cultural Heritage Places Damaged by the January 2003 Bushfires in South East Australia

Australia ICOMOS Guidelines for Managing Cultural Heritage in Disasters Draft 2010

Australia ICOMOS

Destruction from the 'Black Saturday' bushfires in Victoria 2009 (photos: Natica Schmeder)

AUSTRIA

The Difficult Protection of Vienna's Historic Centre

The quarrels about the “Wien-Mitte” project – the construction of a new railway station, office building and shopping centre in close vicinity to the core zone of the World Heritage site “Historic Centre of Vienna” – had shown that the World Heritage title is also an obligation that requires the observation of protection provisions. Initially, high-rises of up to 120 m had been planned. Thanks to the intervention of UNESCO these plans were then reduced to an acceptable size (compare “The Wien-Mitte Project as Threat to the World Heritage Site ‘Historic Centre of Vienna’”, in: *Heritage at Risk 2002/2003*, p. 42 f.). If the City of Vienna intends to consider the World Heritage status in future planning activities, extra care should be taken that a development explicitly welcomed in the past by the town planning authorities – namely to surround the historic centre by a ring of high-rises – is given up. This means that the recommendation of 2002 by the World Heritage Committee “to limit any future large redevelopment activities in the buffer zone” is followed. The then-report by the City of Vienna (Report on the Requests and Recommendations made by the World Heritage Committee regarding the World Heritage Site “Historic Centre of Vienna”, September 2002) combined its reply to UNESCO with general remarks on the objectives of urban development. According to this report the city, faced with the problems of the Wien-Mitte project, developed new guidelines for planning and assessing high-rise buildings for Vienna as early as in April 2002. The city's new concept for building heights designates zones where high-rises are forbidden, for instance protection areas, landscape protection areas, important view axes and also the World Heritage area – however, with the exception of two zones: The area of the former Wien-Mitte project situated in the buffer zone of the World Heritage “Historic Centre of Vienna”, and the zone north of the embankment of the Danube Canal, i. e. at the fringe of the very narrow buffer zone on the southern side of the Danube Canal. High-rises in this area could therefore become a problem, and in future they must be evaluated in their possible impact on the integrity of Historic Vienna. The latest project, apart from the already completed Generali Tower by Hans Hollein and the Uniqua Tower, is the Sofitel by Jean Nouvel.

It is to be hoped that the City of Vienna has learned from the negative experiences with the Wien-Mitte project. However, complaints about the disfigurement and gutting of historic buildings in the World Heritage area continue: In spite of exemplary restorations of individual listed monuments, a view from the steeple of St. Stephen's Cathedral shows that the city's roofscape, so important for the integrity of a historic city, has already been disturbed by more roof superstructures than in the World Heritage cities of Prague and Budapest. From the perspective of building regulations this handling of the roofscape, which often is accompanied by destructions of historic fabric and by large-scale gutting (see also *Heritage at Risk 2004/05*, pp. 41–45 on “Vienna's Roofscape and Roofspace”), is chaotic. It is the result of an amendment to the Vienna Building Code of 1996, which allows several storeys of superstructures and has led to drastic changes in the city's roofspace. So far, the City of Vienna has not done anything against this trend. Within the building code and in accordance with European conservation standards it should limit roof conversions and protect historic roof structures.

In summary, what is missing in the sense of an effective protection of the historic fabric is a revised management plan for the World Heritage site that would follow the recommendations of the World Heritage Commission, if necessary limit future large-scale projects in the core and buffer zones and guarantee a serious assessment of building and enlargement projects, as in the roof structures. If, however, such a management plan is meant to improve the present situation, some deficits in Vienna's monument conservation system need to be corrected first. A fundamental mistake is that the majority of privately owned buildings are not listed. Only buildings owned by the public or the church – this amounts to c. 25% of the buildings in the core zone of the World Heritage area – are protected according to the still valid “ex lege” regulation. In contrast, the listing of privately owned buildings can only be done bit by bit and with long delays. In addition, the Austrian monument protection law, § 1 (3, 4, 5), allows the listing of ensembles. Why does one not make use of this opportunity? Speedily listing the not-yet listed individual monuments by designating entire ensembles would enable the Austrian state to show that it takes its responsibility for the World Heritage seriously. Instead, the plan of the historic centre in the nomination file for inscription on the World Heritage List only showed public and church buildings as monuments. A proper plan of the entire ensemble, however, would have to show all historic buildings.

Although in principle the Protection Zone together with the Old Town Conservation Fund, both newly created in 1972 by the Vienna

Vienna's historic centre (photo: E. J. Schimek, first printed in *Denkmal* [j] no. 6, 10–11/2010, <http://idms.at>)





World Heritage zone Historic Centre (Stadt Wien)

World Heritage Schönbrunn Palace and Gardens with the high-rise project on the so-called Kometgründe, planned since 2004 (Stadt Wien)



Old Town Conservation Act and part of the Vienna building code, may be welcomed as useful additional vehicles for protecting the cultural heritage, this should not be used as an opportunity for state conservation services to withdraw from the Protection Zones and thus also from the World Heritage zone. After all, the municipal MA 19 (Magistratsabteilung 19) only looks after – though in a very committed way – the “townscape”, i. e. the conservation of street facades, not the entire historic fabric.

Michael Petzet

High-rise Projects behind Belvedere Palace and near Schönbrunn Palace Threatening the Visual Integrity

The City of Vienna has tried again and again to implement building projects that would include high-rises which would question the visual integrity of its most important palaces and parks. Especially such baroque palaces are highly sensitive to such disturbances: The ruthless attacks of banal new buildings on the palaces’ visual integrity, on the balanced symmetry of palace and gardens the wide view axes and perspectives designed as a manifestation of ruling the land should at least be thoroughly investigated through reputable and independent expertises. In fact, this would be a matter of course, since it concerns famous highlights of the Austrian cultural heritage.

In combination with the planned “Bahnhof-City” in Arsenalstrasse the project for a new main station on the edge of the core zone of the World Heritage site Historic Centre of Vienna was threatening the visual integrity of palace and park. The devastating project (see visualisation in *Heritage at Risk 2006/07*, p. 33 f.) was modified by a revised master plan of February 2006; however, the changes were not sufficient to ensure a real compatibility with the World Heritage. Of course, the new visual impact study, presented to the World Heritage Committee in Brasilia in 2010, also tried to play down the problems.

In the surroundings of Schönbrunn Palace and Gardens there have also been problematic projects, for instance the high-rise project on the so-called Kometgründe planned since 2004. It is a tower that would stand in one of the view axes of the *Gloriette* and would also be visible from other parts of the park – an intolerably disturbing element. After UNESCO and the World Heritage Committee had taken care of this matter in the context of reactive monitoring, the height of the planned building was reduced to 60m. However, in the zoning map of 2008 the height was increased once again. In the meantime, plans have been developed to erect a combination of 78 metre-high office tower, hotel and shopping centre on the Kometgründe near the underground station of Meidling. Among the results of the new visual impact study for Belvedere and Schönbrunn presented to the World Heritage Committee at its 34th session in Brasilia were the following decisions: The World Heritage Committee “further notes that the Kometgründe project will create an alien element in its urban context, and that the project is located at a point in the cityscape less suited to the construction of high-rise buildings and that this will impact ad-



New planning for the central station with reduced heights (master plan 2010) (Stadt Wien)



Different plans for the high-rise project on the Kometgründe, left: 80 m, right: 40 m (photo: Stadt Wien)



The new buildings at the Fiatgründe are already visible in the historic view axis of the park facade of Schönbrunn Palace (photo: M. Landerer)

versely on the diagonal axis of the Palace and Gardens of Schönbrunn World Heritage property” and “also urges the State Party, in accordance with Paragraph 172 of the *Operational Guidelines*, to inform the World Heritage Centre of details of the various other recently approved and proposed new high-rise developments that could impact adversely on the Outstanding Universal Value of both properties (...)”

A series of reports and updates on the state of conservation of the UNESCO World Heritage in Austria can be found in *Denkma[il]* No. 6, October/November 2010, “Unser Welterbe ausreichend geschützt?” (www.initiative-denkmalschutz.at).

Threats to the World Heritage Site Neusiedler Lake – Plans to Construct Wind Parks

Projects to build two wind farms north-east and east of the UNESCO World Heritage site Neusiedler Lake – Seewinkel (Austria) severely affect the largely unspoiled scenery typical for the lowland plains of the Seewinkel. The beauty of the landscape will be significantly deteriorated due to the construction of about 100 wind power plants, each about 190 m high and at a minimum distance of 5 km (as the crow flies) from the northeast border and 10 km from the northernmost core area of the heritage site. An environmental impact analysis (EIA) was performed without integrating ICOMOS. However, the EIA did not take into account state-of-the-art visibility studies of virtual views from tourist lookout points inside the central areas of the heritage site, looking north-east and east after the erection of the wind parks. ICOMOS has objected to the projects and is going to provide an in-depth study of the effects of the wind farms on the cultural landscape of the region and thus on the heritage site itself.

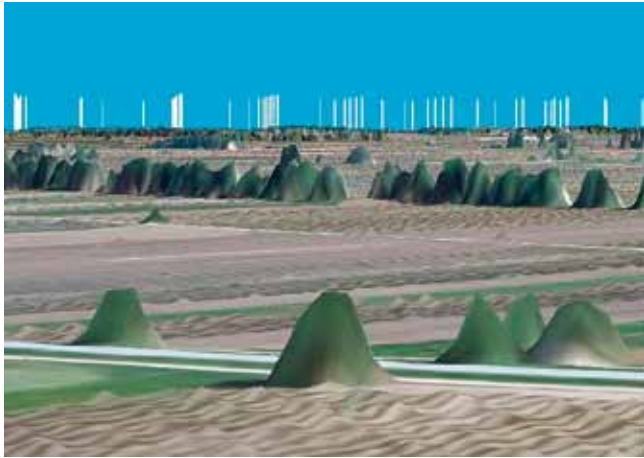
Conflicts of interest peak in the fact that the government of the federal state of Burgenland is pushing forward the ambitious political agenda of achieving the state’s energy self-sufficiency in the forthcoming years. As the operating company is a subsidiary of the Burgenland power supplier BEWAG the interdependencies between politics and economic interests are striking. It is worthwhile to take into consideration that wind energy has to be inducted into the distribution network continuously and that the storage of energy reserves is not possible so far. Additionally, due to regional climate change strong winds blowing constantly over a longer period of time have become rarer and are replaced by frequent heavy storms of short duration and significant periods of calm. The future cost-effectiveness of wind parks in this region is thus disputable.

Needless to say that the initiative of ICOMOS is not intended to oppose activities of sustainable energy production. Nevertheless, we hope to raise awareness to the risk of spoiling the irreplaceable values of natural heritage: In this special case we cannot ignore the fact that the construction of wind parks for sustainable energy production means a disturbance of the sensitive and thus extremely vulnerable scenery of the lowlands of the UNESCO World Heritage site Neusiedler Lake.

Prof. Elmar Csaplovics
on behalf of ICOMOS Austria

Wachau Cultural Landscape

The World Heritage cultural landscape of the Wachau is an important Austrian wine-growing area situated along the Danube between Krems and Melk, and west of Vienna. It spans 33 kilometres, encompasses a territory of nearly 190 km² and consists of 13 communities. Its inscription on the World Heritage List took place in 2000. Due to special cultural and scenic characteristics the area represents one of the highlights of Austrian tourism. Consequently, the area is exposed to several kinds of pressure (economic pressure, pressure of development and change). In particular, there are changes in the



Virtual view from the National Park Information Centre look-out towards north-east (height of towers equal height of rotor hub of appr. 150 m)



The Wachau railway



Luberegg Castle

Hotel project next to Luberegg Castle

fields of wine-growing, tourism, major intervention in infrastructure, etc., as the following current cases exemplify.

Wachau Railway, termination of regular service

Due to changes of property relations and for economic reasons, the Wachau railway was recently abandoned (December 2010). This railway was put into service in 1909 under Franz Ferdinand, heir to the throne and member of the Royal Central Commission for Research and Preservation of Monuments of the Austro-Hungarian Monarchy. The routing was and still is an outstanding example of integrating a transport structure into a cultural landscape. The discontinuation of service will have serious effects on the further conservation of the train path and the region’s infrastructure.

Luberegg Castle hotel project

As the World Heritage site is very attractive for tourists, there is a particular incentive to erect hotels and other kinds of accommodation. Currently, there is a plan to build a hotel in the immediate vicinity of Luberegg Castle, across the river from the Melk Monastery. Luberegg Castle, built in the second half of the 18th century, is a particularly fine example of baroque architecture and one of the most important architectural components of the World Heritage site. The realisation of the hotel project would mean that this part of the cultural landscape would be severely disturbed.

Vineyards, new architecture

Apart from tourism, viticulture is the economic basis of the Wachau region. Following the international trend, wineries of the area are starting to merchandise their products by building architectural ‘eye-catchers’ in the midst of the vineyards. One example is the recently erected production hall of a leading winery, taking up about 1300 m². Such cases need to be evaluated critically and with reservation, especially in respect of potential following examples.

Mobile flood protection storage halls

Due to the fact that the World Heritage site is situated along the Danube, mobile flood protection is a particular challenge. Currently, the concept of mobile flood protection is being implemented in several communities, which includes the construction of storage halls for the mobile flood protection equipment. These depots are, due to their technoid architecture, their size and volume, in conflict with the compartmentalised structures of this cultural landscape. An example is the planned storage hall in the Spitz community, meas-





Wachau, modern architecture in the vineyards

uring 63 x 24 x 6 m and to be built on an orchard situated directly by the Danube riverbank.

These four examples are meant to show the development pressures such large-scale cultural landscapes as the Wachau region are af-



Storage halls for mobile flood protection

ected by. Singular cases may be found within the frame of tolerance; in general, however, these changes go too far.

BELGIUM

Le Patrimoine pavé en Belgique

*Le patrimoine pavé des espaces publics est aujourd'hui l'objet de controverse dans l'Europe entière. Il n'est jusqu'aux célèbres sampietrini recouvrant les rues de Rome depuis le XVIII^e siècle qui ne soient menacés de disparition. Les raisons invoquées pour les remplacer sont le confort, le bruit et – contre toute attente –, le risque des vibrations dues à la circulation automobile pour la conservation des monuments ! (voir Jean-Jacques Bozonnet, journal *Le Monde*, 27.07.05).*

Or, une mise en œuvre soignée, à l'aide de matériaux appropriés, permet d'assurer à la fois un confort de circulation tout à fait normal et de limiter les bruits. Elle offre, en outre, l'avantage de limiter assez naturellement la vitesse du trafic routier sans devoir recourir à des casse-vitesse ou autres subterfuges dont on commence à déchanter aujourd'hui. Quant à la menace que constitueraient les pavés posés de manière traditionnelle pour la conservation du patrimoine bâti, c'est, par contre, une affabulation. En effet, la pose au sable, qui caractérise les voiries pavées anciennes, apporte précisément la garantie d'une grande élasticité permettant d'absorber les chocs du charroi et de ne pas les transmettre aux constructions voisines (comme c'est le cas des recouvrements actuels, placés sur fondations en béton).

En Belgique, comme dans beaucoup d'autres pays, on assiste depuis une quinzaine d'années à des réaménagements profonds de voiries et de places pavées dans certains centres historiques protégés. Mais, ces réalisations ne s'inscrivent malheureusement ni dans la continuation d'une tradition, ni dans la préservation d'un savoir-faire. Or, la dimension patrimoniale des pavés réside tant dans leur mise en œuvre que dans la nature du matériau utilisé et dans ses dimensions. Celles-ci diffèrent évidemment de région à région et de ville en ville. En Belgique, force est de constater que le pavé, qui a fait la renommée du pays dans le monde entier pendant plus d'un siècle, est occupé à disparaître petit à petit. Après avoir exporté leurs pavés jusqu'en Chine et en Russie, les grandes carrières belges (Lessines, Quenast, etc.) se sont progressivement orientées vers la production de « concassés » pour les routes et, devant la concurrence étrangère, ont réduit leur production de pavés au strict minimum. Les pavés traditionnels, en grès ou en porphyre, sont de moins en moins fabriqués. Ils sont remplacés par des pavés de dimensions similaires, mais dont les constituants n'ont ni la même résistance, ni la même longévité, ni le même aspect, ni la même couleur. Les mises en œuvre ont également évolué vers la généralisation de coffrages de voiries en béton, participant de manière dramatique à l'imperméabilisation des sols. Cette évolution est aujourd'hui à l'origine de la disparition définitive des voiries pavées que, jusqu'ici, on s'était simplement contenté de recouvrir d'asphalte.

Depuis le XIX^e siècle, les places et les rues pavées font partie intégrante du patrimoine urbain des villes anciennes de Belgique, aussi bien dans les centres historiques que dans les quartiers industriels. En renforçant la lisibilité de la trame urbaine, elles constituent un élément déterminant du réseau viaire de quartiers entiers de cités comme Bruxelles, Anvers, Gand, Liège, Mons, etc. Elles expriment une continuité dans l'utilisation des espaces publics à travers le temps, enracinant la mémoire collective des lieux et soulignant leur identité. Dans les quartiers dont le patrimoine monu-



Pavés en granit. Pose traditionnelle jointive en quinconce (place des Palais à Bruxelles – en arrière plan le Palais Royal)

Pavés en granit. Pose traditionnelle jointive en quinconce (Grand-Place de Bruxelles)



mental est modeste, elles incarnent un élément significatif de la cohésion du paysage urbain.

Par ailleurs, contrairement à de nombreux autres revêtements de voirie, ce matériau s'inscrit parfaitement dans l'objectif de développement durable, jouant un rôle important dans l'écosystème de la ville et la préservation des ressources naturelles.

La longévité des pavés est pratiquement illimitée, ils sont réutilisables et se prêtent à une gestion de stocks ; leur mise en œuvre permet des interventions ponctuelles (pose de canalisations diverses) et des réparations aisées sans mobiliser de grands moyens. Les surfaces pavées de matériaux naturels posés de manière traditionnelle agissent comme un système de collecteurs à petite échelle, réduisant les surcharges brusques dans les systèmes d'égouttage et les risques d'inondations par pluie d'orage. Leur perméabilité et leur inertie propres (comparées au béton et surtout à l'asphalte) jouent un rôle de régulateur thermique non négligeable des microclimats urbains en assurant un rafraîchissement naturel en été et en conservant la chaleur plus longtemps en hiver. Les résultats de l'expérience menée par le Belgian Road Research Centre (BRRC) pendant deux ans sont à cet égard, éloquentes. Après avoir mesuré pour 10 échantillons de revêtements de sol différents, minute par minute, l'hygrométrie du sol sous les fondations, et les températures de l'air, de surface et à 22 cm de profondeur, il apparaît que tous les revêtements de sol augmentent la t° de l'air lorsqu'il fait chaud et la refroidissent quand il fait froid, sauf le gazon et la dolomie. Mais de tous les matériaux, l'asphalte est le pire. À titre d'exemple, et sachant que la t° de confort du piéton équivaut à la moyenne entre la t° de l'air et celle qui rayonne des surfaces environnantes, la mesure prise le 20/6/2007 peu après midi indique une t° de l'air de 24° et une t° du sol en asphalte de 52° , donnant pour le piéton une température avoisinant les 40° , ce qui constitue un réel sentiment d'inconfort. Sachant qu'il faut trois fois plus d'énergie pour fabriquer une frigorie qu'une calorie, l'expérience permet d'évaluer que chaque remplacement d'1 ha de pavés par 1 ha d'asphalte équivaut à l'émission de 160 tonnes $\frac{1}{2}$ de CO_2 supplémentaires dans l'atmosphère (durant le seul moi de juin 2007) pour contrer le sentiment d'inconfort par des conditionnements d'air. Or, 1 ha représente la superficie carrossable d'une rue moyenne de 12 m de large et d'environ 800 m de long. À l'échelle d'un quartier, le recours aux pavés en remplacement de voiries asphaltées permettrait des économies substantielles !

Si le pavé traditionnel ne constitue pas une panacée et s'il peut présenter l'inconvénient de provoquer un bruit de roulement parfois gênant sur les axes de circulation rapide, il faut souligner que cette nuisance pourrait être valablement diminuée grâce à un entretien régulier des voiries et un mode de pose adéquat. En effet, la pose actuelle, sur fondation rigide plutôt que sur fondement élastique, a pour conséquence d'amplifier les bruits et de reporter directement les vibrations de la circulation sur les constructions riveraines. En outre, le renouvellement des fondations en béton est coûteux, pénalisant et polluant pour l'environnement vu la durée des chantiers et l'importance du charroi qu'ils engendrent.

Par contre, un réel confort d'utilisation est assuré lorsque les pavés sont correctement posés et entretenus. Le choix du pavé (pavés d'échantillon, pavés platines, pavés mosaïques, pavés en porphyre, en granit, etc.) doit être opéré en fonction de l'usage et de la localisation. La pose traditionnelle sur lit de sable avec joints serrés au sable – et non pas à l'aide de ciment – garantit une élasticité absorbant chocs et vibration. Sur les grands axes de circulation, le jointoiment à l'aide d'un mélange de sable et de bitume permet de réduire le bruit et d'augmenter le confort. Le placement correct empêche les pavés de basculer ou de pivoter, et de créer des



Pavés en granit. Pose traditionnelle jointive en quinconce –
Détail (Grand-Place de Bruxelles)



Pavés en porphyre. Pose traditionnelle jointive en quinconce, contreboutée par des bordures en pierre bleue (avenue du Port à Bruxelles, vaste artère industrielle du quartier maritime résistante depuis plus de 100 ans à un important charroi quotidien, mais non entretenue depuis plus de 30 ans)

Pavés en grès posés en éventail (place Poelaert à Bruxelles)





reliefs inconfortables aux piétons ainsi qu'aux cyclistes, accentuant d'autant le bruit. La pose traditionnelle de pavés contrebutés par des bordures en pierre bleue (appelée aussi petit granit en Belgique) exige un réel savoir-faire qui tend pourtant à disparaître. En le remettant à l'honneur, on contribuera à la fois à préserver le caractère de la ville et à ouvrir de nouvelles perspectives professionnelles dans un secteur spécialisé.

Le patrimoine pavé constitue un élément essentiel du paysage urbain des villes de Belgique dont il est plus qu'urgent d'arrêter le processus de démantèlement actuel, alors qu'on sait que les pavés anciens sont réutilisés avec profit par les entreprises de démolitions pour les aménagements des abords de pavillons dans les lotissements. Il est donc indispensable de protéger les pavés là où ils existent toujours (y compris sous l'asphalte), de les restaurer, et de promouvoir leur réutilisation dans les revêtements de voirie non seulement pour des motifs d'ordre historique et esthétique, mais également écologique – régulation des microclimats urbains, perméabilité des sols – autant de caractéristiques qui s'inscrivent dans la réflexion sur le développement durable.

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Pavés en grès posés en éventail –
Détail (place Poelaert à Bruxelles)

BOSNIA-HERZEGOVINA

Appel à la Sauvegarde de Počitelj

À cause de sa nature particulière et de son état unique mais aussi de l'état de dégradation qu'elle a malheureusement atteint au fil des dernières années, Počitelj a été par deux fois placée sur la liste mondiale de World Monuments Watch des « 100 Sites en danger » (respectivement en 1996/1997 et 1998/99). La décision du Gouvernement Fédéral de Bosnie-Herzégovine certifie de surcroît sa valeur à travers sa décision pour la création du programme de « Protection continue de Počitelj » datant du 24 Novembre 2000, renforçant de ce fait la place unique que Počitelj occupe parmi les monuments et sites historiques de la plus haute importance. Pour cela, sa conservation et protection adéquate devraient figurer parmi nos priorités. À partir de ce moment jusqu'aujourd'hui une série d'activités spécifiques a été implémentée et ce en ayant pour but l'établissement d'une protection adéquate et durable, ainsi que d'une revitalisation et conservation d'un des sites culturels et historiques les plus précieux de Bosnie-Herzégovine et de ses environs. En accord avec les priorités tracées par le projet de « la Revitalisation de l'ancienne ville de Počitelj » et le contexte spécifique d'un pays traversant une difficile période post-confliktuelle, les critères pour la reconstruction de la ville ont été définis.

Malheureusement Počitelj est de nouveau en danger. Par le projet du nouveau tracé de l'autoroute (Vc), cette dernière devrait passer au plus près de l'enceinte de la ville et passer de la rive gauche de la Neretva en atteignant la rive droite grâce à un pont d'une longueur de 1 000 mètres et une hauteur de 100 mètres. La construction du pont au-dessus du large bassin de la rivière Neretva, en aval de Počitelj aurait pour conséquence directe la destruction non seule-

ment physique mais aussi visuelle et écologique du site culturel et historique ainsi que de son paysage environnant.

Au bas de Počitelj, à quelque 2,5 kilomètres, la ville apparaît majestueuse au sein de son paysage authentique. Si la réalisation dudit projet d'autoroute est effectivement implémentée, cette vue serait coupée par la construction d'un haut et long pont moderne. La construction aurait pour de même une conséquence logique du changement total du paysage visuel vu à partir de Počitelj.

Les arguments proposés par les défenseurs d'un tel projet ne sont pas objectifs. Entre autres leur improbable thèse de la possibilité offerte par un tel pont pour une vue d'ensemble de Počitelj. Dû à la vitesse avec laquelle les voitures circulent sur l'autoroute, il est peu probable que les voyageurs aient la possibilité de voir même partiellement une partie du paysage et de ses environs et encore moins du magnifique Počitelj. Admettant que cette thèse soit probable, le plaisir produit par une telle vue serait considérablement amoindri par la destruction qu'un pont de cette envergure aurait engendré par sa construction.

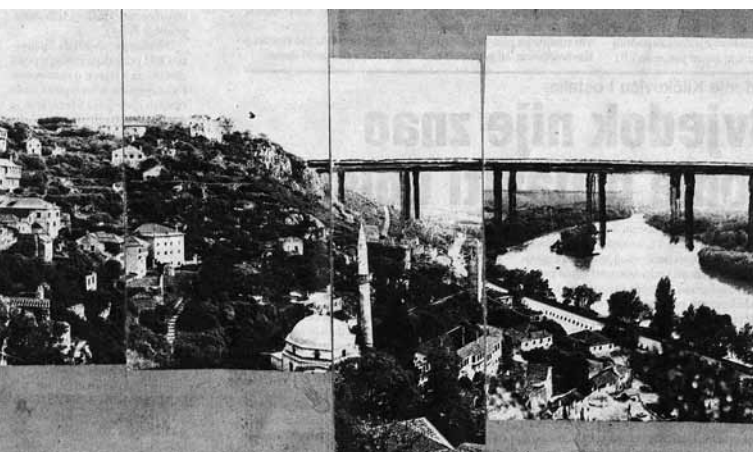
Les experts pour la protection du patrimoine culturel proposent que le tracé de l'autoroute soit déplacé à environ 1 000 mètres en amont de Počitelj. Par ce tracé un site tel que celui de Počitelj pourrait être préservé.

Nous faisons appel aux organisations mondiales et aux experts de la protection du patrimoine culturel de se joindre à nous dans notre lutte pour stopper la dévastation tragique d'une entité historique qui risque de disparaître à tout jamais. Empêchons la construction du monstrueux pont en aval de Počitelj.

Décembre 2008
ICOMOS Bosnie-Herzégovine

View of Počitelj





Photomontage, planned location for the new bridge crossing Neretva river

Appeal to Save Počitelj

The old city of Počitelj, famous for its unique features and exceptional beauty, was placed twice on the World Monuments Watch List “100 Most Endangered Sites” (in 1996/97 and 1998/99). A special decree by the government of the Bosnian and Herzegovinian Federation of November 24, 2000, in which the program named “Permanent Protection of Počitelj” was established, attests how significant and valuable Počitelj really is. Therefore, its conservation and appropriate protection should be an imperative. Up to the present day, several important measures have been taken in Počitelj in order to appropriately preserve and protect one of the most valuable cultural and historic sites in Bosnia and Herzegovina. In accordance with the project “Revitalisation of the Old City of Počitelj” and taking into consideration the specific post-war conditions in Bosnia and Herzegovina, several criteria and restoration priorities were established. With the help of the Federal Government of Bosnia

and Herzegovina, a number of significant interventions are being conducted inside the old historic nucleus of Počitelj.

Unfortunately, Počitelj is in danger once again. According to the current blueprint, a new highway (corridor Vc) is planned in close proximity to Počitelj’s old city wall where it would cross the Neretva river from the left to the right bank (the bridge would be 1000 metres long and 100 metres high). The construction of the bridge above the wide river-bed, in a downstream direction from Počitelj, would produce an enormous physical, visual and ecological degradation and devastation of this cultural and historical unity and its authentic surroundings.

Looking at Počitelj from a southwest direction (downstream), its majestic appearance can be seen from a distance of 2.5 km. If that proposed highway project is implemented, this view will be obstructed by the enormous bridge construction. The same effect will be created when looking from Počitelj at its immediate surroundings.

The arguments offered by the advocates of the proposed highway project are not objective. One of the offered arguments, a possibility to look at Počitelj from the bridge while driving, is unfounded. During a fast drive it is quite impossible to enjoy this majestic view. Even if this possibility existed, the benefits gained by the majestic view from the bridge would be insignificant compared to the considerable damage to the valuable cultural heritage that this construction would cause.

Cultural heritage preservation experts have proposed that the highway should cross the Neretva river-bed approximately 1000 metres upstream from Počitelj. This proposed solution would salvage the valuable old city.

We appeal to organisations worldwide and to cultural heritage preservation experts to join us in our efforts to prevent the impending danger to the valuable cultural and historical entity: it is imperative to prevent the construction of the bridge downstream from Počitelj.

December 2008
ICOMOS Bosnia-Herzegovina

BRAZIL

Protest against Hydroelectric Dam of Belo Monte

In concluding in 2007 a year of worldwide activities around the theme of “Cultural Landscapes and Monuments of Nature” an ICOMOS meeting in Manaus, Brazil in November 2007 declared the tropical rainforest of the Amazon region as the first International Monument of Nature:

Being aware of the ecological threat to our planet and taking into account the protective measures already implemented or planned by the peoples and governments of the concerned countries;

Appealing to the responsibility of all people and countries benefiting directly or indirectly from the largest continuous forest area on earth;

Especially in honour of the traditional populations that interact with the rainforests resources on the basis of a sustainable development since thousands of years;

ICOMOS declares MONUMENT OF NATURE the tropical rainforest of the Amazon region in its natural boundaries and in its integrity.

(Manaus, 17 November 2007; see H@R 2006/07, p. 40 f.)

The term *monument of nature* which can also be found in many nature conservation laws was originally coined by the famous explorer Alexander von Humboldt. When travelling in the Amazonian forest about 200 years ago, everything there reminded Humboldt of “the primordial state of the earth”. Nowadays, while more and more deforested and burnt areas of the rainforest lead to the displacement of the indigenous peoples, to the destruction of their culture and to the disappearance of countless animal and plant species, the questions about the future of this unique ecological system have to be raised again and again: After all, the largest imaginable “Monument of Nature” is not only a matter of natural heritage; it is also a matter of cultural heritage at risk.

At present, one of the most serious threats to the tropical rainforest is the gigantic hydroelectric dam project of Belo Monte in the northern state of Pará, started by the former President Luiz Inácio Lula da Silva at the end of his term of office in 2010 by signing the concession. The current plans for this dam project were worked out by his recently elected successor in office, Dilma Rousseff, former Minister of Mines and Energy. The eleven-billion-dollar project has been planned for more than 35 years, but had not been realised so far due to worldwide protests. In spite of the fierce opposition of the Kayapo and other indigenous peoples the project is now to be implemented by any means possible, especially since the government recently lifted a ban by a court in the state of Pará to invite tenders. The court had considered it to be evident that the environmental impact statement required by the Constitution was insufficient and that the dam project would threaten the living space of the indigenous peoples. The hydroelectric dam of Belo Monte in the middle of the Amazon region, which is supposed to start operating in 2015, would become the world’s third largest dam after Haipú near the border to Paraguay and the Three Gorges Dam in China (see H@R 2006/2007, p. 46). The Rio Xingu, a branch of the Amazon, is one

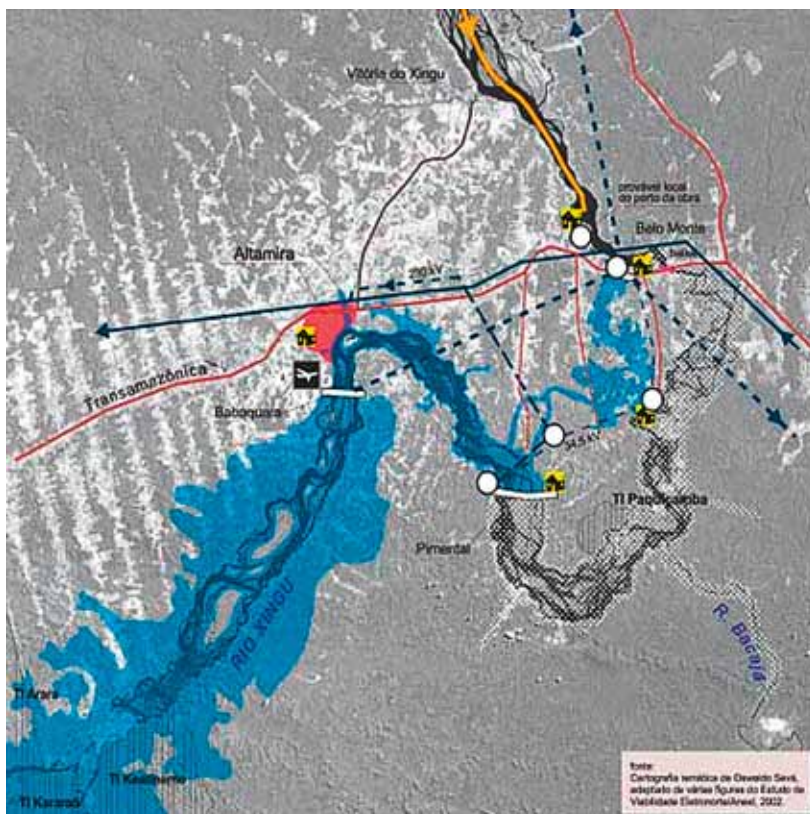
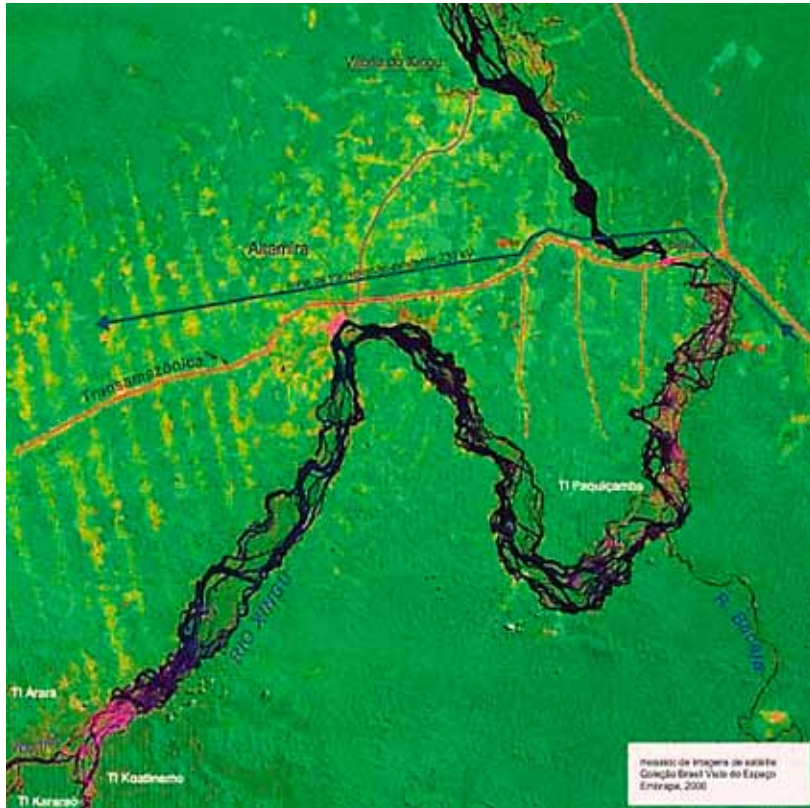
Indigenous people protesting against the dam project at Rio Xingu



of the most speciose rivers worldwide with four times as many species of fish as in all of Europe. Furthermore, it is also the living space of a dozen of indigenous peoples in the rainforest. The Belo Monte project plans to dam up 40 km of the river by erecting several dams. This would lead to the flooding of 500 km² of rainforest and of parts of the town of Altamira. In addition, c. 20 000 inhabit-

ants in the districts of Altamira, Vitória do Xingu and Brasil Novo would have to be resettled.

Michael Petzet



The Belo Monte dam project

BULGARIA

Sofia: Archaeological Excavations

In the summer of 2010, I reported about the on-going extensive archaeological excavations in the centre of Sofia. This area of the capital preserves the memory of different historical periods with cultural evidence from the Roman, medieval and Ottoman periods.

The excavations started, because the site is situated on the track of the underground transportation system. The initial plan for the construction of the underground was to use the so-called “open” method, which would have required the removal of all the findings from the site and to present them in a museum environment. We informed the professional community about the devastating effect

this would have on the original context to the archaeological site. It would mean the loss of integrity and of the richness of the multi-layered history of the town that comprises more than 2000 years.

After the strong protest of several NGOs, including ICOMOS Bulgaria, against the way these excavations were carried out, the municipality and governmental institutions, along with the company involved in the construction of the underground, changed the method of construction for the underground. According to the new plan this change allows a great percentage of the findings to be preserved in-situ. Only 20% of the excavated findings will be moved from the site and kept in a museum environment. The aim of the new conservation project is to present a significant area of the excavated site to the public and in-situ.

Stefan Belishki
ICOMOS Bulgaria

Excavations in the centre of Sofia



CAMBODIA

Temple of Preah Vihear

The Temple of Preah Vihear, consecrated to Shiva and situated on the edge of a plateau dominating the northern plain of Cambodia, dates back to the first half of the 11th century AD. This masterpiece of Khmer architecture, inscribed on the World Heritage List in 2008, combines a series of sanctuaries along an axis of more than 800 m. The temple, parts of which have collapsed in the course of the centuries, whereas other parts have been well preserved, has kept its authenticity in an excellent way. In the past decades, for the various temples at the site of Angkor experts from several countries have chosen a pluralistic approach concerning the use of traditional and modern methods. In contrast, the secluded temple of Preah Vihear has so far been spared major interventions, such as consolidation measures in reinforced concrete or measures that include “dismantling” in combination with completion or partial reconstruction. There is no doubt that certain parts – dangerous deformations, stone blocks threatening to fall down, etc – need to be consolidated for the safety of visitors. This also includes reliefs fallen to the ground which for conservation reasons ought to be reassembled and returned to their original position. However, by and large in this particular case it would be advisable to limit the measures to the most urgent consolidation measures and repairs, – by no means a total dismantling and rebuilding. The undersigned visited the site on 12 December 2006 together with representatives of UNESCO and saw the largely authentic condition of the ruins and an undisturbed setting of the temple complex, including the “nature reserve” of the Cambodian plains (sadly threatened by fire clearing) as spectacular “buffer zone” of the World Heritage. At that time, we participated in the International Coordination Committee for the Safeguarding of the Historic Site of Angkor in Siem Reap.

According to the latest news that reached us during the printing of this report in February 2011 the temple is still seriously threatened by the long-lasting border conflict between Cambodia and Thailand. Based on a decision of 1962 of the International Court of Justice in The Hague the temple of Preah Vihear lies on Cambodian territory. However, it can be reached more easily from Thailand and should be open to visitors from both countries. At the beginning of February 2011, artillery combats occurred and the government on Phnom Penh accused the Thai army of having destroyed parts of the temple. Only a mission announced by Irina Bukova, Director General of UNESCO, could provide clarity about the extent of damage: “I intend to send a mission to the area as soon as possible to assess the state of the temple. World Heritage sites are the heritage of all humanity and the international community has a special responsibility to safeguard them. This requires a collective effort that must be undertaken in a spirit of consultation and dialogue. Heritage should unite people and serve as an instrument of dialogue and mutual understanding and not of conflict” (see article of 8 February 2011 at <http://whc.unesco.org/en/news/708>).

Michael Petzet

Views of the temple of Preah Vihear (photos: M. Petzet, 2006)







CHILE

The Earthquake of February 2010

The major earthquake of 8.8 magnitude – the world’s fifth most powerful since 1900 – that shook Chile on 27 February 2010 and the subsequent tsunami not only destroyed thousands of homes; it also caused severe damage to historic monuments, museums, theatres, churches, parks and heritage zones. Initial assessments carried out by the National Monuments Council (NMC) include 241 damaged sites and 30 heritage zones, among them San Salvador Basilica and San Francisco church in the capital of Santiago, national monuments like the church in the village of Guacarhue (O’Higgins region), the Hacienda San José del Carmen de El Huíque, the historic centres of cities like Rancagua, Talca, Curico, Linares and Concepcion, and parts of the heritage zones of Chanco, Lolol and Coquecura in the regions of O’Higgins and El Maule. All the damaged monuments are adobe buildings, and according to Oscar Acuña, executive secretary of NMC, the impact of the quake is “a call to search for techniques to do a better job in reinforcing churches”, one example being the recently restored San Francisco church in Santiago which suffered some damage (reported by Daniela Estrada, IPS March 23). The earthquake had the most serious impact on religious sites, as nearly three out of four heritage buildings damaged belonged to the Roman Catholic Church.

Preliminary information has also been received on the state of the World Heritage sites. Fortunately, according to the National Copper Corporation, Sewell Mining Town, inscribed on the World Heritage List in 2006, did not suffer any major damage. In the historic quarter of the seaport city of Valparaíso, since 2003 on the World Heritage List, an earthquake of magnitude 6 was recorded, but no building at the site totally collapsed. However, two buildings show significant structural damage – La Matriz church and the Port market place. All buildings at the site have several minor damages on the facades, consisting mainly of the detachment of decorative elements. No damage of the funiculars has been reported, with the exception of the San Agustín funicular, whose condition was already precarious before the earthquake. The Chilean government has expressed the need to elaborate an integral recovery project.

According to the National Forest Corporation, the Juan Fernández Archipelago National Park, submitted to the Tentative List in 1994, did not suffer any damage, even though Juan Bautista Village on Juan Fernández Island was devastated by the tsunami. All the protected areas between O’Higgins and the Araucanía have been closed to the public until further notice.

The most extensive damage, however, occurred in the south-central regions of Maule, O’Higgins and Biobío, where many adobe homes were destroyed. To prevent demolition crews from erasing the remains of these culturally important sites that are part of Chile’s vernacular heritage, special efforts have been made by the NMC. According to Oscar Acuña, it is necessary to create incentives for owners of cultural patrimony to preserve buildings, because they receive no economic support for conservation. One source of funding is the State, but Acuña expects business interests to play a key role in restoring Chile’s historic sites (cf. Aaron Nelson, *The Christian Science Monitor*, March 31, 2010).



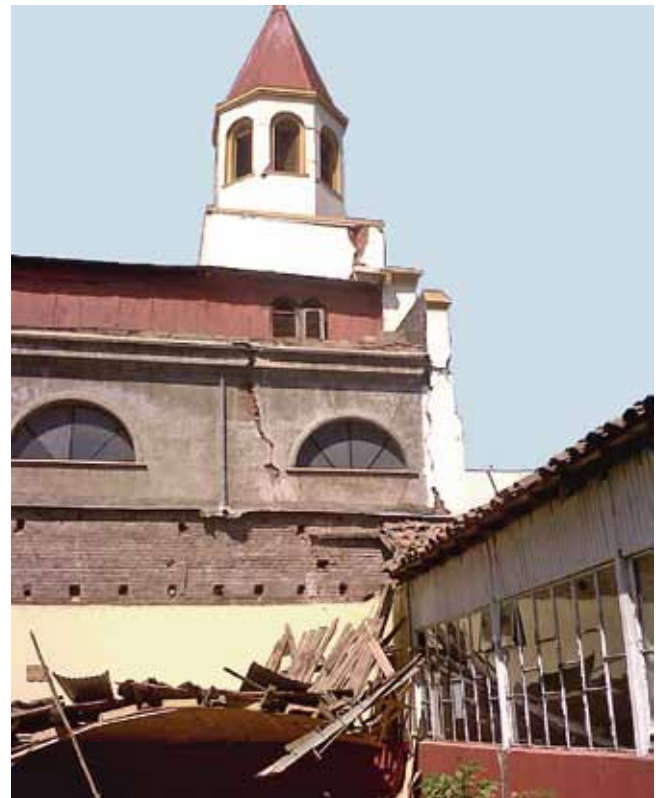


Vichuquen, Region del Maule



Coquecura, Region Biobio

Villa Alegre, Region del Maule, La Merced Church





Villa Alegre, Region del Maule, La Merced Church



Nirivilo, Region del Maule, damaged church

Corazon de Maria, damaged church



CHINA

Heritage in the Aftermath of the Sichuan Earthquake



The earthquake that struck Sichuan Province on May 12, 2008 was by far the most destructive seismic event in China since the Tangshan earthquake in 1976. The province of Sichuan is one of the most agriculturally rich areas in western China and has been historically known as the “Land of Abundance”. The epicentre of the earthquake was in Wenchuan, a mountainous area. Around 603,000 people lived in the region most violently affected by the earthquake and where the shaking was estimated as Modified Mercalli Intensity of X: Disastrous, meaning that most masonry and frame structures were destroyed with their foundations. The magnitude of the earthquake was measured between 7.9 and 8.3. The earthquake was felt as far away as in Beijing (some 1,500 kilometres away) and in Shanghai (1,700 kilometres away), as well as in nearby countries. In July 2008, about 70,000 people were confirmed dead and more than 370,000 injured. The earthquake also left about 4.8 million people homeless. The complex topography of the region added to the difficulties of rescue and still presents considerable challenges to the reconstruction effort.

In the months after the earthquake numerous international cultural organisations joined the heritage workers of the Chinese gov-

ernment in surveying the damage to cultural property and in developing plans for recovery and reconstruction.

Interview with Guo Zhan in News in Conservation 2008

Shortly after the earthquake IIC’s *News in Conservation* asked Guo Zhan, vice president of ICOMOS and of ICOMOS/China, about the efforts to recover from such a disaster and how the earthquake affected the cultural heritage of the region and China as a whole.

Guo Zhan: *Since the earthquake in Wenchuan, Sichuan and related areas, all levels of Chinese authorities for the administration of cultural heritage have been working against the clock, enacting a full range of relief activities. The destructive power of the earthquake has gone far beyond Sichuan Province to Gansu, Shaanxi, Chongqing, Yunnan and even farther. By early June the State Administration of Cultural Heritage had received reports on damage of cultural relics from seven municipalities: Sichuan, Gansu, Shaanxi, Chongqing, Yunnan, Shanxi and Hubei. According to the reports, 169 state priority protected sites (two inscribed on the World Heritage List) and 250 province protected historic sites have suffered damage. A total of 2,766 collected cultural relics have been damaged, of which 292 are precious ones. In the cultural relic administration sector, one worker lost his life and many have relatives who were killed.*

It has been estimated that it will take up to five years for the objectives of post-quake cultural relic rescue and repair to be achieved and that this effort will cost nearly 6 billion yuan.

Cultural heritage administrators and experts, mostly ICOMOS members, have been highly influential in the efforts all over the quake-stricken areas. Living in tents under extremely challenging conditions, all of them have committed themselves to the rigors of relief work. And in a very short time, they have managed to make remarkable achievements, which include the completion of preliminary plans for major initiatives. For instance, the Dujiangyan Dam has been listed in the bill for provisional legislation and on June 30, a key repair project was launched for the Erwang Temple (the building in memory of Li Bing and his son who supervised the construction of Dujiangyan Dam). Of course, this is not a “repair” project in the true sense, but a project involving inspection, cleaning and clearing, surveying and mapping as well as damage evaluation at the quake-stricken site. Direct repair work will be carried out when the project plan has been approved by China’s legal and professional inspectors and reported to the World Heritage Committee for coordination. The rescue and repair project for “Tibetan and Qiang Diaolou and Villages”, a tentative property to be inscribed on the World Heritage List, had its opening ceremony on July 15, 2008. The nature, content, and procedures to be followed for this project are basically the same as those of Dujiangyan Dam, only with more concern for relevant intangible cultural heritage, since the rescue and preservation of the rare and now vulnerable Qiang and Jiarong Tibetan cultures are a necessary focus.

While Chinese colleagues have tried their best, it will take at least 3–5 years after this earthquake to rescue, stabilise and repair the objects of cultural heritage so dramatically affected. The large number of damaged sites, their remote locations, and the difficulty of transportation to these areas due to complicated terrain all challenge the efforts of those struggling to address the effects of the earthquake. The international community’s moral, financial and technical support are badly needed and welcomed. Even though many conservation organisations have been called in, the resourc-

es at hand are still not enough. One must remember that millions of people in the quake-stricken areas are yet to have some semblance of their normal everyday lives restored. Despite the great need for paying attention to cultural properties it remains a priority to meet the daily needs of the people and prepare them for and protect them from secondary disasters. It is not hard to imagine the difficulties and hardships that will confront them in the coming years.

Although the Chinese Government has not submitted to the 32nd session of the World Heritage Committee an emergency nomination of “Tibetan and Qiang Diaolou Villages” (suggested by ICOMOS/China) for the World Heritage in Danger List, this temporary postponement does not mean an abandonment, but rather that more time is needed to fine-tune the nomination. The State Administration of Cultural Heritage (SACH) is greatly impressed by the constant feedback from international colleagues and the plan is to formally submit the emergency nomination of “Tibetan and Qiang Diaolou and Villages” to the 33rd session of the World Heritage Committee. ICOMOS China will continue to promote and support this highly influential project, which serves as a typical case of implementation of the World Heritage Convention. The significance of the project includes the extensive and far-reaching influence and value of lessons to be learned during its implementation.

On July 25, 2008 the United Nations launched a 33.5-million US-dollar appeal for early recovery support to assist victims of the quake-stricken areas in and around Wenchuan, China. Following the 17 million US dollars of urgent relief assistance, this sum will mainly be spent on early recovery tasks in the next six months and focus on livelihood, shelter, water, sanitation, health, education, protection of vulnerable groups, environment, and ethnic minorities. While such initiatives are important and clearly needed, it is obvious that the urgent need for rescue conservation of Tibetan and Qiang Diaolou Villages and other aspects of cultural heritage have not been included. This highlights the necessity and urgency for launching joint international actions in the framework of UNESCO and its World Heritage Convention.

Perhaps unique to this disaster and a potentially challenging decision for the preservation community is the recent decision by the Chinese government to select and permanently conserve several devastated towns and settlements as quake sites, as products of interaction between humankind and nature under extremely special circumstances. Some colleagues have proposed that these sites be nominated for the status of World Heritage sites. Such an action calls for in-depth exploration and a relatively unified understanding within the international community as to the definition of the values, nature and genre of these sites as well as to their meaning, the emotional responses they elicit. Challenges will include how to convey and retain authenticity and integrity, as well as how to conserve and manage those values into the future.

Such ideas have been reflected in recent proposals such as the Regulations on Post-quake Reconstruction, which the State Council has drafted and will bring into effect in the near future. On May 22, 2008 at a meeting in Beichuan County, Mr. Wen Jiabao, Prime Minister of the State Council of China, said:

“I suggest that the ruins of this county be conserved and transformed into a museum of the earthquake. Beichuan is the only autonomous county of Qiang nationality in China. The unique cultural heritages of the Qiang people should be properly conserved, even after the county proper is relocated.”

NiC: How are collections being protected that were housed in buildings now made unsafe by the earthquake? Have they been moved to temporary quarters or other museums or sites?



Taoping, Sichuan, one of the ancient Qiang Diaolou villages affected by the earthquake of 2008

Yes. Some collections of county-level (e.g. Beichuan County) museums are completely buried under the ruins. Some museums (e.g. that in Mianyang City) are in danger of secondary disasters (e.g. potential flood from barrier lakes). Rescued movable cultural rel-

ics and those under the threat of secondary disasters have been urgently transferred to safe places.

NiC: How have the plans developed for the reconstruction and repair of heritage sites? What overarching guidelines will be followed?

Priority should be given to accurate inspection, investigation, registration, evaluation and analysis on their present status, followed by precedence and deadline of plans determined by urgency and value. All repair or restoration plans must be based on adequate historical basis (evidence), must focus on their authenticity, integrity, disaster-proof functions and sustainability, and comply with relevant Chinese laws, procedures and international conventions.

NiC: Have volunteers been an important part of the recovery and protection of cultural property after the earthquake?

SACH has organised professional groups from many provinces to undertake key rescuing projects in different regions. Martine "Frederique" Darragon, a friend from France, has been working on Diaolou of Tibetan and Qiang nationalities for many years and now is working in earthquake-stricken areas. However, policy and professional knowledge play a significant role in such work, and strict scientific rules and legal procedures are required, which make it impossible for volunteers to carry out completely independent protection measures. Instead, volunteers are mainly found in coordinative activities, such as services for everyday living and rescue.

NiC: As recovery goes on, have plans for the protection of cultural heritage sites and collections against future earthquakes been discussed?

Some rescue and restoration plans (e.g. for Erwang Temple in Dujiangyan) have been drafted and are being discussed. We are also further discussing the plan to transfer valuable cultural relics from cultural relics administrative offices or museums at lower levels and in poorer protection conditions to the central museums with more adequate safety conditions for centralised preservation.

NiC: What have been the most valuable asset and resource during the rescue and recovery period?

It has become evident that what is urgently needed are dedicated professionals in good health, followed by local trainings and effective organisation. In terms of material, apart from funds we need vehicles to be used in the field, everyday appliances, equipment and instruments for investigation, design, and scientific research. This has been provided.

NiC: During this period of recovery what would you say is the most vulnerable aspect of cultural heritage in the affected regions? What is at greatest risk of loss and why?

The most important aspects in the earthquake-stricken areas are disaster prevention at Dujiangyan, the World Heritage site and restoration of its auxiliary buildings, as well as saving the Qiang culture. The former concerns the integrity of the World Heritage site and recovery of social life in its populated areas, while the latter concerns the rescue of the tangible and intangible cultural heritage of Qiang, one of the oldest nationalities in the world with a population of only 300,000. We have many Qiang villages, and Diaolou as well as the uniquely charming landscapes created by them in nature are waiting for urgent reinforcement and restoration. The earthquake sadly took away one tenth of Qiang's population, which unfortunately included many who looked after the intangible cultural heritage.

Kashgar, Heritage at Risk

The historic city of Kashgar in the far northwestern province of Xinjiang is located within the Tarim Basin at the edge of the formidable environment of the Taklamakan Desert. The earliest historic reference to the city dates back some 2000 years to the Han Dynasty (206 BC–220 AD), during which period Kashgar was established as a thriving economic and cultural center along the northern route of the Silk Road, the famed conduit of exchange extending from Xi'an to Rome. Throughout its history, Kashgar served as a crossroads through which passed Buddhist populations, conquering Muslims, and notable figures from Genghis Khan and Marco Polo to Timur, as well as the numerous Chinese dynasties that repeatedly conquered and lost the city.

The Old City of Kashgar has been called one of the best preserved traditional Islamic and earthen urban settlements in all of Asia. Particularly significant is its status as a living city, inhabited principally by ethnic Uighurs, a Muslim Turkic-speaking people who represent the majority of Kashgar and of the entire Xinjiang Province. Despite the substantial amount of extant historic fabric and ongoing traditions within the urban settlement of the Old City, recent efforts by local Chinese authorities to modernize the settlement and address concerns for seismic vulnerability and risk preparedness access have resulted in large-scale loss. With only a fraction of the Old City still intact and threatened by further destruction, the entire historic core of this unique earthen settlement is at risk of forever being lost. Plans to designate Kashgar and the surrounding area a Special Economic Zone (SEZ) will further result in massive inflow of investment, infrastructural development, increased visitation, and unforeseen pressures on the historic fabric of the city.

In response to the destruction and eager to raise awareness and provide alternative approaches to Chinese local authorities, the ICOMOS International Scientific Committee on Earthen Architectural Heritage drafted the following open letter in June 2009:

Open Letter to the Government of the People's Republic of China

From: ICOMOS International Scientific Committee on Earthen Architectural Heritage (ISCEAH)

Recognizing the commitment of the Government of the People's Republic of China (PRC) to the protection and preservation of its diverse and unique cultural heritage, the members of the ICOMOS International Scientific Committee on Earthen Architectural Heritage (ISCEAH) are surprised and concerned by news related to the ongoing demolition and planned reconstruction of the historic center, often called the Old Town of Kashgar, Xinjiang Province, PRC. We understand that the main reasons for the proposed redevelopment of the Old Town are

- Reduction in seismic vulnerability;
- Improvement of living conditions.

We applaud both of these vital aims, and understand that a number of important buildings within the Old Town are to be retained. We feel that the best solution may not be the wholesale demolition and reconstruction of large parts of the Old Town, and that such rebuilding would effectively destroy the intangible heritage of the area.

The historic city of Kashgar represents an important point along the historic Silk Route and holds unquestionable universal value as:

- An interesting example of Islamic town planning: the Old City surrounds and fans out from the historic Id Kah Mosque. The mosque was built around 1442, but established as early as the 10th century, and is the largest mosque in all of China. It is intrinsically tied to the cultural, religious, and ethnic identity of the Uighur community in Kashgar and serves as the physical and religious hub of the Old City;
 - An extensive living urban settlement and architectural landscape that reflects the cultural expression, social interactions, and technical innovation of the local minority Uighur community;
 - One of the largest groupings of historic mudbrick vernacular architecture in Central and East Asia, and probably the world;
 - An important point of cultural, social, economic, and commercial exchange along the Silk Road for centuries.
- For these reasons, the members of ISCEAH strongly feel that every effort should be made by local, provincial, and national authorities to preserve this urban center composed largely of mudbrick architecture.

We appreciate the very real concerns of seismic vulnerability, and applaud the motivation to avoid widespread damage and loss of life. ISCEAH is an international professional body dedicated to the preservation of earthen architecture, and is able to provide the most up to date and highest quality methods for seismic analysis and retrofitting of earthen structures. Such work will allow the historic center of Kashgar to better withstand earthquakes, minimize damage, and prevent loss of life, preserving the architecture of Kashgar's historic center and making it safe for residents and visitors alike.

ISCEAH further recognizes the need for improved living conditions for the residents of Kashgar. We feel that it is possible both to preserve the heritage and improve living conditions without resorting to complete rebuilding. An example of an earthen settlement

where this has been successfully implemented is the city of Shibam, Yemen, a World Heritage Site where efforts to provide economic opportunities for the inhabitants were integrated with architectural upgrades and conservation efforts.

We, the members of ISCEAH, implore the Chinese national and local authorities to undertake the following steps prior to any further demolition:

- Consideration of tried and proven methods of seismic retrofitting for mudbrick structures to allow a reappraisal of current plans and preserve as much as possible of the Old City intact;
- Review of current plans for inhabitant relocation and redevelopment of the area in light of seismic retrofitting and continued sustainable use of the historic city;
- Development of a Conservation Management Plan. This would delimit the site and design appropriate mechanisms for the protection and conservation of the buildings. Such a plan would include the documentation of the extant structures, including recording and analysis of building types, use, and circulation patterns within the Old City. Such a plan would integrate the preservation of the historic fabric, related intangible heritage, and encourage continued safe and economically viable habitation of the historic urban settlement.

In so doing, local and national authorities will be contributing to the preservation of a unique heritage site that reflects the expression, ingenuity, and accomplishments of the Uighur people, the People's Republic of China, and all humanity.

ISCEAH looks forward to further discussions and the opportunity for its members to become involved and provide their expertise on the protection of the Old City of Kashgar. Above all, we sincerely hope to avert the irreversible loss of this universally significant cultural heritage site.

Partially destroyed buildings in the Old City





View of Old City of Kashgar (source: www.architecture.org)



Partially destroyed buildings in the Old City



Bulldozer razing part of Old City and resulting debris (source: www.chinadigitaltimes.net)



Partially destroyed building in the Old City (source: www.rferl.org)

technical interventions and provide guidance for the conservation and improvement of earthen buildings therein. Through active participation and advocacy for proven conservation and management approaches, we hope to encourage solutions that retain the historic fabric, while providing for increased safety and comfort to the inhabitants of the Old City.

ICOMOS-ISCEAH

See also the correspondence on this matter between the President of ICOMOS, Gustavo Araoz, and the President of ICOMOS China, Tong Mingkang:

Paris, 12 June 2009

Dear Mr Tong,

ICOMOS has been reading with great concern recent international press articles which report that the demolition of the majority of the old city of Kashgar (Xinjiang Province) is underway.

The press reports indicate that the setting of the place has already begun to be compromised by the destruction of the city walls and moat, an action that is in contradiction to the Xi'an Declaration of 2005. Now it appears that the historic houses, shops, and mosques – in short, the entirety of the place – are also facing imminent demolition, and that there are plans to reconstruct only a very small portion of the Old City in traditional style for tourism purposes, with other parts receiving modern redevelopment. The reports further suggest that the main reasons for this demolition are issues of fire and earthquake safety, for which various solutions have been effectively implemented in other historic settings throughout the world.

News of the demolition of the old city of Kashgar is in and of itself highly worrisome. However, the issue becomes far more worrisome and alarming in the context of the international effort underway to develop a serial nomination of Silk Roads sites to the World Heritage list. Taking into account its strategic position as a trade centre on the ancient Silk Roads, the alleged authenticity and integrity of the extant cultural resources in the place, its 2000-year history, and the connections of its vibrant living culture and intangible heritage

As a result of this open letter, the authorities are currently considering methods to preserve what remains of the Old City. ISCEAH are now working with Chinese NGOs and local stakeholders to advise

with its ancestral past, Kashgar's inclusion in the proposed nomination would seem to merit serious consideration. Furthermore, its destruction could be seen as a contradiction or even a major stain in the extraordinarily positive record of China in conserving and protecting the vastness of its cultural heritage.

I want to ensure that you know that ICOMOS is at the full disposal of the Chinese authorities to discuss their concerns over fire and earthquake safety, and improving the urban infrastructure and living conditions of the traditional population without destroying the historic values of their outstanding vernacular urban expression. I reiterate, there are valuable international experiences available on how solutions can be found to these questions that would avoid the large-scale demolition of the historic fabric, landscape and setting of Kashgar, and the irreversible weakening of its link with the Silk Roads as a cultural route.

The proposed destruction of Kashgar stands in strong contrast with China's growing and respected role in the international heritage arena, as manifested by its hosting of the 15th ICOMOS General Assembly, the issuing of the Xi'an Declaration, and the creation of the ICOMOS International Conservation Centre in Xi'an – one of whose main purposes is, ironically, the conservation of the cultural heritage of the Silk Roads in China.

For all these reasons, I would be grateful to be kept abreast of the current situation and of any changes in the demolition plans for the historic fabric of Kashgar. I would also treasure your candid advice regarding how ICOMOS could be instrumental in preventing any further destruction in what we perceive to be a tragic event.

Yours sincerely
Gustavo Araoz
President of ICOMOS

18 August 2009

Dear Mr. Gustavo Araoz,

Thank you for your letter dated June 12, in which you showed great interest in China's cultural heritage and put forward important recommendations on the protection of the old town of Kashgar. With great pleasure, I would like to take this opportunity to brief you and your colleagues from ICOMOS on details about the protection of Kashgar's historic quarters.

Kashgar is a transportation hub on the Silk Roads linking China and Central Asia and a famous city of historical and cultural value proclaimed by the State Council of China. Located in an earthquake-prone zone, the present old town of Kashgar was rebuilt on the ruins caused by the major earthquake occurring in 1902. Today, it is still subject to earthquake disasters as its population intensity remains high and its buildings are at fairly low quake-resistant level.

In order to guarantee the safety of lives and properties of residents in the old town of Kashgar and improve their living conditions and livelihood, the local government plans to restore old and dilapidated houses in historic neighborhoods of Kashgar, based on residents' opinions and experts' studies. The restoration project will be conducted in accordance with the following principles:

- Properly handle the relationship between the restoration of old and dilapidated houses on one hand and the protection for

famous cities of historical and cultural value and cultural heritage on the other;

- Retain the original layouts, historic neighborhoods and traditional appearance of the old town of Kashgar;
- Establish an expert panel to guide and supervise the protection of cultural property during the implementation of the restoration project;
- Carry out relocation on a voluntary and reasonable manner;
- Encourage local residents' involvement in the protection of historic neighborhoods;
- Restore local houses in traditional approaches and utilize restored houses in a reasonable manner.

The restoration project has gained general support of local residents. In early June 2009, Ms Beatrice Kaldun from the UNESCO Beijing Office made a study tour for the restored old town of Kashgar and gave recognition of the restoration project.

I am highly appreciative of your recommendations on launching discussions between ICOMOS experts and their Chinese counterparts about such issues as earthquake prevention and disaster relief, infrastructure upgrading and improvement of people's livelihoods pertaining to the old town of Kashgar. I am convinced that after your visit to the earthquake site in Sichuan Province, you must have a deeper understanding of the vital importance that the Chinese Government and the Chinese people have attached to earthquake prevention and disaster relief and the protection of people's lives and properties. ICOMOS/China has reported your recommendations to the Bureau of Cultural Heritage of Xinjiang Uighur Autonomous Region and the Ministry of Housing and Urban-Rural Development which oversees the protection for famous cities of historical and cultural value and will actively assist the People's Government of Kashgar and departments concerned in their endeavors to protect the old town of Kashgar.

Concerning the inclusion of the old town into the World Heritage nomination of the Silk Roads, I am highly appreciative of the great attention you have paid to the nomination project and IICC-X. During your visit to China in late July, we had conducted full and frank exchange of views with each other about IICC-X's involvement in the nomination of the Silk Roads. In fact, ICOMOS/China and IICC-X have been actively involved in the transnational nomination of the Silk Roads as a World heritage site and played an important role in this process.

Strict criteria and conditions are set for World Heritage nomination in accordance with the UNESCO World Heritage Convention and its Operational Guidelines. As numerous historic sites and monuments have been left over along the Silk Roads, the study, protection and nomination work pertaining to the Silk Roads will be a long and arduous task. According to the decision coordinated by UNESCO, nominated sites of the Silk Roads will be determined through consultations by countries involved. This work is now still underway. In light of relevant criteria and conditions, the neighborhoods of the old town of Kashgar rebuilt in the early 20th century has yet to be included in the tentative list of the China section for the nomination of the Silk Roads as a World Heritage site. (...)

Yours sincerely,
Tong Mingkang
President of ICOMOS China

CZECH REPUBLIC

The Freight Station at Žižkov

Situated today almost in the centre of Prague is a unique transport area, the Freight Station Prague Žižkov, which was built in the 1930s. In an effort to relieve the centre of Prague from freight transport a new rational concept of railway freight transport was developed at the beginning of the 20th century. In the long term the overloaded and dispersed freight transport in the centre of the city called for a change. The concept of a new central railway node in Prague with stress laid on the separation of freight transport was elaborated by railway engineer Miroslav Chlumecký. The construction of this freight station was begun in 1927.

Charged with the elaboration of the new area were architects Karel Caivas and Vladimír Weis, for whom this task became a life mission. At the time of its construction the area of Freight Station Žižkov represented one of the top European projects of railway logistics. The intention itself to build a railway of this type ensued from the necessary needs of the developing city. The amenities of the buildings – administration and storehouses – were at the highest technical level at that time from cooling plants, facilities for handling transported goods, lifts, sliding carriages to various supplementary technical equipments.

The freight station was erected at a place that at that time provided far-reaching possibilities of potential development of both the railway station and its wider surroundings. At that time it was an extraordinary investment that required very wide coordination and a number of town-planning and regulatory preconditions, from the design of connecting the existing railway network to the conceptual and functional arrangement of the area itself. The project that proved to be on a high level of organisational conceptual thinking had no match in Europe. Its greatest value was the functionality and high organisational unity of the whole, which was supported by the architectural quality of the buildings designed in a functionalist manner with unambiguous stress laid on the purpose for which they were built. Quite self-evident in this case was also the high technical standard of the buildings that complied with the demanding standards of the period.

The ground plan of the area is made up of two parallel reinforced concrete warehouses of a length of up to 400 m, enclosing a yard that is also framed by an administrative building situated in Olšanská Street. The construction took place between 1934 and 1937 and involved the significant Czech building firms of Karel

Skorkovský, Bohumil Belada and František Strnad. The machinery was mostly delivered by ČKD, the lifts then by the company Josef Prokopec. The regular operation of freight transportation started as early as in 1936. The warehouse buildings of reinforced concrete, largely unaltered to this day, are very stable from the structural point of view and the interior layout can be easily adapted to whatever purpose necessary.

In the 1990s production slowed down, resulting in a lower demand for transportation of freight to the centre of Prague. Gradually, the area lost its purpose and now minimum use is made of it. While its architectural and technical values are indisputable, the current developers are much more interested in the premises that are situated almost in the centre of Prague. The plan is to demolish the railway station and make use of the ground for new housing construction. There is also a new territorial plan to remove the administrative building, so that Olšanská Street could be used as a new boulevard. However, it is evident that the introduction of car traffic would stand in contrast to the ideas of living in a quiet surrounding.

Probably, many people are not aware of the value of this unique construction, but the position offers far more possibilities, for instance the use of the almost completely abandoned area as a cultural, social and shopping centre. The centre of the area itself could become a new unconventional space with an impressive industrial atmosphere. A new function for the original buildings does not exclude new construction in their vicinity; on the contrary, that area could become an attractive new quarter that would be much sought after thanks to the unusual mixture of new and old.

The freight station is an outstanding example of engineering of the 1930s that is hard to overlook and conditioned the further development of this part of the city in a significant way. Without exaggeration, it is possible to say that the area has become the largest functionalist industrial construction in Prague and, theoretically, it has the potential to enliven that locality again with a modern approach.

At present, a proposal has been made for protection of the monument and the Ministry of Culture of the Czech Republic has initiated the procedure of declaring the site a cultural monument. It is not quite clear how this case will turn out. Therefore, it is to be hoped that this functionalist industrial jewel will be saved for the future and used sensibly.

Eva Dvořáková
ICOMOS Czech Republic



The freight station at Žižkov

EGYPT

Tuna el-Gebel

Tuna el-Gebel was the necropolis of Hun (Hermopolis Magna). It is located in Al Minya Governorate in Middle Egypt, 300 km south of Cairo. Today's village has given the name to a 7-km-long burial ground on the western edge of the desert. It is here that the inhabitants of the nearby town of Hermopolis Magna were buried (as from around 1500 BC).

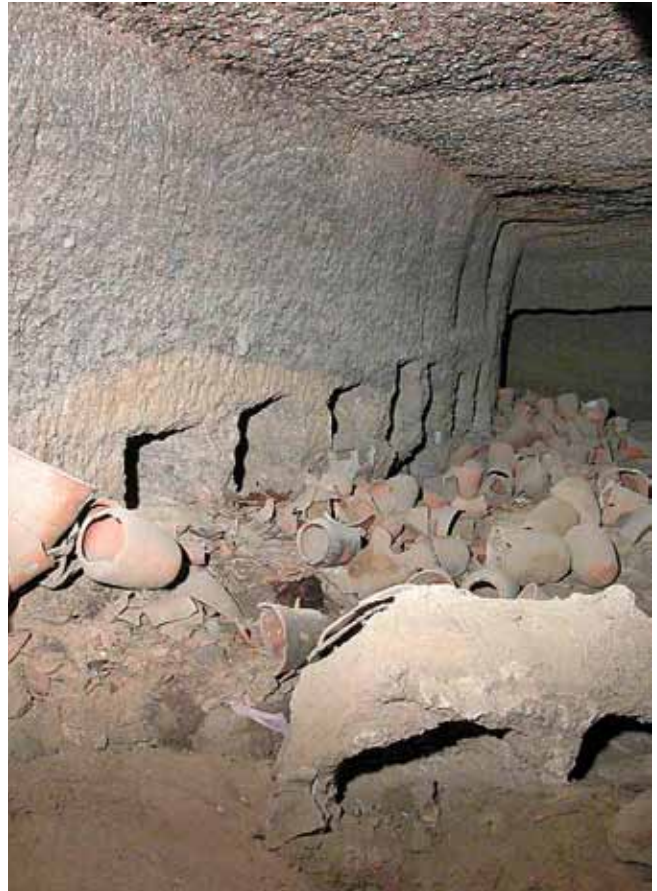
Since 1989 the Institute of Egyptology at Munich University and the Faculty of Archaeology at the University of Cairo have been working together in the southernmost area of the cemetery of Tuna el-Gebel, focusing on the extensive catacombs dug under the necropolis which were used to store thousands of sacred mummies of falcons, baboons and ibises. Most of the animal burials date to the Graeco-Roman Period (7th cent. BC – 1st cent. AD) and a baboon sarcophagus dating to Darius I was found here as well as a number of stone ibis sarcophagi. The side chambers of the catacombs are packed with pottery containing the mummified bodies of the birds.

Tuna el-Gebel is the only Egyptian animal cemetery that is suitable to be made accessible to the public in order to illustrate the ancient Egyptian custom of burying sacred animals underground.

Damages to the burial site already occurred in ancient times when the ceilings of some corridors and galleries collapsed. These damages have however increased in recent years and are partly caused by an unchecked moving-about of great numbers of tourists (thousands of schoolchildren) above ground leading to vibrations and cracks in the ceilings below; and partly by unauthorised excavations mostly in the 19th and 20th centuries, but continuing until today in unguarded sections. Nowadays, objects from the underground galleries (bronzes, statuettes, amulets, animal mummies) can be found in all major museums. Almost all wall closures of plastered and painted mudbrick and practically all smaller niches were and are still occasionally being damaged or destroyed during the search for precious objects. Without conservation measures the remaining fragments of painted walls are at risk of falling off and being lost altogether. Furthermore, on the whole the wall decorations in the disturbed baboon chambers are blackened by a firm layer of soot and resin. Consequently, today there are hardly any "untouched" sections of the animal cemetery left, thus not only causing damage to the structure itself but also to the scientific information value.

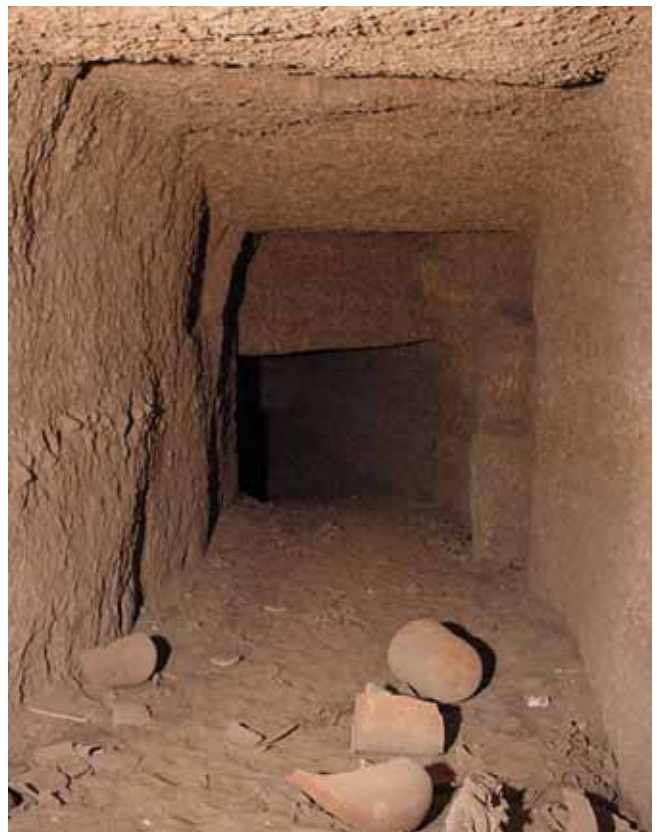
Ever since major excavations by the University of Cairo took place between the 1930s and 1950s, no large-scale stabilisation measures in – or outside the animal cemetery have been carried out. Restorations have concentrated on the few corridors accessible to tourists. Therefore, apart from excavations in some selected areas the joint mission of the universities of Munich and Cairo has largely concentrated on trying to make some of the underground galleries safe against intruders.

(For a more detailed description of the situation at Tuna el-Gebel see D. Kessler, "Tuna el-Gebel: Arbeiten in einem unterirdischen Tierfriedhof", in: E. Emmerling (ed.), *Toccare – Non Toccare*, ICOMOS Journals of the German National Committee XLVII, Munich 2009, pp. 59–72 and K. Schlüter, "Textile Wandgestaltung in Tuna el-Gebel", in: *ibid.*, pp. 73–80.)



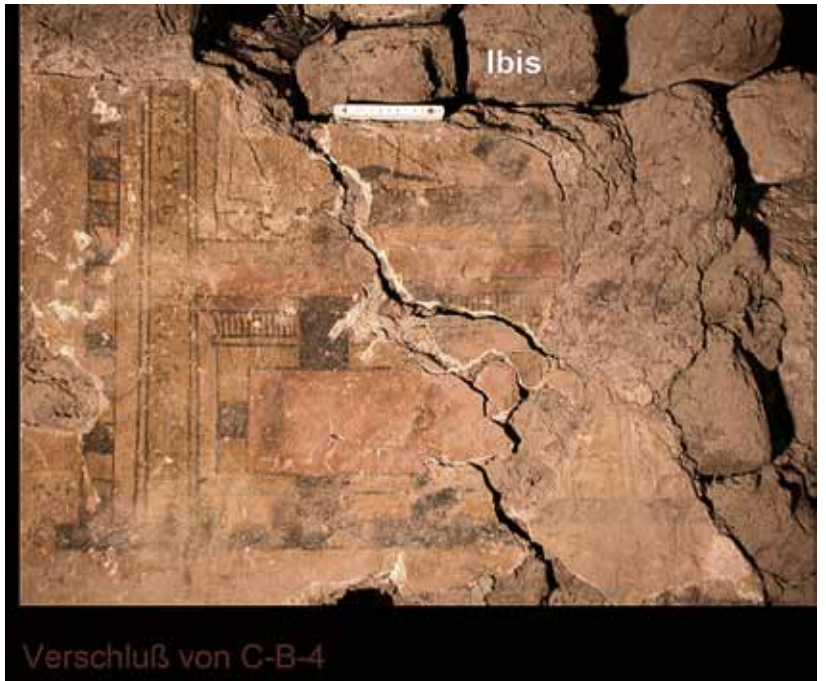
Tuna el-Gebel, view into a lateral corridor filled with clay pots (photo: D. Kessler)

Lateral corridor from the Persian era, empty (photo: D. Kessler)





Sooted wall painting (photo: D. Kessler)



Crumbling wall plaster (photos: D. Kessler)



FRANCE

Les Bâtiments de la Marine Nationale des Frères Perret, Boulevard Victor à Paris 15^e



Bâtiment administratif, l'aile sur l'avenue de la Porte de Sèvres (photo: Docomomo)

Bâtiment administratif, menacé de destruction (photo: Docomomo)



Les bâtiments de la Marine nationale, oeuvre majeure des frères Perret (1928–1956), sont menacés de destruction en raison d'un vaste projet du ministère de la Défense. Un permis de démolir a été demandé sans qu'aucune expertise préalable n'ait été engagée. Il s'agit pourtant d'une composition exceptionnelle, tant par la qualité de son architecture, que par la position qu'elle occupe dans l'itinéraire des frères Perret. Elle représente une étape décisive dans l'élaboration d'un ordre du béton armé et sa disparition nous priverait d'un maillon essentiel pour comprendre un héritage déjà très mutilé par la démolition du garage de la rue Ponthieu (1906) et des ateliers Esders, avenue Philippe Auguste (1919).

Il est décidément incompréhensible qu'un ensemble remarquable, héritage collectif de la nation venant des frères Perret reconnus mondialement pour leur oeuvre architecturale, soit démoli par l'Etat au lieu d'être inséré dans le projet d'ensemble comme il devrait l'être. L'ancrage des hommes sur les lieux façonnés par leurs pères, à travers la mémoire de leur travail est nécessaire, évident, enrichissant, et possible (bâtiments sur 1/3 de la parcelle. Il devrait présider au futur projet de «pentagone» comme une des données qualitatives parmi les autres. Méconnus car dissimulés de la rue par le «secret défense» ces bâtiments de la Marine nationale n'en sont pas moins dignes d'être classés «monuments historiques» et non pas objet de démolition par ignorance et inculture de leur propriétaire, l'Etat. Le dossier d'archives (l'un des plus riches du fonds Perret) permet de suivre, grâce aux 2000 documents conservés, les recherches qui ont abouti à cette oeuvre savante. Dans *Le langage de l'architecture classique*, John Summerson, historien et critique d'architecture, compare la Marine nationale à l'Opéra de Paris : «Le bâtiment est entièrement en béton armé et dépourvu de tout ornement. Mais il est pensé en termes d'ordres». «Il y a presque autant de relief et de variété, de rythme, dans ce bâtiment, que dans l'Opéra. Simplement, il n'y a ni moulure, ni sculpture». Peter Collins, architecte et historien de l'architecture, souligne la maîtrise de cet ensemble. Le soin accordé aux proportions, le jeu de l'ombre et de la lumière, la composition des bétons révèlent «quelque chose de plus profond que l'intelligente amélioration des éléments architectoniques essentiels. L'architecture industrielle est portée ici au degré le plus élevé de l'art».

Seul le bâtiment administratif est inscrit à l'inventaire supplémentaire des monuments historiques. Les ateliers et les bassins d'essai (le bassin de giration était une première mondiale) vont disparaître. Démanteler un tel patrimoine pour n'en conserver que la partie administrative est inacceptable (une sauvegarde judicieuse laisserait disponible 70% du terrain). Ce serait perdre définitivement les qualités d'harmonisation qui ont porté cette «architecture industrielle» à ce degré de dignité qu'ont su percevoir Summerson et Collins. Ce serait discréditer irrémédiablement la politique de protection du patrimoine du XXe engagée par le ministère de la Culture depuis 40 ans.

Octobre 2009
DOCOMOMO France

(voir aussi: <http://www2.archi.fr/DOCOMOMO-FR/dossier-marine-nationale.htm>)

GEORGIA

The Sioni Church near Ateni

The Sioni Church is an outstanding example of early and high medieval art in Georgia with excellent remains of the original building structure, large-scale medieval paintings from the 12th century and several historic inscriptions on the exterior. Particularly noteworthy is the fact that the structural design and the painted surfaces, i.e. the painting ground, the inscriptions and the structure of the walls, are closely connected. Therefore, any disturbance of the sensitive masonry will immediately affect the paintings inside. The church's stonework was constructed in a very precise way, probably based on a local construction technique that was only applied at a certain time. It is the use of a three-shelled wall structure with solid core and thin, upright stone slabs whose joints fit exactly, but which are not firmly attached to the core.

Unfortunately, due to the peculiarity of this structure the stonework also reacts very sensitively to interferences. External impacts, such as earthquakes, damages to the substructure and the plinth masonry have time and again resulted in constructional defects and afterwards in several consolidation and repair campaigns.

The present damages at the southern conch are part of these general structural problems: After a successful consolidation of the main cupola in the second half of the 20th century, structural ele-

ments in the south began to tilt – a development that has not stopped to the present day. The consequences have been cracks and a local overstress of the masonry, which in turn have led to serious damages to the shells of the wall structure and therefore to an acute endangerment of the medieval wall paintings in the areas concerned. Furthermore, the present condition of the abutment piers could result in static instability. A consolidation is therefore urgently needed.

(For a more detailed account of the damages to this church and its wall paintings see R. Barthel/H. Maus/C. Kayser, "Die Sioni-Kirche von Ateni", in: *Toccare – Non Toccare*, ICOMOS Journals of the German National Committee XLVII, Munich 2009, pp. 89–105.)

Upper Svaneti

Preserved by its long isolation, the Upper Svaneti region of the Caucasus is an exceptional example of a cultural landscape. Situated on the upper reaches of the Inguri river basin between the Caucasus and Svaneti ranges on an altitude of 1 500–2 100 m, it is formed by small medieval-type fortified villages from the 9th to the 16th centuries and situated on the mountain slopes with a natural environment of gorges and alpine valleys and a backdrop of snow-covered mountains. The most notable feature of the settlements is

Sioni Church, painted interior of the south conch (photo: Barthel & Maus)



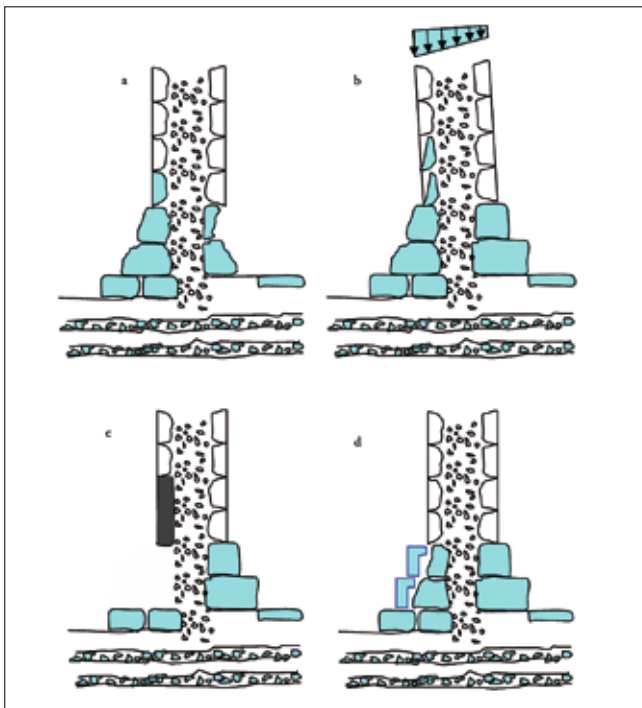


Sioni Church, cap stone in the vault of the south conch: the stone has sunk 30 mm (photo: Barthel & Maus)



Sioni Church, vault of the south conch with fallen-off cap stone: the mortar shows an imprint of the lost stone trapezoidal in its cross section (photo: Barthel & Maus)

Damages at the base. a: stones weathered on the inner side; b: outside detachments of up to 12 cm; c: concrete seal from the last renovation campaign and missing stones at the base; d: damages hidden by stones placed in front during the last renovation campaign (drawings: Barthel & Maus)



the abundance of tower houses, especially in Mestia and the frontier villages, such as Ushguli and Latali. These tower houses were used both as dwellings and defence posts against invaders who plagued the region for centuries. Between four and twenty metres high, the towers stand in the middle of the village, each of them between four family houses. They have three to five storeys and the thickness of the walls decreases. The upper floors were exclusively for defensive purposes, serving as observation platforms and for storing and throwing projectiles; they have machicolated parapets crowned with arches.

Many of the tower houses have disappeared or are falling into ruins. However, in the village of Chazhashi in Ushguli Commune more than 200 towers and 400 houses have survived, but Chazhashi and the old part of Mestia were designated as museum-reserves as early as in 1970–1971, and in 1991 the Republic of Georgia declared the whole Svaneti region a reserve. Included on the World Heritage List since 1996, the villages have become tourist destinations, and economic benefits as well as conservation challenges have resulted.

Following the *Getty Newsletter* of summer 2000 the Getty Grant Programm started working in the Upper Svaneti region with a team of specialists to document the villages of Murkmeli, Chazhasi, Chvibiani and Zhibiani. Consequently, the Georgia National Committee of ICOMOS and the municipalities themselves started to develop a long-range plan for preservation and site management that will accommodate the growing tourism while protecting these rare places. “To approach the complex issues on the Georgian site, ICOMOS Georgia has assembled an interdisciplinary team of Georgian professionals and international specialists with expertise in art history, architectural conservation, materials conservation, engineering, archaeology, and heritage tourism. In close collaboration with local officials and based on the research and documentation gathered during the process, the team will create a long-term strategy to preserve the area and to manage tourism. To ensure that the community has the skills and resources to address current as well as future preservation efforts, the project team developed a series of on-site training components, ranging from student involvement in daily fieldwork to interactive seminars with the local community on the challenges of daily maintenance, repair, and preventive measures” (*Getty Newsletter*, 2000).

Nevertheless, the decay of the towers continues to this day, many of them being on the brink of collapse, as stated in a report published in *Georgia Today* about a meeting in Mestia on February 18, 2010 between the CENN network of non-governmental organisations and local residents to discuss the towers (story by Tea Topuria in Svaneti, IWPR, April 9, 2010). According to this report local residents are not allowed to repair the towers themselves, since they are state monuments, and therefore the locals have even stopped to restore the roofs. As derelict towers also pose a threat to the local population, because falling stones could easily hit people below, and as even in the reserve village of Chazhashi the authorities have only undertaken cosmetic repairs on the towers, the tower owners have been debating about the creation of an association to represent their interests. On enquiry the National Agency for the Protection of Cultural Heritage declared that in 2009 eleven towers were re-roofed, for 2010 another 15 are planned, but the repair of all the towers cannot happen in two or three years – it “will happen gradually”. The Agency also declared that local people were free to repair their towers, but the Agency would have to approve the plans first. As a consequence special training courses would have to be set up to train local people. In addition, initiatives in 2010 from different international foundations like the “Tourist Centre of Svaneti”



Tower house in Revaz Khojelani, Upper Svaneti

Tower house in Nodar Gvarliani, Upper Svaneti



(founded in 1996 as an NGO) to implement a project to repair four towers in the village of Laghami/Mestia Commune with financial assistance from the German Government are very important and necessary contributions to the safeguarding of this unique heritage.

Christoph Machat

Bagrati Cathedral, Kutaisi

Bagrati Cathedral (11th century) is an outstanding example of medieval ecclesiastical architecture. Apart from its high artistic value, it is a symbol of Georgia's national identity. In June 2009, the Georgian Ministry of Culture, Monument Protection and Sports approved the Bagrati Cathedral Rehabilitation Plan. Together with Gelati Monastery Bagrati Cathedral has been on the World Heritage List since 1994. The agreed plan envisages a reinforcement of the existing structures with the aim of a complete reconstruction of the cathedral.

Works already carried out at the site are a very crude intervention into the authentic fabric, due to an excessive use of reinforced cement and an inadequate methodology: the reinforcement of the entire foundation by using massive reinforced cement has led to the destruction of archaeological layers; all columns and the arch in the interior were dismantled; the authentic bases of columns were perforated for the arrangement of concrete piles; the apse masonry was bored for cement injections, etc. The applied methodology is destroying the authenticity of the site and may lead to a loss of the site's outstanding universal value.

On 14 September 2009 a group of Georgian experts initiated a public appeal to the Government officials to halt the ongoing works and ensure international expertise, because the project had not been agreed with the UNESCO World Heritage Committee. Later, the Group of Bagrati Appeal distributed among the international conservation community an appeal with the request to support the "Save Bagrati Cathedral" movement in convincing the Georgian Government to ensure a wide international involvement in the eval-

Bagrati Cathedral before the intervention





Bagrati Cathedral, the interior before intervention



Authentic column bases perforated for the arrangement of concrete piles



Bagrati Cathedral, the interior during reconstruction works in 2009





Restoration of the wall facing by means of a metal net and cement mortar

uation of the existing situation, in order to avoid any further loss of the cultural significance of Bagrati Cathedral. Regretfully, these efforts were not successful.

On 29 July 2010 the World Heritage Committee at its 43rd session placed Bagrati Cathedral and Gelati Monastery (Georgia) on the List of World Heritage in Danger. *“The Committee expressed its serious concern about irreversible interventions carried out on the site as part of a major reconstruction project. The Committee believes this project will undermine the integrity and authenticity of the site and should be immediately halted.”*

Nato Tsintsabadze
Secretary General, ICOMOS Georgia

Shchusev’s IMEL in Tbilisi is Endangered

The main artery of 19th-century Tbilisi, Shota Rustaveli Avenue, consists of chronologically and stylistically distinguished buildings. These differ in terms of architectural value, but each building is also important from the urbanistic point of view. The great majority of buildings on this avenue are listed.

Among the early Soviet buildings erected on Rustaveli Avenue, the building which formerly housed the Georgian branch of the Institute of Marxism-Leninism (IMEL) is noteworthy. It was designed in 1938 by the well-known Russian architect Alexei Shchusev (1873–1949), who also designed Lenin’s Mausoleum in Moscow.

Noteworthy is the main facade of the building facing the avenue, for which traditional Georgian yellow stone material was used and which was adorned with giant pillars of dark grey granite, thus using inspirations from the decoration of medieval Georgian architecture. The side elevation with a Georgian portico also follows the traditional artistic composition and stands in contrast to the plain facade overlooking the narrow street.

But what makes Shchusev’s Tbilisian creation unique is its back facade built in the constructivist style. The architectural values can

mostly be found in the round central part of the back facade located between side wings, and in its artistic plainness and simplicity with free articulation of the components of classical adornments.

The IMEL building used to have a rich interior decoration which made this early Soviet masterpiece almost the only example of a *Gesamtkunstwerk* in Tbilisi. In 2006 the building was delisted by the authorities. Afterwards it was sold to a company, which declared that the building would be converted into the Kempinski Hotel.

Despite strong protest from the heritage conservation community, which believes that the structure should be preserved in its authentic state, in September 2009 the demolition of the rear side wings started and has continued until today. The whole interior decoration has been lost. Therefore, an important example of 20th-century architecture is endangered.

Maia Mania
Architectural Historian, Ph. D.
Professor at the Tbilisi Academy of Art



IMEL building (photo: M. Mania)

IMEL building, back façade (photo: M. Mania)

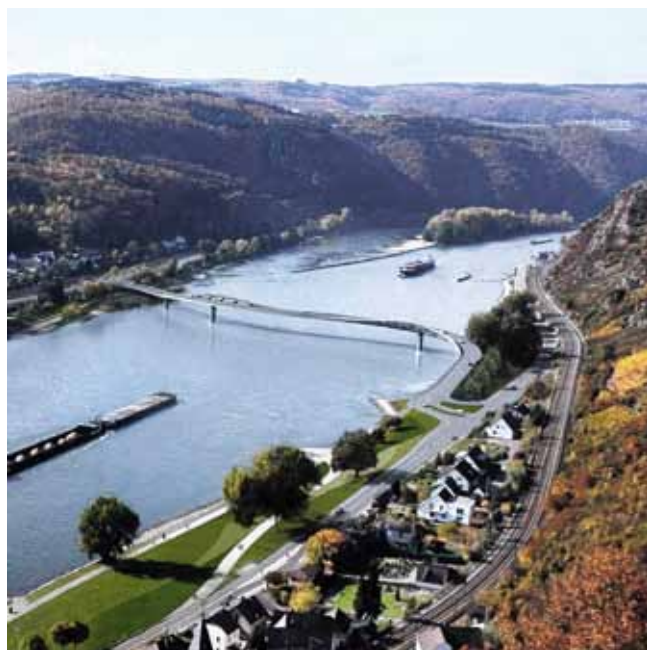


GERMANY

Project for a Bridge in the Upper Middle Rhine Valley

Even before the Upper Middle Rhine Valley was inscribed on the World Heritage List (2002) there had been plans to connect the federal highways B9 and B42 on both sides of the river by means of a bridge. This was also intended to connect the valley and the neighbouring districts with motorways A 3 and A 61 as well as with Hahn Airport. As the valley was already troubled enough by the north-south car and railway traffic and out of consideration for the visual integrity of this quite unique cultural landscape, the project was postponed for the time being. In the following years, in spite of ICOMOS Germany's concerns (see the comprehensive statement of 26 November 2007 in *Heritage at Risk 2006/07*, pp. 67–69) and the negative statement of an ICOMOS/UNESCO mission of February 2008, new suggestions and expert reports on various potential sites for a bridge were presented. Now, the government of Rhineland-Palatinate is trying everything possible to go ahead with the construction of a bridge between Fellen and Wellmich on the basis of the winning design of an architectural competition that was presented in Berlin on 13 May 2009. Allegedly, this is an elegant S-shaped construction, “harmoniously blending into the river landscape”. Although the position has been moved downstream and no longer directly affects the famous Loreley rock, the bridge will nonetheless threaten just as much as the former projects the visual integrity of the World Heritage, which is of particularly high quality on the right side of the Rhine. The town of Wellmich, for instance, is characterised by a well preserved historic structure and accentuated by the medieval church and its imposing steeple. Steep precipices and the castle “Maus” tower above the town. All in all, Wellmich is a fine example of the qualities that define the World Heritage “Upper Middle Rhine Valley”. Any bridge in front of this silhouette would damage and devalue the World Heritage. Particularly criti-

Upper Middle Rhine Valley, winning design for a bridge, computer simulation, 2009 (photo: Badische Zeitung)



cal are the out-of-scale measurements of this bridge construction, which will span the entire river and have a considerable height. What's more, the bridge would be very close to the Ehrental nature reserve.

At any rate, the project would severely harm this river landscape characterised by the special geographical situation and by the fact that for centuries no bridge has been necessary. The project would also ruin the traditional Rhine ferries that ought to be seen as a crucial component of the World Heritage site. For centuries, these ferries – in the same way as the other ships – have been part of the Rhine and thus witnesses to the cultural and traffic history of the World Heritage site. Surely, the construction of the bridge between Fellen and Wellmich would render four ferries (Boppard, St. Goarshausen/St. Goar, Kaub, and Lorch) obsolete. Creating just one crossing of the river by means of a bridge will mean that many people in the region will have to travel further and that outside-traffic participants (schoolchildren, cyclists and pedestrians) will have difficulties in getting from one side to the other. Additional bus transfers will be necessary. The federal state government has pointed out that the limited ferry service in the evening and at night is a great disadvantage compared with a bridge crossing. Although this may be right, the situation could be improved by integrating the ferries into the local public transport network – and paying compensation to the ferry operators for providing service outside peak hours. Sadly, according to the ferry operators the government has not taken up contact with them and has not made any attempt of a reconciliation of interests.

The three ferries in Boppard, St. Goarshausen/St. Goar and Kaub together transport 1 100 vehicles across the river per day. As they don't work at all to full capacity the ferry services could be intensified relatively easily, if there was enough demand. It remains unclear why the federal state government is predicting that approximately 7 000 vehicles will use the bridge every day. This leads to the assumption that the bridge is preferred by the government to help businesses, especially in the Rhein-Lahn district on the right side of the river, reach the A 61 faster, and not so much to improve the situation for the people living in the Middle Rhine Valley and for visitors to the World Heritage site. In fact, the ferries are not the main problem for businesses in the region. Instead, it is the inadequately developed roads leading from the Rhine Valley (Fellen) to the A 61 through narrow towns and with railway underpasses that are too low. So far, the government has avoided any discussion about the necessary development of roads in connection with the bridge project. Independently of the threat to the visual integrity of the World Heritage there are many aspects that speak for the retention and further development of a decentralised ferry service instead of a permanent bridge.

Several times, ICOMOS Germany commented negatively on the expertises by the RWTH Aachen University (commissioned by the Rhineland Palatinate Ministry of Economic Affairs, Transport, Agriculture and Viticulture): *Evaluation of the Integrity of the World Heritage Property 'Upper Middle Rhine Valley and Traffic Study to Evaluate Bridge, Tunnel and Ferry Connection Options for the Middle Rhine Valley at St. Goar* (dated 8 January 2010). In this context, ICOMOS also criticised that the evaluation contradicts earlier environmental compatibility assessments and softens the problems down. In an extensive traffic analysis of 1 June 2010 the Verkehrsclub Deutschland explained much more clearly than the expertise by the Chair and Institute for Urban and Transport Planning (ISB) / RWTH Aachen the negative impact of the planned bridge on the environment, climate and life in the Middle Rhine Valley. In fact, the *Traffic Study* by ISB that culminates in the ab-

surd statement that “psychological, cultural and historic reasons argue against a ferry” can easily be disproved. This is shown by the following statement, written by the Vice President of Europa Nostra:

Comments on the traffic study of the ISB/RWTH Aachen (January 2010) concerning the planned Rhine crossing in the World Heritage zone Upper Middle Rhine Valley

1. Background and remit

In the introduction to the study of the ISB of January 2010 there is no reference to tourism at the Upper Middle Rhine being the main employer and potentially the most important source of income. Instead, the aim of this study is a general improvement of the structural situation, i. e. independently of the consequences for tourism. Therefore, the specific consequences of the alternative crossings on tourism and the hotel and gastronomy sectors are hardly or not at all considered.

2. Efficiency and inclusion of a ferry connection in the urban planning development

For a new bridge near Wellmich 7000 vehicles per day are forecasted. In order to cope with that traffic volume three ferry docks with a total of four ferries would be necessary. These ferry capacities are the basis for the subsequent comparative calculation. In this context, no mention is made of the fact that nowadays at the four existing ferry docks only a total of 1100 vehicles are transported per day, i. e. that the actual demand for east-west crossings is in fact only 15% of what has been calculated. The demand forecast in the study is therefore totally exaggerated. This can only be explained by expecting considerably expanded east-west traffic, for which roads would have to be either built or widened. Incidentally, the consequences on the outstanding universal value of this World Heritage site have not been explicitly assessed.

3. Economic framework

For bridge and tunnel the annuity method is applied, while the ferry calculation is based on full costing.

This calculation is incorrect as far as the ferries are concerned. These ferries are privately owned; therefore the individual operator carries the receipts and expenditures. Consequently, the taxpayers do not have to pay for the ferries. As a benchmark for the bridge and tunnel costs only a public grant could be used, which would enable the ferry owners to transport the vehicles around the clock and more frequently. However, these costs that ought to have been assessed for comparison were not defined in the traffic study on the grounds that one cannot subsidise one ferry without harming the other operators. Nevertheless, it would have been correct and important to assess the subsidisation of all ferry operators.

Based on the rough estimate that each ferry receives subsidies of 100,000 euros, this alternative would be much less of a burden for the taxpayers than a firm crossing (see below).

Since the basic approach to define the ferry costs was incorrect from the start (and thus also the result), it is almost irrelevant to point out a second major mistake in the study: The study is based on the assumption that all four ferries will be new acquisitions and that, as the basis of the annuity calculation, they will last 25 years on average. In reality, however, these ferries are in operation much longer. The ferries presently in operation on the Upper Middle Rhine are between 28 and 100 years old. The annuities (which the taxpayers would not have to pay) are calculated much too high in the study.

The opposite is done when it comes to the costs for the bridge. In this case 40 million euros are mentioned. The widening of existing roads and new road construction to cope with additional traffic along the Rhine and – very important – in the east-west direction through the narrow side valleys have not been calculated. Adding these inevitable extra costs of a double-digit million figure would show that the bridge or tunnel alternative is even more uneconomical.

4. Operational restrictions of the ferry connections

According to the speaker of the Deutscher Fährverband the five lost operation days mentioned in the study have been calculated much too high. In reality, the days the ferries on the Middle Rhine cannot operate amount to one per year. In addition, failures to operate because of floods are immediately connected to flooded roads along the river and therefore also affect the bridge alternative. Moreover, the study has shown that in the past 10 years climate change has not led to higher, but in fact to considerably lower water levels – contrary to what is said at another point of the study.

5. Differences of acceptance between firm crossings and ferries

Here the incomprehensible statement can be found that “psychological cultural-historical reasons argue against ferries”. The fact is, however, that for centuries the ferries have been an integral part of life along the Middle Rhine and of the outstanding universal value of the World Heritage site.

6. Changes of accessibility

For this purpose, the journey times from different places on the left and right banks of the Rhine, including far-away places like Nastätten and Emmelshausen, are compared on the basis of a firm crossing and the existing ferries. In this context, the bridge connection was incorrectly positioned between St Goar and St Goarshausen and not between Wellmich and Fellen. Only this incorrect position of the ferry has resulted in a marginal advantage for the bridge alternative.

Conclusion: In practically all analysed fields the study comes to false results. A profound analysis and objective evaluation would instead clearly confirm the advantages of preserving and even expanding the ferry connections.

The inadequate presentation in Brasilia is a serious matter, because the study from the world-renowned RWTH Aachen was presented to UNESCO by high-ranking representatives of the federal state of Rhineland-Palatinate and served as a basis of decision-making. Only because of this study a master plan for the bridge alternative was commissioned.

This unfortunate situation that seriously threatens the World Heritage can only be remedied if a comprehensive revision of the study on the basis of a considerably altered remit is carried out. The result of such a revision should be made available to UNESCO by 1 February 2011 together with the requested report on the development of a master plan.

Sayn, 5 October 2010

Alexander Fürst zu Sayn-Wittgenstein
Vice President of Europa Nostra, The Hague
Chairman of Europa Nostra Germany, Bonn
President of the Deutsche Burgenvereinigung, Braubach/Rhein

At an upcoming press conference the Action Alliance Upper Middle Rhine Valley will be presenting a study on “Das Fährwesen und seine Perspektive im UNESCO-Welterbe Oberes Mittelrheintal” (“The ferries and their future in the UNESCO World Heritage Upper Middle Rhine Valley”), commissioned by the Rheinischer Verein für Denkmalpflege und Landschaftsschutz. In future, the Action Alliance initiated by the Rheinischer Verein, which ICOMOS Germany has joined together with Europa Nostra, the environmental organisation BUND, the Deutsche Stiftung Denkmalschutz, the Deutsche Burgenvereinigung, the Deutsche Gesellschaft für Ur- und Frühgeschichte, the Rheinkolleg, and CIVILSCAPE, will be coordinating the protests against the disfigurement of the Upper Middle Rhine by the bridge project.

ICOMOS Germany

Final Attempt to Save the Rheinfelden Power Station

The power station at Rheinfelden, built in 1898, dates back to the pioneer era of electricity generation. It is situated on the Rhine, linking the German and Swiss towns of the same name of Rheinfelden. According to the International Committee for the Conservation of the Industrial Heritage (TICCIH), this power station, which is on the monument list of the federal state of Baden-Württemberg, is an outstanding example of industrial history:

From the point of view of TICCIH there is no doubt that the Rheinfelden Powerstation is one of the most important monuments of the world's hydropower heritage. Together with the Adams Powerhouse at the Niagara Falls in the United States, built nearly at the same time as Rheinfelden, it is worldwide one of the last examples of the early days of this kind of innovative hydropower production at the end of the 19th century. The Rheinfelden Powerstation with its 50 Hz-technology not only set the standard for international development within the field of the production and transportation of electricity over far distances but also became a pioneer in the field of the use of renewable energy. Moreover, with its partly preserved and still functional original equipment it is a technological monument of great historical value which might become a World Heritage site in the future.

(Patrick Martin, President of TICCIH, in a letter of 21 April 2010 to ICOMOS Germany)

As the approval of the plans for the new construction of a power station in combination with ecological compensatory measures requires the demolition of the old power station situated 800 m downstream, the demolition of this historic industrial monument has been planned for years. Nevertheless, ICOMOS Germany, ICOMOS Switzerland and TICCIH have repeatedly spoken up for the conservation of this building, most recently in a letter of 26 April 2010 by Michael Petzet to the Minister-President of Baden-Württemberg, Stefan Mappus. During the meeting of the Advisory



Rheinfelden Power Station
(photos: K. Beretta, November 2010)

Committee of ICOMOS in Dublin the two national committees and the International Scientific Committee for 20th Century Heritage (ISC 20C) made a final – sadly unsuccessful – attempt with a request for a moratorium:

On the occasion of the Advisory and Executive Committee Meetings of ICOMOS (International Council on Monuments and Sites), held in Dublin from October 27th to 29th 2010, the European National Committees came together for a Europe Group Meeting, which served to assess special problems. The delegates discussed with deep concern the developments of the Rheinfelden power station and, due to the following reasons, decided to request the Swiss government, the government of Baden-Württemberg and the Energiedienst AG to accept a moratorium of two years. This appeal is also supported by TICCIH (The International Committee for the Conservation of the Industrial Heritage) and the ISC20C (International Scientific Committee for 20th Century Heritage).

This request is based on considerations of the above-mentioned persons and institutions

- assessing the outstanding value of the Rheinfelden power station on an international level,
- taking notice of the newly built facility and the plans to demolish the historical power station in order to create better natural conditions for the river and its banks,
- being aware that a balance between the public interest of maintaining the important historic remains and the public interest of assuring an intact natural environment has not yet been found,
- bearing in mind the high potential of historic industrial constructions for the public awareness and the representation of an enterprise,
- considering that there is no comprehensible urgency to demolish the historical constructions.

During the two year period of the moratorium, a study should be undertaken with the goal of finding harmony between the cultural and the natural heritage. Many projects in Switzerland and Germany have proved that sustainable solutions linking built and natural environment are feasible, and – for both concerns – fruitful on the long term.

2 November 2010

Wilfried Lipp
Vice-President for Europe
ICOMOS International

Unfortunately, this attempt to save the historic Rheinfelden power station was also rejected in a letter by the Energiedienst AG of 24 November 2010.

Protests against “Stuttgart 21”

As part of the project “Stuttgart 21”, which has been in the making since the 1990s, the Deutsche Bahn AG (German Railways) has been planning an underground through station. Moving the tracks underground and building a new city quarter on the land behind the station will mean a huge change to the historic urban landscape. Of the central station, a listed monument, only the middle sec-



Stuttgart Central Station by night



Stuttgart Central Station, demolition of the north wing (photo: R. Vogler)



Stuttgart Central Station, demolition of the north wing (photo: V. Eidloth)

tion with its landmark tower will remain as an entrance building, while the side wings will be demolished. Stuttgart Central Station, Built between 1911 and 1929 according to designs by Paul Bonatz

(1877–1956) and Friedrich Eugen Scholer is a masterpiece of early Modernism. Not only Docomomo and ICOMOS have protested on a national and international level against the defacement of one of the most important buildings by Paul Bonatz. In 2010, the inhabitants of Stuttgart demonstrated and marched against these plans nearly every week. The protests escalated, when on 25 August 2010 the demolition works at the north wing started and several old trees in the Schlossgarten were cut down.

Masters' Houses in Dessau: Controversial Completion

The ensemble of the Masters' Houses in Dessau, an area in Ebertallee with the twin houses Klee/Kandinsky, Schlemmer/Muche, Feininger/Moholy-Nagy, and Walter Gropius' house (Direktionsgebäude) as front building is a world-famous icon of the Modern Movement. In spite of the destruction of the Moholy-Nagy and Gropius Houses in the Second World War the Bauhaus was inscribed on the World Heritage List in 1996. Before the inscription, the Masters' Houses had been restored back to their original state on the basis of documents and detailed cross-section analyses in the interiors. After the Bauhaus had been closed in 1932 the buildings had been severely altered in accordance with the Nazi ideology, especially on the outside. While the plot of the war-damaged Moholy-Nagy House remained empty, on top of the completely preserved basement of the Gropius House the so-called Haus Emmer was built in 1956, a simple saddle-roofed house reflecting in a certain way the handling of the – not very popular – Bauhaus heritage in the GDR at that time. After perfect restoration of the Masters' Houses in the 1990s, ideas came up to fill the war-related gaps in the eastern part of the ensemble and to reconstruct the surrounding wall as well as Mies van der Rohe's "Trinkhalle", a small building torn down in 1970.

Our report in *Heritage at Risk 2006/07* described the state of 2007 and named three different possibilities (compare *Heritage at Risk 2006/07*, p. 69):

Dessau, the preserved basement of Walter Gropius' house (Direktionsgebäude) and above Haus Emmer (to be demolished) (photo: M. Pz., 2008)



- *The reconstruction of the state at the time of the Bauhaus respecting the conditions of the Operational Guidelines: "Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on conjecture".*
- *The erection of buildings which are recognisably from today and which should not interfere with the visual integrity of the ensemble.*
- *Maintaining the present state.*

"Maintaining the present state" would have been no problem since "Haus Emmer", regarded as an authentic testimony to the architecture of the 1950s in the GDR, could have been preserved. However, apart from the understandable wish to reconstruct the ensemble's visual integrity there was the urgent request to create various facilities for visitors (rooms for events and exhibitions, a café, etc) – also to relieve the restored Masters' Houses from unnecessary usage. As far as the construction of new buildings for new usages was concerned, the usual contrast buildings could be expected from an architectural competition. In the case of the obvious solution "reconstruction of the state at the time of the Bauhaus", one had to reckon with hysterical animosities in Germany against any kind of reconstruction, a widespread attitude at that time not just among architects but also among conservationists (compare *Denkmalpflege statt Attrappenkult / Gegen die Rekonstruktion von Baudenkmalern*, Bauwelt Fundamente, vol. 146, Berlin 2010). Under these circumstances, ICOMOS Germany warned against the results to be expected (see H@R 2006/07, p. 70). The winner of the first competition, a Swiss architect's office, failed to meet the difficult requirements of the task. The architects had started with the fancy idea of choosing black for the new buildings in order to distinguish them from the old buildings. Recently, a new competition for the "urban repair of the Masters' Houses ensemble" was won by the architect's office Bruno Fioretti Marquez Architekten from Berlin. In some respect, this design is an improvement of the previous winning design. Nevertheless, ICOMOS Germany regards this as a case of Reactive Monitoring (cf. Introduction, p. 13) and for the following reasons urgently advises to present the plans to the World Herit-

Garage at Walter Gropius' house (photo: M. Pz., 2008)



age Centre of UNESCO in Paris (see art. 172 of the Operational Guidelines).

According to the new project, the ensemble will be amended by completing the twin house Feininger/Moholy-Nagy and by erecting a new Gropius House at the site of Haus Emmer (to be demolished) above the preserved basement; furthermore, by reconstructing the surrounding wall, including the Trinkhalle. On the outside, the measurements and cubic volumes of the ensemble's components will therefore be preserved. The solution found for the basement of the director's building is to be welcomed: the bearing capacity of the basement can be strengthened sufficiently for the new building without an extra concrete ceiling that would change the proportions. Consequently, the original condition of the rooms in the basement, including Gropius' wine cellar can be preserved. However, the plan to install toilets in the garage, preserved in its original condition, must be rejected.

The ruthless handling of the quite remarkable garage is a matter of mandatory usage that already affected the winning project of the first competition. In the meantime, this mandatory usage no longer applies, as the City of Dessau has found another perfectly suitable and centrally located plot, near the Seven Columns and the Masters' Houses, for the requested exhibition and visitors' centre of the Bauhaus Dessau Foundation. This centre is an urgently needed facility for visitors to the Bauhaus and the chances that it will be implemented soon are good. Under these circumstances, it seems the ensemble of the Masters' Houses and its integrity and authenticity will be compromised if the plans for these additional buildings continue to focus on their use as a visitors' centre. The duplex-half Moholy-Nagy, which is practically identical with the duplex-halves Mücke and Kandinsky reconstructed in their original form in the 1990s (the only difference being that the Moholy-Nagy dining room has two windows, while the others have one), could serve to commemorate this important artist in the sense of the authentic spirit. This also applies to the Gropius House, where some of the original interiors are documented by historic photos. According to the new project, the idea is to preserve the historic room layout only in some fragments ("Restskulpturen"), while creating a gutted space where "reversible" wooden constructions are installed.

The Hugo Junkers-Kaloriferwerk, on the left the administrative building (photo: Verein Industriekultur Hugo Junkers)



Incidentally, the discussions on the critical matter of reversibility of two years ago, with contributions from ICOMOS Germany and our colleague Christiane Schmückle-Mollard as advisor for UNESCO, seem to have been entirely forgotten. This applies in particular to the absolutely necessary demand: "All constructional and technical possibilities for a later reconstruction (windows, doors, staircases) must be created" (provision of the advisory board of 11 November 2008). It is also to be expected that the concept for the exterior of the new buildings will be found incompatible with the authentic design of the ensemble of the Masters' Houses, because according to the rather nebulous architectural concept of "Unschärfe" (blur or state of being out of focus) the exterior is to be inspired by the blurred character of old photos (suggestion of windows as translucent openings, etc), while doing without all architectural details typical of the Bauhaus era (handrails, window frames, roofs, etc).

Before facts will be created in Dessau with this 3.1 million euro project that due to the frequently changing ideas of usage will most likely soon be outdated again, ICOMOS wishes to refer to the authentic values defined in the Operational Guidelines of the World Heritage Convention, also valid for partial or total reconstructions. We hope the matter of "blur" that seems hardly compatible with the authentic spirit of the Bauhaus will soon vanish into thin air. The famous ensemble of the Masters' Houses should be preserved for future generations "in the full richness of its authenticity".

Michael Petzet

Junkers Ensemble in Dessau under Serious Threat

In a letter of 22 March 2010 to Klemens Koschig, the mayor of Dessau, ICOMOS Germany protested against the city's plan to tear down two buildings of the Junkers factory that are part of the Junkalor grounds. These are the only remaining buildings of

Modular steel member system hall at the Hugo Junkers-Kaloriferwerk (photo: Verein Industriekultur Hugo Junkers)



the production site erected by the aviation pioneer Hugo Junkers (1859–1935). ICOMOS Germany thus joins DOCOMOMO Germany in its appeal to save these industrial buildings:

DOCOMOMO Germany has observed the recent events concerning the listed Junkers ensemble on the ground of the former Hugo Junkers-Kaloriferwerke in Dessau with alarming concern. Although these are monuments of modern architecture whose significance extends far beyond the city of Dessau, we are facing the fact that firms have already been contracted to carry out not only the demolition of the surrounding production halls, but also the demolition of both monuments. (...) Hugo Junkers is famous as a pioneer of the aircraft construction and as an innovative entrepreneur. The two listed buildings of the Junkers factories are important milestones, both in the history of Dessau and the industrial history of Germany. The modular steel member system hall, developed and built here in 1927 and the modern administrative building from 1934–36 are unique documents for the operations of Hugo Junkers and also for an important part of the industrial history, here to be seen in their original, authentic location.

Both buildings are examples of a locally anchored, but in the case of the modular steel member system hall also internationally emitting modernism. Although they always stood in the shadow of nearby Bauhaus and the Meisterhäuser in Dessau, they need to be seen in this context. They are striking examples of the architectural and industrial history of modernism. In addition, they are essential in generating identity for the city of Dessau. The modular steel member system hall was developed and built at the Hugo Junkers-Kaloriferwerk and exported worldwide from here, for example to Sao Paulo to build a railway station, to Los Angeles to build a Coca-Cola factory, to London to build a hangar, to New York to build parking lots. The administrative building has a steel skeleton with hung up floors in the American fashion, with brick cladding on the facade. (...)

(see also http://www.docomomo.de/attachments/120__Support_needed_JUNKERS_Dessau.pdf)

Especially in Dessau, where one should be aware of the close relation between these outstanding examples of industrial heritage and the ideas of the Bauhaus, such a demolition would be incomprehensible. For the time being, the city has deferred the demolition, because it hopes for investors and for a concept developed by the “Industriekultur Hugo Junkers” association (see *Mitteldeutsche Zeitung* of 9 June 2010).

M. Pz.

Hanover, old plenary hall building designed by Dieter Oesterlen, 1962 (photo: Hannoversche Zeitung)



Hanover, Protests against Conversion of the Parliament Building

The question how to deal with the architecture built after the Second World War is a current topic that was also discussed at the workshop of ICOMOS Germany and ICOMOS Poland in cooperation with DOCOMOMO during the *denkmal 2010* conservation fair in Leipzig (“Architecture of the Second Half of the 20th Century/ Studies and Protection”, Leipzig, 18 November 2010). Not only in Germany there are conflicts concerning buildings from the 1950s and 1960s that are already on the monument lists. A current example is the opposition in Hanover against the demolition of the old



Hanover, model of planned new plenary hall building

plenary hall, decided in March 2010 by the parliament of Lower Saxony, and the action “to preserve this building highly relevant for the history of democracy in Lower Saxony”. This building and its plenary hall, both designed by Dieter Oesterlen and erected at the site of a destroyed wing of the former Leine Castle (opened on 11 September 1962), is actually a protected monument. In connection with a moratorium for the planned new building (result of a competition) there is now hope that Oesterlen’s building can be saved by means of a referendum.

Lutheran Community Centre in Leverkusen-Opladen Threatened



Leverkusen-Opladen, Lutheran community centre (photo: C. Machat)

Similar to so many church buildings especially of the post-war period that have been abandoned due to financial constraints of the church administrations, the Lutheran community centre in Leverkusen-Opladen had never been listed and evaluated by the conservation department. Only after the centre was closed down in June 2009, the municipal monument administration suggested a site visit, in the course of which the monument quality of the design and the authentic state of the building from 1954–55 were identified. Particularly interesting is the way the architect Georg Schollmayer solved the difficulty of having to accommodate the various functions of a community centre on such a small plot of land. The bell tower between kindergarten and new buildings is the connecting and also dominating element of the overall concept. In front of the church hall, positioned in the north, the young people's hall and the curved, semi-circular connecting room to the kindergarten lead to the main entrance. All construction details, such as the flat roofs, the rectangular windows and the curved canopy above the main entrance are characteristic features of the 1950s. These characteristics

Bonn, Beethovenhalle, aerial view



can also be found inside, on the doors, windows with etched glass, the floor coverings, and in the design of the staircase, etc.

For almost two years, the suggestion of the conservation department to list this building and consequently look for a new use was not implemented, because the Lutheran community was more interested in selling the real estate, including the demolition of the buildings. However, in November 2010 the community centre was finally added to the monument list, a decision against which the Lutheran community has filed a lawsuit. Therefore, the future of this building complex remains uncertain.

Christoph Machat

The Beethovenhalle in Bonn Saved from Demolition

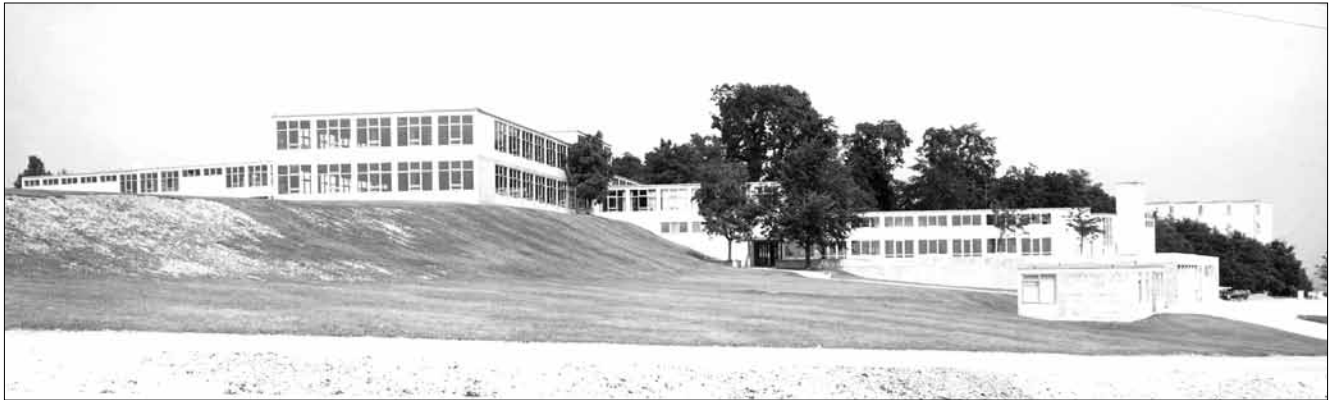
The Beethovenhalle in Bonn is one of the most important buildings in the architectural history of the 1950s in Germany and an authentic testimony to the time when Bonn was the capital of the Federal Republic. Built between 1956 and 1959 according to designs by the then 29-year-old winner of an architectural competition, Siegfried Wolske (Hamburg), who was also a student of Hans Scharoun, the Beethovenhalle is an outstanding example of “organic architecture”. The Liederhalle in Stuttgart or Scharoun's Philharmonie in Berlin may be seen as architectural parallels. With its prominent silhouette the Beethovenhalle gives distinction to the northern part of the city. When it was built, it was understood as an urbanistic counterpart of the major government building in the southern part of the city, the Plenarsaal of the German Bundestag (demolished in 1987).

Since its opening the Beethovenhalle has been an indispensable venue for the cultural and social life in Bonn; it is the main venue for the international Beethovenfest, for concerts, trade fairs, congresses and exhibitions. As the number of events continuously grew, Wolske was asked in 1988 to make preliminary designs “for an adaptation to modern congress requirements”, which included plans for a new hall. In 1989 the conservation department of the Rhineland became aware of these plans and demanded that the Beethovenhalle be put on the monument list immediately. With the help of a detailed report by the conservation department the building was finally listed on 26 January 1990. On the basis of new plans by Siegfried Wolske from 1996–97 three seminar rooms were added and the hall itself was modernised.

When at the beginning of the millennium further expensive fire protection and other maintenance measures became necessary, the city of Bonn probably considered it a “godsend” that three major companies, the Deutsche Post AG, the Deutsche Telekom AG and the Deutsche Postbank, offered to sponsor the construction of a new Beethoven festival hall at the site of the existing Beethovenhalle. All designs handed in for the subsequent architectural competition intended to demolish Wolske's building. Due to fierce opposition from many institutions and citizens, among them the citizens' initiative “ProBeethovenhalle”, the mayor of Bonn and the three companies declared on 21 April 2010 they would no longer pursue the plan for a new festival hall – at least for the time being.

Christoph Machat

The Ulm School of Design



View of the building, c. 1960 (photo: HfG-Archiv Ulm)



Copper edging to the roof and highly reflective blue windows on the façades 2011 (photo: Monika Maus)



Gatekeeper's house with copper edging to the roof and highly reflective blue windows on the façades 2010 (photo: Monika Maus)

Left: highly reflective blue windows on the façades.
Right: transparent and white glass 2011 (photo: Monika Maus)



With their foundation in 1953 of the Hochschule für Gestaltung in Ulm (the Ulm School of Design) Otl Aicher, Inge Scholl-Aicher, and Max Bill initiated one of the most important educational establishments in Germany for product and environmental design. The school tied in with ideas developed by the Bauhaus, and in the fifteen years of its existence it gained international recognition and was regarded as a symbol of Germany's emergence into democracy.

The complex was built on a slope above the city according to plans drawn up by Max Bill. Bill had studied at the Bauhaus Dessau from 1927 to 1928, and his buildings in Ulm continued the concept of combining life, learning, and workmanship. The spaces are located in cubical structures of various designs that are closely related to one another through the arrangement of the site, the extensive glass surfaces, and the organisation of the exterior space. The use of a minimum of different materials corresponds with the simple and clear architecture and is characterised both inside and outside by the exposed concrete of the walls, the nearly natural state of the wood used for the windows, and the large, clear panes of glass. The historical importance and exceptional architectural quality of the School of Design's buildings make them an outstanding demonstration of post-war German modernity.

Extensive restoration work has been performed since 1987, when the university, which had been using the building complex since the closure of the Hochschule für Gestaltung, vacated the premises. However, the restoration work does not do justice to the quality of the architecture. In addition to the sum of smaller and insensitive interventions, the design of the grounds, the application of copper edging to the roof, as well as the exchange of the window panes is problematic. Thus, the material chosen for the edging of the roof creates a completely different emphasis than the original light gray, unobtrusive sheet metal. Particularly unfitting are the highly reflective blue windows on the façades, which severely interfere with the character of the building complex. With its extensive glass surfaces and simple materiality, the architecture used to appear natural and

light, transparent and open. The tinted and reflected window panes cause the simplicity and transparency to be lost, and the building now seems heavy and inhospitable. Although the structures have landmark status, the character of the architecture is critically affected. It is therefore necessary to halt the exchange of the window panes, to replace the blue panes that have already been installed with white, less reflective glass, and for a panel of experts to accompany the further restoration process.

Monika Markgraf
Stiftung Bauhaus Dessau

Monika Maus
club off-uhl

Two Protected Monuments Threatened by Decay

All 16 German federal states have their own monument conservation laws and monument lists registering the protected monuments, ensembles and archaeological sites. However, it is not always possible to force owners who are letting their monuments fall into disrepair to at least undertake the necessary maintenance. Here are two sad examples from Bavaria so far unsolved, although the Bavarian monument conservation law includes a “compensation fund“, paying compensation to owners who due to their financial situation cannot be expected to pay the necessary repair works of their monument themselves.

In the case of the villa by Lake Starnberg (Ammerland, Südliche Seestrasse 31), erected in 1871 and enlarged and furnished around

1900 by the architect Emanuel von Seidl for the famous painter Gabriel von Max (1840–1915), the severely decayed balconies are a clear sign that the owner is only interested in demolishing the villa, in spite of existing restoration concepts.

The condition of the Schönborn estate in Öttershausen (Kitzingen district), including a residential unit and outbuildings, is also disastrous. The group of buildings was erected around 1743 by the Würzburg court mason Johann Fischbacher, apparently under the direction of the famous architect Balthasar Neumann, but there are also parts dating back to the 16th century (entrance to the cellar dated 1585). The Öttershausen estate is still owned by the Counts of Schönborn, with whom no agreement has been reached so far on how to save these monuments.

Michael Petzet



The Gabriel von Max
Villa in Ammerland
(photo: H. Pöstges)



The Öttershausen estate (photos: A. Wiesneth)

GREECE

The Diolkos, Still Threatened by Erosion

The Diolkos, probably first built by Periander (625–585 BC), is an extraordinary paved path that enabled ships to be moved overland across the Isthmus of Corinth from sea to sea. Parts of the path on both banks of the modern Corinth Canal were exposed by excavations carried out between 1956 and 1962 and still show big stone blocks with grooves made by the wheels of the trolleys on which the Greek ships were loaded. Especially the western end of the Diolkos is threatened by erosion and decay. Since our last report (see *Heritage at Risk 2006/2007*, p. 74f.) the Directorate for the Restoration of Ancient Monuments finally seems to have done some conservation work. But the photos, again sent to ICOMOS by Sofia Loverdou, show that too little is still being done to prevent further decay at the western end, caused by the waves coming from the Corinthian Gulf.



The Ancient Diolkos in a state of decay (photos: S. Loverdou, 2009)

HAITI

The Earthquake of January 12, 2010 and its Impact on Haitian Heritage

Haiti: Building Blocks of Memory

In the aftermath of the international Ministerial conference held in Montreal to focus attention on rebuilding Haiti, we encourage all parties to orient recovery efforts as much on retaining the building blocks of memory and historical continuity essential to cultural identity as on providing the Haitian people with shelter and security. Recent experiences of post disaster recovery operations in places like Gujarat (India) and Sri Lanka categorically demonstrate that a focus on technical and physical recovery alone ruptures long standing social and cultural patterns, undermines social cohesion and diminishes the possibility of rebuilding lives with significant emotional and cultural attachment.

Prime Minister Stephen Harper and other leaders present in Montreal rightly spoke of the need to establish transparent and credible approaches to the reconstruction. To be credible, recovery efforts need to protect slightly damaged structures from needless demolition, as well as to respond in the recovery phase to human emotional and psychological needs as much as to physical needs.

Early this week, it was possible to find web images of buildings in the historic town of Jacmel, marked with a dot and circle- a sign that they are to be demolished. Jacmel's remarkable historic centre is the only site in the country currently identified by the government for possible inclusion on the World Heritage List. Regrettably, the authorities are not calling upon the expertise of those able to assess structural damage to historic buildings prior to demolition. Such buildings have earned the right to life – by surviving the earthquake – and constitute important touchstones of memory in the devastated urban wastelands in which they sit.

In Port-au-Prince, Jacmel and other affected communities, the continuous presence of familiar landmarks is an important part of healing and emotional recovery. Retaining as many historic structures as is feasible – monuments, churches and the gingerbread houses of the capital's neighbourhoods - where these can be shown to be reasonably stable, is preferable to the "clean sweep" approach which often drives recovery efforts in these circumstances. The broom that carries out the clean sweep is taking with it every fragment of social and cultural context necessary to reintegrate traumatized survivors into their future world. Equally, it is important that reconstruction of buildings and settlements is rooted in respect for the intangible and intricate web of social and cultural connections that are inextricably woven into the physical environments which people have inherited and shaped throughout their lives.

Former UN Secretary-General Javier Perez de Cuellar in his landmark 1996 report "Our Creative Diversity" reminds us that culture is fundamental to development. We urge the international community and the national authorities in Haiti to consider culture and its expression in built heritage as an indispensable element of the reconstruction efforts in post earthquake Haiti.

Dinu Bumbaru, Christina Cameron, François Leblanc and Herb Stovel

(abridged version also printed in *The Toronto Globe and Mail*, February 2, 2010)

Statement by the President of ICOMOS One Year after the Earthquake

As we approach the first anniversary of the catastrophic earthquake in Haiti, it is sad to report that ICOMOS has been able to do very little to help with the heritage recovery efforts. In view of the major outpouring of concern that took place in our organization, I offer this explanation to our members, our partner organizations and most especially to all those who so generously volunteered to assist.

As all may recall, immediately after the earthquake that devastated Port-au-Prince and many other communities in Central and Southern Haiti, ICOMOS was the first to issue a universal call for the international heritage community to come together to assist our Haitian colleagues in the recovery of their catastrophically damaged heritage. It was also three distinguished members of the ICOMOS Academy – Esteban Prieto, Carlos Flores Marini and Dinu Bumbaru who were among the first to travel to Haiti using their own resources to survey the damage and consult with our Haitian colleagues in charge of heritage conservation.

For the first three months after the event, while waiting for the immediate humanitarian assistance to follow its course, many in ICOMOS devoted a tremendous amount of time, energy and resources in an effort to work with the Haitian authorities in understanding and prioritizing the needs for heritage rescue. ICOMOS also reached out to a number of heritage institutions, government agencies and universities throughout the world to figure out how our resources could blend with theirs to avoid duplication and wasted efforts. Our work was soon recognized by Haiti's *Institut pour la Sauvegarde du Patrimoine National* (ISPAN) by asking us to help in coordinating all the international heritage assistance. In this role, I attended two meetings convened by UNESCO and by ICOMOS France in Paris to address the identification and prioritization of needs and the establishment of a process that would serve the interests and abilities of the Haitian authorities to benefit from our work. A Steering Committee of international ICOMOS experts on the topic was appointed, with Dinu Bumbaru, our former Secretary-General as Chair.

From the very start, the message that was unequivocally and repeatedly conveyed to ICOMOS and to the international community by the highest Haitian authorities was to wait until we were called upon to provide specific types of assistance by them. Throughout the past year, ICOMOS has endeavored to respect this request.

While we waited for that call to come, ICOMOS, with guidance from Susan McIntyre-Tamwoy of Australia, and the volunteer help of Sean Fagan of the United States, set out to compile a database with names and qualifications of over 300 volunteers from all over the world who indicated that they were ready to assist in a broad range of capacities. ICOMOS also continued to research the situation by attempting to identify willing funding sources and by developing the most ambitious assistance program ever offered in our history. The complexity of this assistance program reflected an unusually challenging reality. Among the most serious early findings was the total absence of heritage inventories in the areas devastated by the earthquake. In addition, the Haitian authorities informed us that the reason for this was that their legal structure, dating from the 1940s, did not give the government the ability to intervene in heritage places and resources held in private property.

Our work was rendered even more difficult because the earthquake, of course, not only wreaked havoc on the personal lives of

our Haitian colleagues, it also considerably reduced the functional ability of all Haitian institutions that even prior to the earthquake had been considerably weakened by years of unrest and uncertainty. In addition, the long-time presence of a UN peace-keeping force added difficulties in identifying the exact chain of command for the various stages and goals of the recovery effort.

Driving the feeling of solidarity of ICOMOS was our unquestioning embracing of the enlightened goals established early on by the Haitians not to use the overseas assistance to simply return to the status quo before the earthquake, but to build once and for all the solid and sustainable national institutional infrastructure that for so many years had escaped them.

With this ambitious objective in mind, ICOMOS submitted to the Haitians a short-, medium- and long-term plan for cooperation and capacity building that began with the identification and individual damage assessment of all affected heritage buildings and structures; the estimation of the costs of repair and rescue for each structure; coordination with stakeholder communities in identifying the roles of heritage places on their communal traditions; the development of a database to contain all the survey and inventory information gathered; assistance in establishing priorities as the basis for a full heritage recovery plan with clear funding needs; and finally, to continue to help in building stronger institutions that would have a sustainable future after completion of the reconstruction and recovery work. Douglas Comer, Co-Chair of the ICOMOS Archaeological Heritage Management Committee (ICAHM) worked particularly hard in studying a broad array of databases.

Two early efforts were completed quickly in preparation for what was expected to be a massive mobilization. The first was the development of a damage assessment methodology that would ensure that all data would be gathered in a uniform fashion and for easy input into the proposed database. This work was completed by members of the ICOMOS International Committee for Architectural Structures (ISCARSAH), under the leadership of its co-President Stephen J Kelley.

The second effort was meant as a tool to help Haitian authorities and ICOMOS in determining the actual scale of the damage assessment that would be needed. In the absence of inventories, it was impossible to know whether a hundred, a thousand or ten thousand buildings would need damage assessment. This figure was deemed crucial to establish the number of assessment teams and the equipment that would be needed; the duration of the effort and the difficult logistics of local lodging and sustenance; and the funding necessary to support the entire mobilization and subsequent work.

To help in making a quick determination of the scope of the survey work lying ahead, Randolph Langenbach of the United States painstakingly developed a series of large scale photo murals of all the possible historic or vernacular urban areas affected, based on oblique, high-resolution aerial photographs taken right after the earthquake and secured under a special license for our use. The intent was for the Haitians to use these images in tentatively establishing the boundaries of potential heritage districts, and achieving through them a “ball-park” count of the buildings to be assessed.

ICOMOS also offered the Haitians the services of our Legal Affairs Committee (ICLAFI) in drafting a new heritage legislative structure. Similar help was proposed for the review of existing building codes and/or the development of new ones.

The first possibility for ICOMOS to put our plan partially to work came indirectly by cooperating with World Monuments Fund on a rescue project at the Gingerbread District of Port-au-Prince,

a site on which some research had already been done as it had been included in the WMF Watch list prior to the earthquake. The ICOMOS damage assessment methodology was successfully tested and used in this work. The WMF field team, consisting mostly of ICOMOS members, also used their short time in Haiti to present the photo murals with Haitian colleagues.

All of these detailed offers for assistance, along with the volunteer database were sent to the Haitian heritage authorities and also conveyed personally to Government officials in several occasions in Paris, in Washington, and one last time in Brasilia, during a special session on Haiti at the meeting last July of the World Heritage Committee.

In response to the early request from Haiti to help in coordinating foreign assistance projects in heritage recovery, ICOMOS asked the National Committees of major donor countries to assemble annotated lists of all such projects originating in their countries, whether with public or private funds. Following once more the instructions received from Haiti, the information gathered was sent to the Haitian authorities as a tool for them to use in establishing priorities and a logical sequence for the projects to occur.

The World Heritage Centre in UNESCO also developed a number of parallel recovery assistance projects, including one for the assessment of conditions and needs at the World Heritage Site of La Citadelle-Sans Souci-Ramiers, an area that although not damaged by the earthquake, has important economic recovery potential due to the role it could play in tourism development. ICOMOS was happy to support, contribute and participate in all these efforts to the fullest extent that UNESCO requested, including participating in the fact-finding mission through a representative from ICOMOS Canada.

As we now approach the first anniversary of the earthquake, I regret to confirm that ICOMOS has never received a direct formal response from the Haitian authorities to the offers for assistance that were so carefully crafted and frequently reiterated. In spite of our inability to fulfill our wish to help so far, ICOMOS can be proud of the selfless offers by so many in our organization to help our Haitian colleagues and the long-suffering Haitian people at their time of need. If ICOMOS has failed in our attempt to help, it is I, as President of the organization, that am ready to take blame for all such failures, even though I can offer no explanations for their silence.

Over the past year, our International Committee on Risk Preparedness (ICORP) has undergone an energetic rebirth under the leadership of Rohit Jigyasu of ICOMOS India and with the generous support of Ritsumeikan University in Japan – most especially that of Professor Kanefusa Masuda. I have personally spoken to Mr Jigyasu about the lessons learned from our Haitian experience in the hope that the next time that a catastrophe strikes, the response by ICOMOS will be made swifter and more effective by resting in more capable and professionally experienced groups. Nonetheless, I am sure that we all agree in our common hope never again to witness a catastrophe of the proportions that the Haitian people underwent and from which they are still suffering.

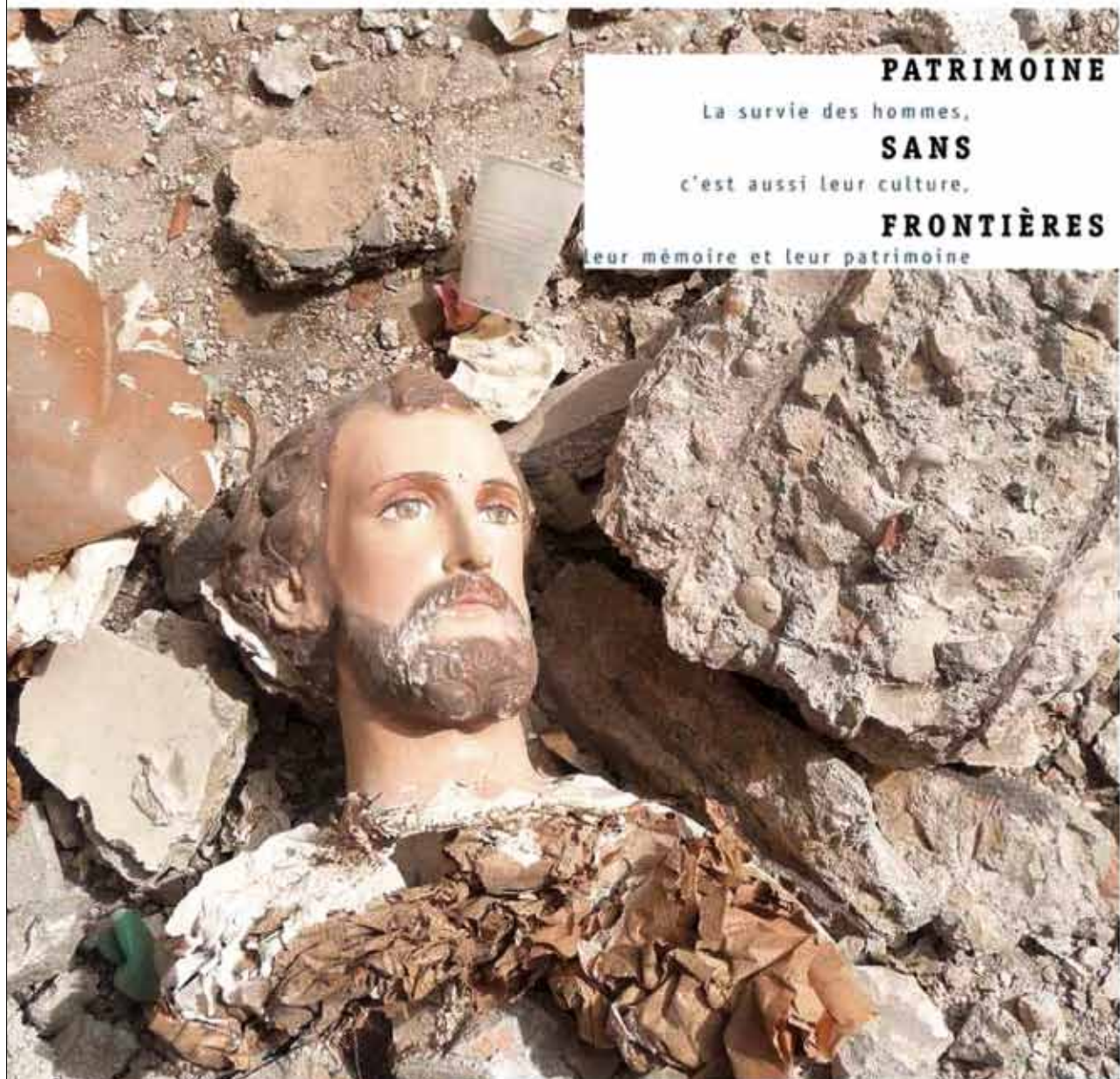
ICOMOS also wishes the Haitian people success in recovering their rich heritage and in overcoming the great tribulations that regrettably persist in that country one year after the devastating event.

December 27, 2010
Gustavo Araoz
President



HAÏTI, URGENCE PATRIMOINE EN PERIL

RAPPORT DE MISSION 4/02/2010—11/02/2010



PATRIMOINE

La survie des hommes,

SANS

c'est aussi leur culture,

FRONTIÈRES

leur mémoire et leur patrimoine

**Delphine Mercier, directrice des projets de
PSF**

**Frédéric Auclair, président de l'association na-
tionale des architectes des bâtiments de France,
bénévole PSF**

Rapport de Mission de « Patrimoine sans Frontières », 4–11 Février 2010

Introduction

Il y a un an, une mission composée des associations Patrimoine sans frontières (PSF) et Bibliothèques sans frontières (BSF)¹ arrivait en Haïti à la suite du séisme meurtrier du 12 janvier 2010. En se rendant sur place si peu de temps après les événements, PSF souhaitait non seulement réaliser un état des lieux du patrimoine haïtien mais également mettre en place un plaidoyer en faveur du patrimoine comme l'un des vecteurs de la reconstruction du pays. Fidèle à ses statuts, PSF avait la conviction que ce serait notamment en préservant, au travers du patrimoine, la mémoire et l'identité des Haïtiens que les centaines de milliers de sinistrés pourraient envisager l'avenir.

Pour assurer ce plaidoyer, un rapport de mission d'une centaine de pages et dont sont extraits les feuillets qui suivent² a été établi dans le courant du mois de mars. Il a été par la suite très largement diffusé, en France, tout d'abord, par le biais du site de l'association et des réseaux sociaux, grâce à une campagne de presse touchant tous les médias et relayée auprès du grand public par une série de conférences. PSF a également veillé à la diffusion de son rapport auprès des institutions françaises, de l'UNESCO, de l'ICOMOS, et des principales organisations de défense du patrimoine nationales et internationales en Europe et aux Etats-Unis. En contribuant à alerter la communauté internationale sur le sort du patrimoine haïtien, PSF a contribué à l'intégrer dans le plan de reconstruction du pays piloté conjointement par Haïti et par les Nations Unies.

PSF a parallèlement assuré une campagne de communication autour des vestiges des peintures murales de la Cathédrale de la Sainte-Trinité de Port-au-Prince, réalisant et diffusant, en partenariat avec l'entreprise Tollis-Lefèvre et l'ANABF, une note méthodologique³ pour la dépose et la conservation-restauration sur la longue durée des vestiges de cet ensemble peint. La mise à l'abri provisoire de ces peintures murales a été réalisée dans le courant de l'année 2010 par la Smithsonian Foundation selon une méthodologie proche de celle proposée par Frédéric Auclair dans le rapport de mission de PSF.

Conscient de l'importance que revêtait le patrimoine vivant et immatériel pour les habitants des zones sinistrées, PSF a par ailleurs choisi de soutenir la création musicale et populaire en organisant tout d'abord une collecte d'instruments de musique à destination des écoles de musique haïtiennes⁴ et, sur le temps long,

en travaillant, en partenariat avec les professeurs et les étudiants des cursus patrimoine et ethnologie de l'Université d'Etat d'Haïti (UEH), à une meilleure connaissance et à un soutien aux orchestres ambulants parcourant les villes pendant le carnaval, les bandes à pieds.

Que soient ici salués les efforts de tous ceux qui oeuvrent pour que le patrimoine haïtien préservé devienne le socle d'une culture haïtienne rayonnante et contributrice d'avenir.

Delphine Mercier
Patrimoine sans frontières
février 2011

Le patrimoine haïtien

Créée par une ordonnance datée du 13 juin 1749 confirmée par un décret officiel de Louis XV en novembre de la même année, la ville de Port-au-Prince tire son nom de celui du vaisseau « Le Prince », qui avait pour habitude de mouiller à proximité des côtes de la bourgade. A l'origine conçue comme un centre commercial et bâti sur un plan orthonormé toujours visible dans le centre ville, Port-au-Prince a connu un an après sa création son premier séisme et est devenue peu de temps après la capitale du pays à la place de Léogâne.

Malgré les nombreux séismes qu'elle a subis, la capitale conservait jusqu'au 12 janvier 2010 un patrimoine riche constitué en particulier d'exemples architecturaux des XIXe et XXe siècles. Parmi ceux-ci se trouvaient de nombreux lieux à caractère public par nature ou par fonction, comme les lieux d'exercice du pouvoir (Palais national, ministères, palais de justice, mairie), les lieux de culte, les lieux d'enseignement (congrégations, universités) ou encore les lieux de vie (cinémas, anciens clubs, marchés, parcs). La capitale renferme également une intéressante architecture privée en bois et briques dont les exemples les plus fameux appartiennent au type dit « gingerbread ». La ville de Jacmel présente également des exemples architecturaux fameux et elle a la particularité de conserver un petit quartier historique composé de demeures construites aux alentours de 1900. La peinture, essentiellement de chevalet, et la sculpture sont également très présentes en Haïti ainsi que le patrimoine archéologique dont les études se sont développées récemment. Enfin, les bibliothèques et archives dont l'étude a été réalisée par Jérémy Lachal, directeur de Bibliothèques sans frontières (<http://www.bibliosansfrontieres.org/images/urgence/rapport-mission.pdf>) représentent une part importante du patrimoine et de l'histoire du pays.

Le patrimoine immatériel haïtien est au moins aussi riche que le patrimoine matériel du pays. Il se cristallise autour des cultes, mais également autour des événements rythmant l'année et se traduit en particulier par des récits, des musiques et des fêtes comme le carnaval mêlant patrimoine et expression contemporaine et témoignant de la vitalité de la vie des communautés.

La situation du patrimoine haïtien est complexe : à l'exception des bâtiments publics, il n'appartient qu'à des privés, lieux de cultes compris. Daniel Elie, directeur de l'ISPAN, nous a par ailleurs expliqué que la loi haïtienne, assez ancienne concernant le patrimoine, voudrait que tout édifice bâti sur le sol haïtien soit propriété d'état. On comprendra facilement pourquoi il n'est matériellement pas possible pour le Ministère de faire respecter une pareille loi c'est pourquoi, de fait, le patrimoine appartient à celui qui l'a fait construire. Ce dernier point complexifie les possibilités d'action de

¹ La mission était composée de Frédéric Auclair, président de l'Association nationale des architectes des bâtiments de France et administrateur de Patrimoine sans frontières, Delphine Mercier, directrice des projets de Patrimoine sans frontières, et Jérémy Lachal, directeur de Bibliothèques sans frontières.

² L'intégralité du rapport est disponible en ligne sur le site de Patrimoine sans frontières (<http://www.patrimsf.org/projet/haiti/mission/pagemission.html>).

³ La note est disponible en français, en anglais et en espagnol sur le site de PSF : <http://www.patrimsf.org/projet/spip.php?tribrique-6>

⁴ L'arrivée des instruments de musique est prévue pour le deuxième trimestre 2011.

sauvegarde et de mise en valeur du patrimoine matériel et met en lumière la nécessaire réflexion de l'adaptation du cadre législatif à l'époque contemporaine.

Pour finir, nous tenons à rappeler que plusieurs campagnes d'inventaire du patrimoine matériel ont été menées dernièrement. La totalité du patrimoine matériel n'avait cependant pas été traité avant le séisme du 12 janvier et il est vrai que ce manque de données peu rendre plus complexe la sauvegarde et la mise en valeur du patrimoine matériel. Le patrimoine immatériel quant à lui n'est à ce jour que très partiellement étudié. Il est donc extrêmement complexe d'évaluer à ce jour les pertes liées au séisme du 12 janvier : dans ce cas, ces pertes correspondent au décès de personnes détentrices de savoir-faire et de coutumes dont la transmission se sera arrêtée avec leur mort. C'est sur la durée uniquement que l'impact du séisme sur le patrimoine, et en particulier sur le patrimoine immatériel, pourra donc être évalué.

L'urbanisme

L'étalement urbain

Au vue de l'urbanisation de Port-au-Prince dont l'étalement se poursuit sans limite sur les flans de montagnes, on peut aisément percevoir une absence de contrôle réel des constructions ou d'une quelconque planification urbaine par une puissance publique fut elle de la municipalité ou de l'Etat.

Ce sentiment a pu être confirmé lors de nos différentes rencontres laissant entrevoir une grande liberté dans l'acte de construire alors que la population de l'agglomération de Port-au-Prince n'a eue de cesse ces dernières décennies de croître par l'exode rural, portant la capitale à une population estimée à 2 millions sur une dizaine de millions d'Haïtiens habitants la République.

La question du cadastre

Le département des taxes agit dans beaucoup de pays comme un élément de gestion par défaut de l'urbanisme générant un cadastre qui facilite un travail de perception par la puissance publique. Là aussi il semble que dans la ville de Port-au-Prince, il y est une difficulté de l'administration a remplir ce rôle sereinement.

La prévention des risques naturels

Dans ce contexte, ou le défaut de gouvernance entraîne un étalement urbain mal maîtrisé aucun plan pointant les risques naturels liés aux crues, aux fortes pluies, aux cyclones, ou au danger sismique de la zone n'existe.

Tous ces éléments agissent lors d'un tel évènement comme des facteurs aggravant rendant d'autant plus difficile l'organisation d'une reconstruction. Par ailleurs des terrains construits que l'on aurait dans d'autres régimes rendus inconstructibles ont pu être fortement déstabilisés lors du tremblement de terre et des glissements de terrains lors de la saison des pluies risqueront d'apporter là encore de nouveaux lots de victimes.

L'architecture

Lors de nos déplacements nous avons pu identifier différentes techniques de constructions allant de la réminiscence d'un habitat rural traditionnel construit avec l'usage de matériaux indigènes comme les feuilles de palmiers à une réalité dominante aujourd'hui de constructions réalisées de manière massive en béton armé.

Le séisme comme lors des cyclone pointe de manière froide les défauts de constructions et, malgré les hasards des propagations

d'ondes sismiques suivant les zones géologiques et les altitudes, les pathologies rencontrées se sont révélées meurtrières par les défauts d'entretien de certains habitats traditionnels ou, de manière massive, par les faiblesses de constructions liées aux réalités des conditions de chantiers.

De manière générale on demande à des normes sismiques non pas d'assurer la pérennité des immeubles de manière définitive mais de permettre la préservation de la vie des humains qui y résident lors d'une secousse. Ce type de construction parasismique demande une cohérence des structures qu'il est difficile d'atteindre sur des modèles de bâtiments dont l'économie est très contrainte.

Différents types de construction

Constructions en béton armé

Au cours de ce voyage nous avons pu noter que dans leur grande majorité, les nouvelles constructions (seconde moitié du 20^{ème} siècle) sont réalisées en structure de béton armé et au remplissage de parpaings de ciment. L'utilisation du béton armé remonte néanmoins pour certains des grands monuments de Port-au-Prince aux années 1920–30 avec notamment le palais national et la Cathédrale. Les constructions domestiques en béton armé semblent se réaliser par étapes au gré des capacités financières des habitants ainsi, on réalise d'abord un rez-de-chaussée avec les fers des structures en attente pour une réalisation de l'étage ou des étages parfois quelques années plus tard. Evidemment ce mode de construction très fréquent en bon nombre de pays en voie de développement ne facilite pas la cohérence physique des systèmes bâtis et révèle des points de fragilité dans les nœuds des structures lors de secousses sismiques.

Construction en briques

Une autre catégorie de bâti construit en briques se rencontre fréquemment sur des maisons du début du 20^{ème} siècle, il s'agit souvent d'une brique ocre clair qui, semble-t-il, n'est plus cuite en Haïti. Ces maçonneries de briques sont montées avec un emploi constaté de tirants métalliques horizontaux et verticaux (Centre d'art). Les murs sont généralement épais et ce type de maison lorsqu'elle était bien entretenue et lorsqu'elle n'avait pas subi d'infiltrations d'eau de pluie consécutives aux défauts des couvertures en tôle a bien résisté aux secousses. Néanmoins, lorsque ces murs présentaient des lacunes de contreventement compte tenu de la magnitude du séisme du 12 janvier 2010, ils se sont effondrés : on note ce cas notamment sur les deux pignons du transept de l'église du collège Saint-Martial.

Construction en pans de bois

Dans ce type de construction on peut faire un distinguo entre un habitat vernaculaire fait de constructions de faible hauteur en structure de bois et de murs en brique et un autre de style plus élaboré correspondant à une époque plus précise (les années 20/30) et porté par un petit nombre d'architecte. Ce style de bâtiment est appelé gingerbread.

Habitat vernaculaire

On en rencontre de manière fréquente le long des routes mais également dans certains quartiers de Port-au-Prince et de Jacmel. Cet habitat relativement souple lorsqu'il était bien entretenu a présenté une très bonne résistance aux séismes et en tout cas, même lorsqu'il a été fragilisé, n'a pas représenté un danger pour la vie humaine. Ce bâti à la structure simple peut varier dans ses rem-

plissages de murs ou dans les habillages. Certains sont faits de planches, d'autres voient l'habillage de parements intérieurs servir de coffrage pour un enduit qui constitue le parement extérieur. Cette évolution dans l'habillage est perceptible dans les campagnes, les planches constituant une évolution par rapport aux feuilles de palmiers.

Habitat de style Gingerbread

De même que les exemples évoqués précédemment, les constructions de ce type lorsqu'elles étaient bien entretenues ont révélé de part leur structure souple une bonne adaptation aux séismes. Ce style se rencontre sur des bâtiments simples de rez-de-chaussée, plus un étage, plus un comble, et se décline également dans des bâtisses de plus grandes dimensions comme par exemple à l'Hôtel Oloffson. On peut constater que dans les quartiers de Port-au-Prince où ce type d'habitat est fréquent, une dégradation de l'environnement urbain à peu à peu fragilisé ces quartiers.

Constructions métalliques

Immeubles à pans de fonte

Ces immeubles constituent un exemple de maison ou d'immeuble conçu et fabriqué en pièces détachées (Principalement en Europe et en Angleterre) et exporté par bateau vers Haïti. A une échelle plus importante, le marché en fer Hyppolite procède du même principe. Saint-Louis-de-Gonzague, église à la structure métallique, est miraculeusement restée intacte alors que deux bâtiments adjacents se sont effondrés

Habitat provisoire

Une dernière catégorie appartenant à l'auto-construction est très répandue, allant de l'habillage en tôle de récupération de contreplaqué, de carton jusqu'à la bâche ou tout autre moyen de constituer un abri contre le soleil ou la pluie.

Structure de fonctionnement constatée des chantiers

Presque 30 jours après le tremblement de terre, la précarité de la vie a obligé presque immédiatement le retour du petit commerce et l'on constate que les chantiers de démolition s'organisent pour la récupération des fers à béton en cassant à la masse les blocs de béton. Pour la récupération des fers à béton il est à craindre leurs réemplois dans de nouvelles constructions malgré leurs déformations même si l'on peut penser que pour une grande partie, ils devraient être refondus. Nous ne savons pas si Haïti est

doté d'une telle infrastructure industrielle pour permettre cette refonte.

Bois de charpente

Les charpentes effondrées là aussi font l'objet d'une récupération progressive des bois. Il est à noter que la République d'Haïti connaît un grave problème de déforestation et les bois de construction sont en partie importés d'Amérique du Sud.

Principaux matériaux de construction employés

- Parpaings de ciment d'une épaisseur variable de 15 ou 20 cm;
- Sable calcaire extrait des flans de coteaux ;
Ce sable de carrière blanc constitue un calcaire très pur et donne la teinte particulière des bétons très clairs rencontrés dans les décombres. Les conditions d'exploitation des carrières semblent fragiliser les terrains qui, couplés au déboisement, entraînent des glissements lors de fortes pluies.
- Pierres et galets de rivière. On trouve ce type de matériaux dans les murs de remplissage et pour certains des murs de soutènement

La chaux

Les pierres calcaires très pures semblent tout indiquées pour la fabrication de chaux mais la pénurie d'énergie semble limiter les productions locales dans ce domaine malgré l'existence de fours traditionnels dans certaines campagnes.

Les tôles

Principalement importées, elles font l'objet de réemplois immédiats pour les abris de fortune.

Étaiements d'urgence

Lors des visites des nombreux immeubles, nous avons pu, dans certains cas, préconiser la plus grande prudence dans l'attente de la mise en place d'étais d'urgence simples visant à provisoirement conforter des structures fragilisées par les secousses et les différentes répliques. Ces confortations simples des étrésoillonnements simples en murant provisoirement les baies, dans le cas de l'église Saint-Martial, visent à rétablir des descentes de charges cohérentes dans les bâtiments. Néanmoins, la plupart des matériaux de récupération qui pourraient avoir un usage d'étais provisoire sont utilisés en premier lieu pour la réalisation des abris de fortune et la pénurie de matériaux est donc généralisée. Ainsi à l'exception de riches propriétaires, très peu de ces étais d'urgence ou de bâches provisoires ont pu être réalisés.

I- Bilan des observations réalisées sur le patrimoine haïtien

1°- Patrimoine matériel : les bâtiments institutionnels

Le Champ-de-Mars, le palais national et les ministères

Cette place, la plus grande de Port-au-Prince, est appelée le Champ-de-Mars depuis le milieu du XIXe siècle, époque à laquelle l'armée avait pris l'habitude de venir s'entraîner à cet emplacement. Il faut attendre 1907 pour que soit aménagé cet espace en un parc doublé d'une piste de courses hippiques. Devenu officiellement la place des Héros de l'Indépendance, le Champ-de-Mars comporte de nombreux monuments rappelant l'histoire du pays comme par exemple le *Marron inconnu* que l'on doit à Albert Mangonès.



Le Champ-de-Mars aujourd'hui, couvert d'habitats provisoires



Source : www.quivid.fr

Le Palais National d'Haïti

Les travaux du Palais national débutent le 20 mai 1914 sous la présidence de Oreste Zamor. C'est l'architecte Georges Baussan (1874-1958), dont le portrait photographique est visible à droite, et son projet baptisé « Petit nid » qui ont été choisis pour mener à bien le projet à l'issue d'un concours lancé en 1912 et remporté par le projet « Le timbre français », jugé trop coûteux. Le président Sudre Dartiguenave est le premier à investir le nouveau palais, fin 1916, alors que les travaux ne sont pas encore achevés. Le palais ne sera totalement achevé qu'en 1921. Le palais national fait partie des édifices emblématiques avec la Nouvelle cathédrale à faire usage du béton armé, largement répandu dans la cathédrale depuis lors. Architecture inspirée de la renaissance française, le palais se caractérise par une division tripartite de sa façade principale accentuée par la présence de dômes et par le fronton supporté par quatre colonnes ioniques magnifiant son entrée principale.



Source : touthaiti.com

Les Ministères

Le projet de bâtir un ensemble de bâtiments destinés à abriter les principaux ministères existe dès 1877 mais il faut attendre 1883 pour qu'il soit concrétisé. C'est l'ingénieur Léon Laforestrie qui est chargé d'établir les plans et les devis des travaux qui débutent en 1884. Suite au décès de ce dernier en 1889, c'est l'ingénieur Louradour qui supervise la fin des travaux : il propose de ceinturer les bâtiments au moyen de tirants métalliques destinés à limiter les fissures dues à l'instabilité des sols. Commandés à l'usine Eiffel de Levallois-Perret, les tirants arrivent en 1890 ce qui permet d'achever les travaux en 1891.

Haïti - Port-au-Prince - Palais National

Type 01

- Situation: Champs de Mars
- Date de construction: 1914-1918
- Matériaux de construction: béton armé
- Matériaux de couverture: béton armé

Le Palais national vu depuis les hauteurs au sud de Port-au-Prince
Etat après tremblement de terre - photo 6.02.2010



L'image de ce palais National souvent appelé palais présidentiel, largement diffusée par les médias internationaux laisse apparaître l'effondrement des trois coupôles et des toitures. Néanmoins une restauration lourde pourrait être envisagée car ce palais qui pour certains reste attaché à l'incarnation des dictatures de la seconde moitié du 20^{ème} siècle n'en demeure pas moins le lieu de la permanence des gouvernements d'Haïti depuis l'indépendance de 1804.

Il semble que le souhait de restituer l'image de ce Palais dans son état avant tremblement de terre prédomine chez les haïtiens.

Le tableau dit du *Serment des ancêtres* situé à l'intérieur du Palais fait l'objet d'un projet de restauration par la France.

Le projet de restauration du Palais compte-tenu de son ampleur ne peut être mener qu'au niveau des états ou des organismes internationaux.



Etat avant tremblement de terre - photo 2002 p. 77
Haïti, Métamorphoses — WOOKS Patrick, Haïi Futur 2004
— ISBN 2-9520780-0-9

Haïti - Port-au-Prince – Palais de Justice

Type 01



Etat avant tremblement de terre figurant sur les billets de 25 gourdes en cours de circulation en Haïti



Etat avant tremblement de terre - photo 2002 Haïti, Mémoires orphes — WOOD Patrick Haïti Futur 2004 — ISBN 2-9520780-0-9, p. 121



Etat après tremblement de terre - photo :08.02.2010



Etat après tremblement de terre photo :08.02.2010

La façade principale du Palais de Justice apparaît dans son état de 1928 sur les billets de 25 gourdes.

Le bâtiment est aujourd'hui entièrement effondré. Par ailleurs, des bâtiments d'archives du ministère de la Justice ont été en partie incendiés par les détenus ayant fui leurs prisons lors des effondrements des établissements pénitenciers.

Haïti - Port-au-Prince - bâtiments des ministères

Type 01

Etat avant tremblement de terre - photo 1925 et 2001 p. 81
 Haïti, Métamorphoses—WOOG Patrick Haïti Futur 2004
 ISBN 2-9520780-0-9



- Situation: Champ-de-Mars
- Date de construction: 1884-1891
- Matériaux de construction: moellons de calcaire et bois
- Matériaux de couverture: tôle peinte en vert clair

Les bâtiments des ministères et leurs couvertures en tôle verte vus depuis les hauteurs de Marianne au sud de Port-au-Prince

Etat après tremblement de terre - photo 6.02.2010



Etat après tremblement de terre - photo 06.02.2010



Les bâtiments des Ministères, ont été très fortement touchés par le séisme. Suivant l'orientation des ailes, certaines parties ont néanmoins mieux résisté. Il semble donc envisageable de conserver une partie de ces bâtiments qui constituent un patrimoine de grande importance tant sur le plan symbolique que sur la valeur d'ancienneté relative. De même que pour le Palais national une telle restauration ne peut être menée qu'au niveau des états ou d'organismes internationaux.



Haïti – Habitats provisoires

Type 05



Conséquences du séisme du 12 janvier 2010, il est évoqué le chiffre de plus d'un million cinq cent mille personnes sans abris.

Ca et là en périphérie de Port-au-Prince mais également aux abords des villages et dans les cœurs de villes se multiplient les camps de réfugiés.

Ces habitats s'organisent sur des modes de constructions déjà existant avant le séisme dans les bidons-villes comme Cité-Soleil. La multiplication de ces constructions de fortune consomme en partie les matériaux de récupérations des maisons démolies. Bois de charpente, tôles, etc... Un de nos interlocuteurs Monsieur Nixon CALIXTE nous déclarait: « la rue était le salon du peuple et elle est devenue aussi sa salle de bains. » Ce ton d'humour teinté de cynisme, nous rappelle aussi la précarité sanitaire de ces regroupements.



Le patrimoine religieux

1- Lieux de culte

La cathédrale catholique Notre-Dame, également appelée la Nouvelle cathédrale

Identifiable à sa façade peinte de rose et de jaune, la cathédrale Notre-Dame a été achevée en 1912 après plusieurs décennies de travaux dont l'intensité variait en fonction des deniers disponibles. Dotée d'un intéressant ensemble de vitraux et munie d'un orgue Cavaillé Coll, la cathédrale était le lieu de culte le plus important de la capitale. Mais sa plus grande originalité réside dans le matériau dans lequel l'église a été construite : c'est le béton armé qui a été utilisé, ce qui a nécessité de la part du Saint-Siège une autorisation spéciale pour la consécration du bâtiment. Il s'agit en effet d'un des exemples les plus anciens de l'utilisation du béton armé dans la construction d'un lieu de culte, le premier cas étant l'église Saint-Jean-de-Montmartre (1894—1904). Le séisme a beaucoup touché la cathédrale.



Source : openstreetmap.org

Vers Turgeau

La cathédrale épiscopale de la Trinité

Construite en 1914, la cathédrale autorisa en 1950, sous l'impulsion du critique Selden Rodman et grâce au soutien de Monseigneur Charles Alfred Voegelide, des artistes du centre d'art à orner l'intérieur de l'édifice. Très critique à l'origine car jugées non-conformes à l'idée que l'on se faisait de l'art religieux, ces peintures murales, ensemble unique dans tout le pays, sont progressivement devenues le sanctuaire très recherché des peintres naïfs, parmi lesquels Rigaud Benoît, Philomé Aubin, Castera Bazile ou encore Gabriel Lévêque. Cet ensemble est presque entièrement détruit aujourd'hui : il ne reste plus que le Baptême du Christ de Bazile, La Cène d'Aubin, et dans l'abside, un fragment de scène paysanne et la signature de Bazile sur un fragment du mur qui était avant le 12 janvier le support de son Ascension.

L'église du Sacré-Cœur de Turgeau

L'église du Sacré-Coeur de Turgeau, œuvre de l'architecte Georges Baussan est inaugurée en 1908.

L'église Saint-Antoine

Construit à la fin du XIXe siècle, ce bâtiment servait initialement de banque avant que son terrain ne soit donné à l'Eglise par le général Badère, son propriétaire, en 1898. En 1903, un escalier monumental à double révolution a été construit ainsi que différentes adjonctions au fil du temps. L'église a peu souffert du séisme.



Le Sacré-Coeur



Saint-Antoine

Petit séminaire Saint-Martial, église Notre-Dame des Victoires

Les travaux du petit séminaire de Saint-Martial sont menés entre 1870 et 1871 et sont confiés à l'architecte de formation française Augustin Laumay. Après l'édification de divers bâtiments, la première pierre de la chapelle est posée le 26 novembre 1923. C'est l'un des frères qui en a conçu le plan et le chantier est confié aux Travaux publics. La chapelle, placée sous le vocable de Notre-Dame des Victoires, est achevée de construire en 1925.

La structure de l'édifice, en briques, a bien résisté aux secousses malgré l'effondrement des façades des deux transepts.



Source : openstreetmap.org

Saint-Louis-de-Gonzague, chapelle

Les Frères de l'Instruction Chrétienne arrivent en Haïti en 1864 et s'installent, après avoir connu plusieurs lieux de résidence, dans le pâté de maison entre la rue du Centre et la Grand'rue en 1888. Les travaux de l'église, achevée en 1896, sont dirigés par la maison Baudet, Donon et Cie, les matériaux viennent de France et sont assemblés sur place par des contremaîtres français. L'église a été restaurée en 1968. Les vitraux sont étonnamment bien conservés, surtout si l'on se rappelle qu'il avait fallu les remplacer à deux reprises, tout d'abord en 1908 après l'explosion de l'Arsenal, puis en 1912 après celle du Palais national.



Trois vues intérieures et extérieures de la chapelle de Saint-Louis-de-Gonzague

Haïti - Port-au-Prince - Cathédrale Notre-Dame

Type 02

La silhouette de la Cathédrale vue depuis les hauteurs de Maréassant au sud de Port-au-Prince
Etat après tremblement de terre - photo 06.02.2010

Etat avant tremblement de terre - photo 2002 p. 90
Haïti, Métamorphoses—MOOG Patrick Haïti Paris 2004
—ISBN 2-9520780-0-9



L'état de la Cathédrale aujourd'hui évoque les images des grands monuments bombardés lors de la seconde guerre mondiale.

La cathédrale en béton armé a perdu l'intégralité de ses couvertures et de ses couvrements.

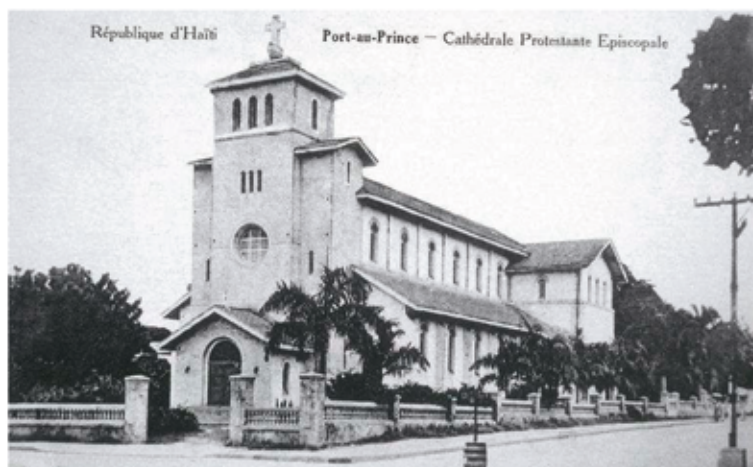
Cette cathédrale a succédé à l'ancien édifice entièrement décoré d'acajou d'Haïti ayant disparu lors de l'incendie de 1935.

En l'état actuel on peut s'interroger sur la priorité d'un projet de restauration car au travers de cet édifice de grande importance dans les bâtiments structurant de Port-au-Prince il y a aussi le témoignage d'une Cathédrale en béton armé parmi les plus ancienne à faire usage de ce matériau.



Haïti - Port-au-Prince - Cathédrale Episcopale de la Trinité

Type 02



Etat avant tremblement de terre - photo 1920 et 2002 p. 114
Haïti, Métamorphoses—WOOG Patrick Haïti Futur 2004 —ISBN 2-9520780-0-9



La Cathédrale épiscopale dite de la Sainte-Trinité, située non loin de la cathédrale Notre-Dame, qui avait été réalisée en moellons et en briques a succombé au séisme.

Les parements intérieurs peints de scènes de la vie du Christ lui donnent une grande valeur patrimoniale unique dans les Caraïbes et identifiée comme telle par l'UNESCO.

Lors de notre passage dans les décombres, deux grands pans demeurent encore debout correspondant au Baptême du Christ et à la Cène.

La Cène est réalisée sur les trois murs intérieurs d'une chapelle ayant conservé en partie sa couverture la protégeant partiellement des futures pluies de la saison bientôt en cours, néanmoins ses murs ont été largement fissurés.

Le Baptême du Christ, en revanche, se retrouve exposé directement aux intempéries et nécessiterait de toute urgence une mise sous parapluie.

Le caractère unique de ces œuvres incite à réfléchir à leurs déposes pour mise à l'abri. En effet, la présence de cadavres encore piégés dans les décombres et le constat des départs d'épidémies font craindre des passages mal maîtrisés des bulldozers qui feraient perdre à tout jamais ce patrimoine consécutif de la nation.

Néanmoins compte-tenu du contexte de pénurie, il apparaît plus raisonnable dans l'immédiat de réfléchir aux interventions d'urgence assurant une pérennité de l'œuvre directement sur site avec provisoirement les moyens disponibles dans les décombres de la Sainte-Trinité.



Etat après tremblement de terre - photo 09.02.2010

Haïti - Port-au-Prince - Cathédrale Episcopale de la Trinité

Type 02



Autres vestiges qui restent à être identifiés et protégés - photo 09.02.2010

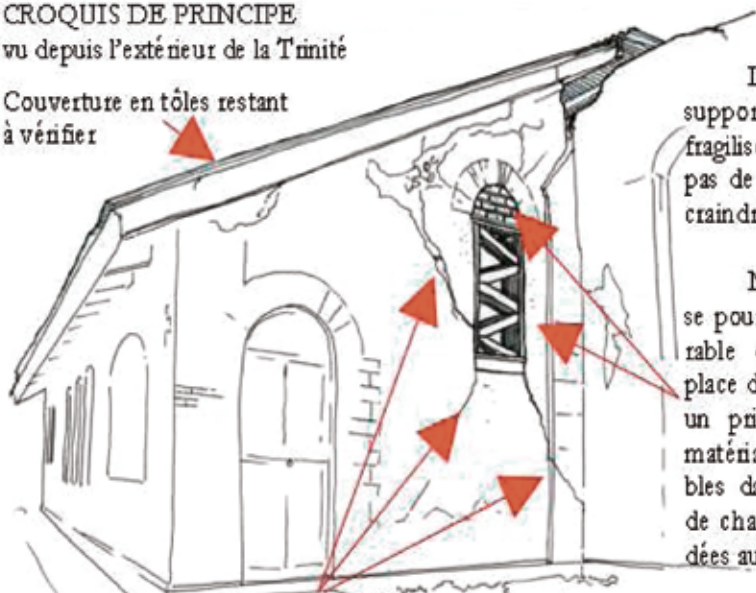


Haiti - Port-au-Prince - Cathédrale Episcopale de la Trinité

Type 02

CROQUIS DE PRINCIPE
vu depuis l'extérieur de la Trinité

Couverture en tôles restant à vérifier



Les murs qui servent de support aux peintures ont été fragilisés mais ne présentent pas de défauts de nature à faire craindre leur effondrement.

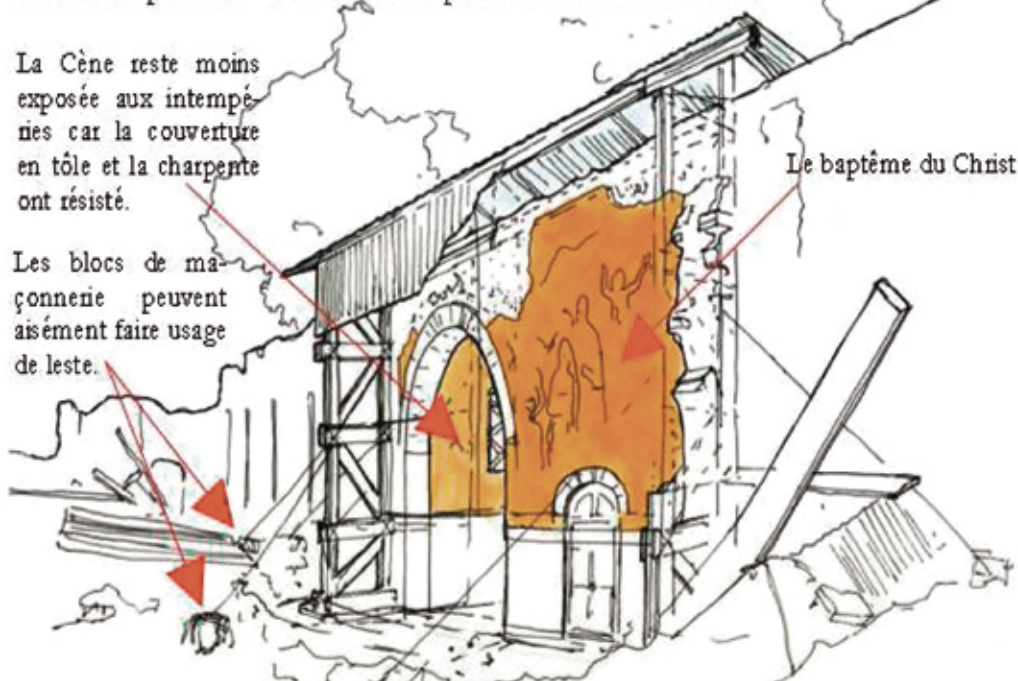
Néanmoins les répliques se poursuivant, il semble préférable d'envisager la mise en place d'étrésillons toujours avec un principe de réemploi des matériaux directement disponibles dans les décombres: bois de charpente ou briques hourdées au plâtre.

Fissures en « X » très caractéristiques des effets des secousses sismiques pouvant faire l'objet de coulinage à la chaux pour confortations.

La pénurie de matériau en Haïti incite à faire au plus pressé avec les moyens du bord. Les bois de charpente et les tôles disponibles directement dans les décombres de la Trinité doivent permettre de manière simple et artisanale d'assurer une mise hors d'eau provisoire le temps de la saison des pluies. La mise en œuvre de ce parapluie limitera la poursuite des dégradations et doit aussi permettre des interventions ponctuelles de consolidations.

La Cène reste moins exposée aux intempéries car la couverture en tôle et la charpente ont résisté.

Les blocs de maçonnerie peuvent aisément faire usage de lest.



CROQUIS DE PRINCIPE présentant en écorché, des solutions de conservation d'urgence simples et économes. Vue depuis l'intérieur de la Trinité.

Haïti - Port-au-Prince - Petit séminaire collège Saint-Martial

Type 03

**EGLISE DU
PETIT SEMINAIRE**

L'église construite en brique a plutôt bien résisté. Les parties hautes des pignons du transept n'étant pas contreventées, elles sont naturellement tombées par les effets d'oscillations de la première secousse.

Ce sont les principaux dommages constatés sur cet édifice.

Etat avant tremblement de terre - photo 2001 p. 180
Haïti, Métamorphoses—W/O G Patrick Haïti Futur 2004 ISBN 2-9520780-0-9



Vue de l'église depuis le dernier étage du bâtiment de la bibliothèque du petit séminaire - photo 06.02.2010



Vue du pignon partiellement effondré de l'église côté rue - photo 06.02.2010



Vue du pignon partiellement effondré de l'église côté cour - photo 06.02.2010



Pierres en « X » de part et d'autre du passage des caractéristiques des secousses sismiques même ne présentent pas de risques pour la stabilité des ouvrages qui nécessitent simplement des équipes de charroi et des rejointoiements ponctuels photo 06.02.2010

Haiti - Port-au-Prince - Petit séminaire collège Saint-Martial

Type 03



EGLISE DU PETIT SEMINAIRE

En attendant la mise en œuvre d'un chantier de restitution des pignons avec réemploi de briques, il apparaît urgent :

- de procéder à la mise en place d'étais provisoires pour conforter la stabilité de la charpente,

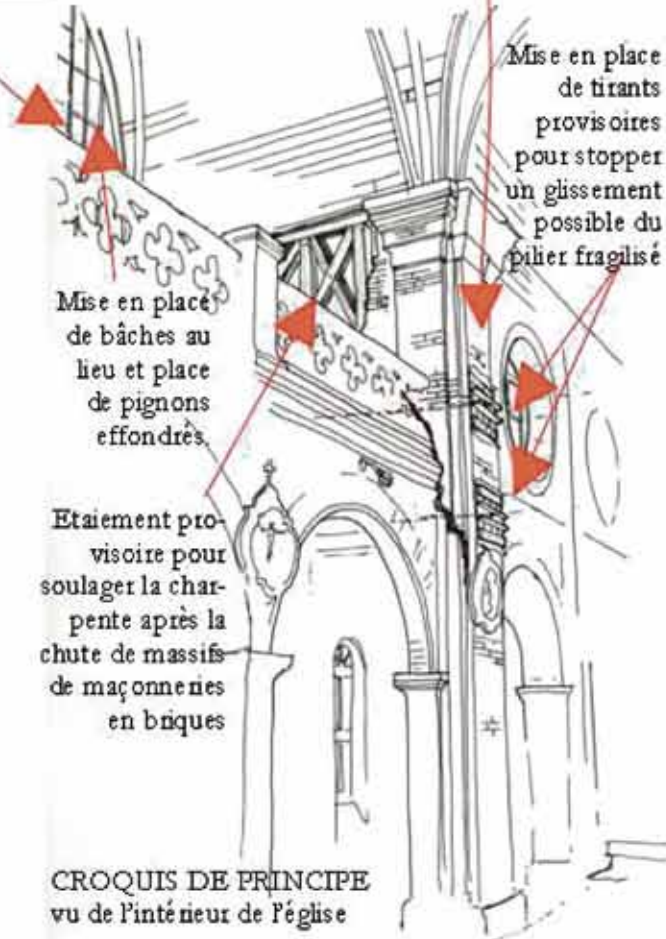
- de procéder à la pose de tirants provisoires pour le pignon le plus affecté présentant une fissure qui reste à surveiller

- et de mettre en place un bâchage provisoire des pignons de nature à mieux assurer, lors de la saison des pluies, la mise hors d'eau et hors d'air de l'édifice car des effets de soulèvements de la couverture par dépression en cas de fort coup de vent restent à craindre.



CROQUIS DE PRINCIPE vu d'un des bas-côté

Les étais provisoires suite à une rupture d'about de poutre peuvent être fait par assemblage de planches de récupération des décombres.



2- Ecoles de congrégations religieuses

Saint-Louis-de-Gonzague

Construit en 1888, l'ancien bâtiment a été complété par une chapelle et par une bibliothèque dont les travaux ont commencé en 1913 et qui constitue aujourd'hui l'un des fonds documentaires ethnologiques les plus riches du pays.



Le bâtiment originel de Saint-Louis-de-Gonzague, achevé en 1888 et aujourd'hui en ruines.



Deux autres bâtiments de Saint-Louis-de-Gonzague

Le Petit Séminaire Collège Saint-Martial

Après de nombreuses péripéties, le Petit Séminaire trouve l'emplacement qu'il occupe encore actuellement et la première du bâtiment d'enseignement est posée en 1870. Plusieurs autres édifices sont élevés dans l'enceinte du collège parmi lesquels le bâtiment de la bibliothèque, en 1930, ou la maison des Pères, en 1933. A partir de 1947, les bâtiments en bois sont détruits au profit de constructions en maçonnerie.

Haïti - Port-au-Prince - Petit séminaire collège Saint-Martial

Type 03

BIBLIOTHEQUE DU PETIT SEMINAIRE

Saint-Martial est le lieu de formation de bon nombre d'élite. Sa bibliothèque dont le bâtiment comprend un rez-de-chaussée et deux étages a été réalisé en béton armé probablement à la fin des années 30. Il ne s'est pas effondré, malgré des ruptures ça et là de nœuds de structures. Sous l'impulsion de Patrick Tardieu un des pères du Collège et avec l'aide matérielle apportée au cours de cette mission par Bibliothèques sans frontières, une bonne partie du fond de la bibliothèque a pu être descendu par poulies et mise en cartons entreposés dans un des bas côté de l'église.

Ce bâtiment a une valeur patrimoniale manifeste au cœur de Port-au-Prince tant sur le plan d'une relative ancienneté que sur celui de la mémoire. Sa réparation semble tout à fait envisageable. Elle nécessite une étude plus poussée pour précisément évaluer les modifications à apportées à l'architecture en place principalement sur les cages d'escaliers pour mieux assurer la résistance de ces points de fragilité des trémies des planchers mais aussi des nœuds des structures.



Façade côté parvis de l'église
Plusieurs nœuds de structure nécessitent des reprises. photo 06.02.2010

Entrée de l'édifice vers le hall présentant les matériaux constitutifs des murs. Moellons calcétrés ayant présenté une certaine souplesse lors du séisme. photo 06.02.2010



Salle donnant sur l'entrée de l'édifice. Les reprises de maçonneries peuvent conduire à refaire intégralement certains remplissages mais les structures demeurent portuses photo 06.02.2010



Haïti - Port-au-Prince - Le Centre d'art

Type 03

Le bâtiment du Centre d'art a été très affecté par le séisme.

Les œuvres ont été placées dans deux conteneurs installés devant la parcelle. Ils sont gardés jour et nuit par des gardiens armés qui ont déjà subis 6 attaques. Le fructueux trafic international d'œuvres d'art fait craindre un renouvellement de ces tentatives. La valeur culturelle et d'enseignement de ce site et de son architecture en font un lieu privilégié de formation.

Une partie des vestiges des murs encore debout devrait permettre d'établir un programme de reconstruction en conservant une partie de l'existant.

Un tel projet nécessite une étude fine sur le programme que l'on souhaite aussi y trouver pour que la catastrophe survenue puisse aussi devenir l'opportunité d'une amélioration.



Photographies présentant notamment l'existence des armés métalliques verticaux et horizontaux par les maçonneries de briques 09.02.2010

Photographies 09.02.2010



Haïti - Port-au-Prince - Marché en fer dit marché Hyppolite

Type 01

- Situation: Place Valière
- Date de construction: 1889-1891
- Matériaux de construction: fonte
- Matériaux de couverture: tôle



Etat après séisme et après l'incendie de 2008
- photo 08.02.2010



Partie effondrée suite à l'incendie de 2008
- photo 08.02.2010



Ce marché en fer au Nord-Ouest du Champ-de-Mars porte le prénom d'un ancien président d'Haïti, Hyppolite. Il a subi semble-t-il en 2008 un incendie ayant entraîné un effondrement partiel de sa structure en fonte en partie Nord.

Pour les parties encore debout malgré quelques pathologies ponctuelles, on peut remarquer que le bon comportement de cette architecture au séisme. Malgré un départ de feux quelques jours après le séisme dans la partie non effondrée.

Cet édifice présente un grand intérêt social mais sa reconstruction et sa restauration nécessite une opération d'ampleur.

La particularité de sa structure en Haïti suppose une formation spécifique et une importation des matériaux même si l'on peut aussi aujourd'hui envisager de refaire les moules de ces éléments préfabriqués.

Il semble qu'une société britannique Digicel envisage une participation pour cette reconstruction.



Etat avant tremblement de terre - photo 1910 1920 et 2002 p. 208 et 209
Haïti, Métamorphoses—W/O OG Patrick Haïi Patur 2004 —ISBN 2-9320780-0-9

Les centres historiques

A Port-au-Prince

L'architecture traditionnelle, de brique et de bois, a, quand elle était entretenue régulièrement, mieux tenu, grâce à la souplesse de ses matériaux, que l'architecture en béton au tremblement terre.



Maison en bois située en face de l'École normale

A la fin du XIX^e siècle se développe une architecture, d'abord appelée « Dentelle de bois » qui prend ensuite, sous l'influence des touristes américains qui y décelaient une influence victorienne, le nom de « gingerbread ». Les maisons gingerbread s'organisent autour d'un salon utilisé comme pièce de réception, qui est entouré de galeries formant autant de lieu de détente à l'abri d'une trop grande chaleur. Ces maisons se caractérisent formellement par l'emploi de pignons, de balcons en bois, de portes hautes, de fenêtres à persiennes et d'escaliers monumentaux permettant de desservir l'étage. Le vocabulaire décoratif de leurs façades, marquées par l'utilisation de colombages ou d'un placage de bois, se singularise par l'utilisation d'une dentelle de bois qui vient souligner toutes les articulations du bâtiment. Enfin les toits, construits en tôle galvanisée, sont particulièrement haut de manière à favoriser l'évacuation des eaux de pluies et, grâce à un système de ventilation par ouvertures ménagées sous les combles, ils permettent également de conserver une température agréable dans le reste du bâtiment.



Maison de type « Gingerbread », à côté du Musée d'art haïtien, quartier de Bois Verme



Deux clichés de la maison de l'architecte Léon Mathon : Léon Mathon est l'un des trois jeunes architectes, avec Georges Baussan et Joseph Eugène-Maximilien, parti se former en France en 1895. De retour en Haïti, ils ont adapté au climat haïtien le vocabulaire architectural alors en vogue dans les stations balnéaires françaises. Ils ont construit certaines des maisons gingerbread les plus importantes de la capitale.

A Jacmel

Le patrimoine matériel jacmélien, très renommé, se caractérise par une grande variété datée entre le début du XIXe et le XXe siècle et marquée notamment par la présence de maisons anciennes en bois, d'un marché de fer et de bâtiments publics comme l'Hôtel de ville à la facture intéressante.

A droite : une maison ancienne en bois datant du début du XIXe siècle, située en face de l'alliance française.



Vue de la rue du Commerce

Mais c'est surtout le quartier ancien du bord de mer qui donne à la ville son caractère exceptionnel. Organisé autour de quelques rues avec pour axe névralgique la rue du Commerce, ce quartier, bâti autour de 1900, témoigne de l'enrichissement de la bourgeoisie marchande de Jacmel à la même époque. Chaque maison était commandée dans des firmes françaises, belges, anglaises etc. et arrivait en pièces détachées à Jacmel pour être montée. Ces architectures métalliques étaient complétées par des briques et du bois aussi bien importés que produits localement. C'est dans la finesse des détails que

chaque demeure s'individualisait par rapport à ces voisines, qu'il s'agisse de la forme donnée aux ferrures, ou encore des motifs des mosaïques de pavements ornant les galeries courant tout autour des maisons ou alors dans le détail des moulures que l'on retrouve dans chaque pièce.

Architecture ostentatoire autant que de villégiature, un code de couleurs très simple permettait d'identifier sans craindre de se tromper la famille propriétaire des bâtiments. Ainsi le jaune et le rouge étaient-ils par exemple les couleurs de la famille Boucard et le vert ou le bleu et le blanc, celles de la famille Vital (voir les deux fiches suivantes)



**Haïti - Jacmel - Maison privée en pans de fonte et briques
- 41 rue du Commerce**

Type 05

A Jacmel, de superbes architectures sont le reflet du commerce fleurissant du temps jadis.

Ces architectures parfois conçues en Europe profitaient d'une fabrication en pièces détachées d'éléments de fonte poteau à usage de descentes d'eaux pluviales, poutrelles etc... transportées par bateaux, les schistes qui servaient de lestes pour les navires se retrouvent sur les sols de certains trottoirs de maison.

Lorsqu'ils étaient bien entretenue, les maisons et immeubles de ce type ont très bien résisté et ne nécessitent que des réparations de faible importance.



Photographies 07.02.2010



**Haïti - Jacmel - Maison privée en pans de fonte et briques
- rue du Commerce**

Type 05

Cet exemple de maison faisant usage d'hôtel-restaurant permet d'appréhender la capacité des entrepreneurs locaux, « les boss », à mener des restaurations fines et durables.

Au travers de ces architectures d'éléments préfabriqués en Europe peut se trouver un fil conducteur d'opération d'aide et de soutien collectifs à des regroupements de propriétaires privés.

Un inventaire semble exister sur Jacmel de ces maisons d'intérêt. Dont chaque chantier serait un lieu d'apprentissage et de contribution aux savoirs faire locaux.



2°- Patrimoine immatériel

Parce que le patrimoine immatériel est lié à la communauté, qu'il peut en être bien souvent l'une des expressions, qu'il en rythme l'existence, dans ce contexte où il arrive que l'on ait tout perdu et qu'il ne reste plus que la communauté sur laquelle s'appuyer, il devient urgent de sauvegarder et de valoriser ce patrimoine immatériel.

Il est d'une extrême richesse en Haïti, qu'il prenne la forme de rites, de contes et de récits, de musiques, de fêtes et de célébrations etc. ou de tout cela à la fois.

Pour prendre un seul exemple, celui du patrimoine musical, on peut considérer qu'il est doublement polymorphe, tout d'abord dans les styles musicaux que l'on peut rencontrer, mais également dans toutes les manifestations matérielles de ce patrimoine immatériel (instruments utilisés, costumes portés, usages etc.)

L'exemple de Jacmel est à ce titre édifiant : on y rencontre encore des « Jovençaux », groupes musicaux qui avaient l'habitude de jouer tous les dimanches pour faire danser la population, en passe de disparaître. Bien souvent contraints, pour des raisons économiques, à louer leurs instruments, ils ne sont plus en mesure de répéter régulièrement. On trouve également des groupes de musique traditionnelle appelés, pour recréer une certaine dynamique, les « troubadours ». Le vaudou se fait également sentir dans le patrimoine musical jacmélien où l'on rencontre des instruments singuliers comme le mamaba (petit tambour), ou la flute, peu présente ailleurs.

Avec l'exode rural très important de ces dernières décennies en direction de Port-au-Prince, des usages que l'on rencontrait traditionnellement dans les campagnes se sont transposés à la capitale comme, par exemple, dans le cas des Bandes à pied, ou orchestres ambulants. Suivant l'air du temps et chantant la vie de la communauté à la campagne, les bandes à pied à la capitale suivent davantage les actualités politiques qu'elles intègrent dans leurs chansons. Ces bandes à pied sont par ailleurs identifiables à leurs couleurs, à leurs instruments et à leurs costumes, elles possèdent, lorsqu'elles ont du succès, un QG et peuvent même avoir un totem. Un travail reste encore à faire pour assurer la sauvegarde par le biais de l'inventaire et la mise en valeur (expositions, concerts, réalisation et projection de courts métrages etc.) des bandes à pied.



QG et totem du Relax Band à Port-au-Prince, en face de l'ancienne faculté de médecine

HUNGARY

Difficulties in Rehabilitating an Urban Mansion in Budapest

Numerous mansions were built in downtown Budapest during the period of its urban development in the 19th century. The wealthy families living in the provinces felt it was important to have their own houses in the capital, the centre of social life. At the time when the middle class developed and industry grew, the focus of social life transferred to the cities where significant development had begun. In this era, when a provincial manor house was not sufficient to show one's rank, more and more dignified urban mansions were erected. These buildings were constructed with various floor plans and for various reasons, but they had one fundamental purpose: to serve as an object for display. 12 Reáltanoda Street is a beautiful surviving example of this building type. Its builder and owner was the wealthy Blaskovics family. They had significant provincial estates and commissioned the construction of their Budapest mansion for this site.

The building is a two-storey house with a sculptured façade and two wings that stretch back deep into the lot from the street front. Due to the size of the lot in this area of attached townhouses, there was only enough space for three rooms on the street front leading from one to another. These were covered with silk wallpapering down to the height of the engraved inlaid wood baseboards. The family expanded the building once, which was when the room with a skylight and gilt wallpaper reflecting the Pre-Raphaelite style was constructed, a room used by the family as a picture gallery. A smaller, independent apartment is found on the ground floor, and the service areas were in the vaulted basement.

The well-proportioned, spacious stairway that opens from the carriage entrance is a truly imposing part of the building. It shows that the dignified receptions and social life demanded proper spaces necessary for pageantry. The owner was a major devotee of hunting and horse breeding. The single-storey wing with a half-timbered hayloft that stretched back into the courtyard served as a horse stable and carriage house. The owner of the building was also the owner of the famous racehorse *Kincsem* (My Treasure), which was considered unbeatable. During the racing season in Pest, the horse was stabled in this house. Besides horses, hunting was the Blaskovicses' other great hobby, and there was also an appropriate place for the dogs in the building. The favourite dogs were kept in an interior courtyard.

After 1945 the building was taken away from its original owners and divided into apartments. For this purpose the building, which had formerly functioned as a unified plan, was broken up – just as happened with other similar buildings. When a contractor purchased the building from its residents in the middle of the 1990s, it was hoped that a fortunate change had occurred for the revitalisation of the building. Naturally, the contractor's original desire was not to preserve the building's historic character, but rather he was driven by the opportunity to acquire a lot that was quite valuable. Surrounded as it was by five-to-six-storey buildings in the centre of Budapest, a building of considerable size could have been placed on this site as well, had it been possible. However, the authorities specified that this building be retained. In view of the taller buildings in the area, the owners later considered adding several storeys, but they did not receive consent for this plan, either, since this would have fundamentally altered the character and internal system



12 Reáltanoda Street, street facade



12 Reáltanoda Street, the stairway

12 Reáltanoda Street, the hayloft of the stables



of circulation for the entire building. It was fortunate that the building had been registered as a historic property, deserving protection as one of the well-preserved 19th century urban mansions, as without this it would have been demolished. This naturally meant that it was the owner's duty to preserve its original volume and system of interior spaces, and to restore the interior details in a professional manner. However, the simple restoration of the building did not prove to be a profitable endeavour. At the same time, due to the narrow dimensions of the lot, the creation of parking for automobiles could not be accomplished on site while ensuring the integrity of its original system of spaces. Under these conditions, the owner determined that the rehabilitation of the building was uneconomical. Since a real estate appraiser cannot calculate the value of historic spaces and character, it was not possible to show the profit on a utilitarian square footage basis that could be achieved by the owner with a building rehabilitation.

The building went through several changes in ownership. At first many tried to overstep the boundaries of historic preservation regulations, and then when it became apparent that this was an unworkable proposition, they sold off the property. It is difficult to find the kind of contractor where the concept for the preservation of the building's historic character has a place in their category of returns on investment. In Hungary today, properties that are protected as historic but have not yet been rehabilitated have a significantly lower real estate value than their neighbours that are of a similar size, but are not protected. However, after rehabilitation, when the building's historic character has become evident and is obvious and understandable to all – in particular if it is in perfect harmony with its new function – the building may have a value that is as much as 50% higher than similar properties.

On many occasions there was hope for a rehabilitation of the building. New, better-funded owners that represent the aforementioned economic view usually withdrew their offers. The passage of time has only contributed to the steady deterioration of the vacant building. In the years that have passed, valuable fireplaces have disappeared and their replacement further increases the expense of rehabilitation. The wood and masonry structures of the building that are exposed to the weather are rapidly falling into ruin. The only hope for the survival of similar buildings is if a contractor can be found who is expressly looking for a "seemingly uneconomical" site on which to implement a spectacular project. In other words, just as it was with its original function, today this building could serve as a distinguished statement, but now suited for the demands of our time. It could be a dignified Budapest reception house for a major domestic or international company or institute. In this case, following rehabilitation this building that is currently essentially in ruins could, become an emblematic structure. In other words, this kind of restored historic property would provide distinction for the product represented by its company or owner. The building could also thrive as an exclusive club, adding status to the programs and gatherings of a wealthy group.

There are historic properties that have difficulty finding a program for their re-use, and the mansion at 12 Reáltanoda Street in Budapest is one of these cases. The question is whether or not the accelerating decay during this long period of disuse will make the expert rehabilitation of this mansion impossible.

Gergely Nagy
President of ICOMOS Hungary

Another High Rise Threatens Budapest's World Heritage Site

The centre of Budapest, along with Buda Castle and the Danube Panorama, has been a World Heritage site since 1987. When in 2002 the site was expanded by the inclusion of Andrassy Avenue, which was constructed in the second half of the 19th century, there was also a review of the entire World Heritage site. Today, Budapest preserves 2000 years of urban history, traces of which can be found throughout the city until today.

The period of industrialisation and the rise of the middle class brought the greatest development; therefore, the fabric of the present city characteristically reflects the world of the second half of the 19th century. The defining architectural style is Historicism, of which nowhere else such a unified and extraordinary architectural collection can be found. But the construction of high-rises, a constant threat in other cities as well, now poses a serious danger to this city. We were already able to read in *Heritage at Risk 2006/2007* about a previous threat, when in another part of town that also belongs to the World Heritage site there was a plan to disfigure the area with a then (but now no longer) fashionable building of concrete slab construction. Fortunately, that project was given up. Now a new danger threatens another area of the World Heritage site that is a defining part of the cityscape. There are plans to demolish that area for a modern glass palace.

Bécsi Street is an important axis of Budapest's downtown and one of the most significant roads in the historic urban structure. It is part of the buffer zone for the World Heritage site. This is where the five buildings are that are planned to be replaced by a new building completely out of scale with its surroundings, about twice as tall as the characteristic established cityscape. The idea is that this building that is to contain a hotel with many rooms will be like a glass blimp floating above the city. The full panorama would open in front of the rooms, although it is not this panorama, but the one from Gellért Hill on the opposite side of the Danube that is significant, because from there the entire World Heritage site can be seen. It is this vista that would be disrupted by this invasive intrusion alien to the historic character of the city and rivaling the church towers in its height.

The builders believe that because they contracted the office of the world-famous architect Norman Foster for the design that the work will be unique. This may be so, but not somewhere where there already are buildings of architectural value and where the urban structure and the historic cityscape that have evolved provide sufficient value to the area.

The planned development was designed without preparing an impact study for the area's character, urban structure, historic environment and World Heritage status. The builders chose the easiest solution when they planned for the demolition of all the buildings standing there. In their place they designed a huge monolithic building that will dominate the surroundings and that is completely foreign in scale, materials and rhythm. Amongst the buildings standing there now there are some that have considerable value or whose structures are important elements of historic urban development. Next to the British Embassy is the Fischer Department Store building, constructed in 1909 as one of Budapest's first large department stores. The builders consider it necessary to demolish the Modern building from 1964 that was one of the first to represent the Modern school of thought following the architecture of Social Realism and that was a defining building of its age. Its designer was Zoltán



Bécsi Street, the site to be demolished with Zoltán Gulyás's building



Bécsi Street, the former Fischer department store

Bécsi Street, 19th-century corner building to be demolished

The planned construction at the site of the corner building



Gulyás, whose workshop was where major Hungarian architects of the 1960s, 70s and 80s learned their trade. In Hungary, the Chamber of Hungarian Architects, DOCOMOMO, the Association of Hungarian Architects, the Hungarian Society for Urban Planning, the Architects of the Budapest University of Technology and Economics, and the Hungarian National Committee of ICOMOS have together stepped forward to defend the city against this development. That is to say, they have determined in their statements that the planned project damages, or even destroys the urban structure and all of its architectural, historical and cultural values. It does not preserve the area's outstanding character in an appropriate way and does not integrate itself properly into the valuable existing surroundings.

The planned building (its architectural program, use of forms and materials, etc.) is not compatible with the rhythm, scale, carrying capacity or traditions of the existing urban fabric. The foreign cityscape elements that it employs will fundamentally change the identity of downtown Pest. By erecting a new mass above the city the World Heritage panorama will be radically altered and disfigured.

The investors purchased the buildings on the block and are now allowing them to deteriorate. They requested a permit in principle for the demolition of three of these buildings, which the building authority issued without the approval of the National Office of Cultural Heritage. The professional civic organisations have submitted an appeal against this decision.

Gergely Nagy
President of ICOMOS Hungary



Views of the so-called blimp

IRAN

The Dulab Christian Cemeteries in Tehran

This remarkable ensemble of five Christian cemeteries is located in the Dulab neighbourhood of Tehran (Iran), in the eastern part of this growing metropolis. It groups the following burial grounds: 1. Armenian Gregorian Cemetery, 2. Orthodox Cemetery (Russians, Georgians, Greeks), 3. Catholic Cemetery (Poles, Italians, French, others), 4. Armenian Catholic Cemetery, 5. Assyrian Cemetery (Protestants, Catholics, Orthodox).

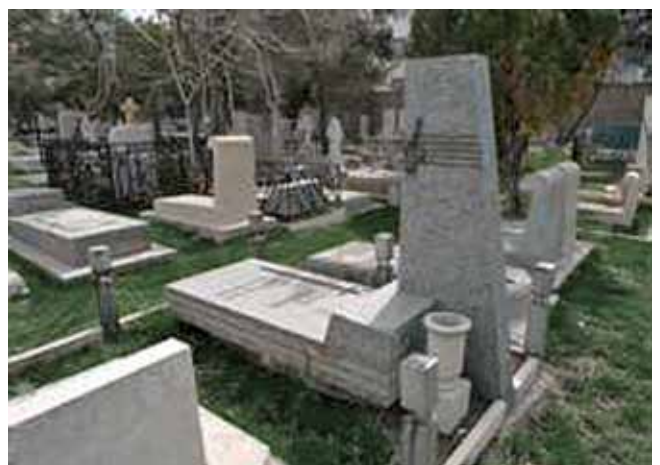
In addition to family and individual graves, the cemeteries include several war memorials (Polish, Italian, Russian) and three chapels. There are several impressive mausoleums and many designed tombstones with architectural features. Some of the graves date to the mid 19th century, during the reign of Qajar Dynasty, including the mausoleum of Louis-André Ernest Cloquet (1818–1855), French anatomist and Minister to the court at Tehran from 1846 until his death. The Christians, besides many Iranians, are of several different nationalities. They include immigrants, military personnel, embassy servicemen, as well as Polish civilian refugees from the Second World War.

These hollow grounds indeed have indeed retained their use as a place of family and personal remembrance and the many layers of significance and associated values related to its commemorative and sacred nature in relation to a diversity of Christian confessions and cultural traditions. It has strong spiritual significance, being a place of admonishment, quietness and recollection amid the bustling metropolis, reminding about the meaning of life, recounting the story of those who lived before, making one conscious of one's own life and perhaps even re-evaluating it. The ensemble has also maintained its documentary, historical, artistic and didactic significances, includ-



ing many precious architectural and artistic elements. It constitutes an important Iranian and internationally significant heritage site for these reasons. This ensemble is however, in need of maintenance work and proper care and nowadays faces the growing pressure of urbanisation. Initially, it was located outside the old city boundaries. Now, as the city of Tehran has grown into a major metropolis, the cemeteries are surrounded and enclosed within the modern urban fabric. At the moment, the municipal authorities are contemplating different schemes to acquire and redevelop the site of this remarkable ensemble, e.g. removing the tombstones, turning parts of the site into a park or building facilities on the cemeteries' grounds.

These projects will seriously put the heritage, cultural and commemorative values of this remarkable ensemble at risk. There is urgent need that any potentially interested people or associations would step forward and contribute to safeguarding this exceptionally interesting and valuable cultural-historical testimony.



ISRAEL

The White City of Tel Aviv

On the basis of an excellent town plan, the White City of Tel Aviv was ideated and built in the 1930s and 1940s by a group of young and very active architects. It reflects on a high level and in an exceptional density the main ideas of modernism, such as simplicity and minimalism in materials. Influenced by the Zionist movement, it referred mainly to the ideas of a new society: secular, free and aware of social responsibility. It also stood for a new search for purity in both thought and design. The architects, organised in a proper circle (Hahug), also influenced the town planning process. Later on, they tried to spread their ideas in the new towns in Israel. Thus, Tel Aviv became a sort of local model for modernism.

The new White City

The principles for town planning were developed in the mid 1920s by Sir Patrick Geddes, who had been invited by Mayor Meir Dizengoff. They were finally approved in 1938. The plan provides a sort of Garden City. Around the central square (Dizengoff Square) four types of green boulevards were planned: main arteries with through-going traffic and commercial activities, broad streets for inner connections, longer and broader residential streets, and short and narrow residential streets. Although relatively small, the lots were big enough to allow the erection of detached buildings, clearly defined in their position in relation to the streets and to neighbours. The result was a very homogeneous pattern of white cubes in a green environment with a differentiated grid of local public infrastructure.

The town was built very quickly: between 1931 and 1948 some 3770 buildings were erected in the Modern Style. They form an astonishing homogenised architectural ensemble, although the town planning regulations prescribed no architectural style. A certain common basis of architectural expression was given by the fact that most of the young architects had been trained in Western Europe in an ambiance of the rising Modern Movement. For example, Smuel Miestechkin and Shlomo Bernstein studied at the Bauhaus in Germany, Sam Barkai and Shlomo Bernstein worked in the atelier of Le Corbusier in Paris, Joseph Neufeld and Carl Rubin worked with Erich Mendelsohn in Berlin, a large group of young architects came from the schools in Gent and Brussels, and others were influenced by Giuseppe Terragni. Most of these Jewish architects left Europe after the Nazi regime took power.

The architecture designed for Central Europe was largely adapted to the special local climate conditions. For instance, big glass surfaces could not be used in this hot and sunny country. The buildings were divided into several blocks in order to create shade and long balconies with multiple interesting details provide shelter from the sun and enable a breeze to pass through. Some features as inner patios or natural ventilation under and inside the buildings were adopted from Oriental building traditions. On the whole, all these elements varied depending on the individual architect.

Preservation

The preservation of the White City is managed by special regulations of the City of Tel Aviv. Only relatively few International Style



Frishman Street, original building losing its architectural value after heightening (photo: B. Furrer)



Building on Dizengoff Square, state in 2008 (photo: B. Furrer)

buildings are formally listed for preservation. The Conservation Plan and its regulation code are restricted to the preservation of street and side facades and the rehabilitation of rear facades (building envelope), furthermore to the preservation of stairwells and of especially important interior spaces. An important document is the "Instructions for Care and Conservation of Listed Buildings" of the Town Planning and Construction Department (version 2001). It shows a deep understanding for the preservation of architectural monuments in general and of monuments from the 20th century in particular. It is an excellent basis for the conservation work to be undertaken by owners, planners, developers and the public.

The White City of Tel Aviv was inscribed on the UNESCO World Heritage List in 2003 as "an outstanding architectural ensemble of the Modern Movement in a new cultural context." Based on that inscription the difficult questions concerning the important Centre for Culture, the Mann Auditorium, seem to be on the way towards a good result.



Building on Dizengoff Square, beginning of demolition work on the courtyard side (photo: B. Furrer)



Building on Dizengoff Square, what it will look like



New building close to the boundary of the White City (photo taken from the terrace of Cinema Esther, Dizengoff Square)

Heritage at risk

The dangers for the White City of Tel Aviv are multiple. An attentive observer of the built reality as it can be studied today will come to the following conclusions: Obviously, the risks are mainly due to development pressure from property owners and to the fact that the City's authorities willingly comply. Building activities on Modern Movement buildings undertaken in the last years show a series of changes that are compatible with the special value of cultural heritage.

It is evident that specialists and concerned public officers are aware of the specific values of the White City. Excellent documentation work is done and theoretical preservation standards are well defined. Practical restoration work is generally carried out in an

accurate way with historical materials. But it seems that the forces for preservation are too weak when it comes to economic pressure. Three main problems are noticeable: One major problem is the possibility to heighten the existing historic buildings, which can be observed throughout the city. While in many cases these measures were carried out in the years before 2003, the process seems to go on and a heightening with two extra storeys is generally accepted, apart from some exceptions made for listed buildings. One of the important features of any building, but especially of modern buildings is the main proportion of the cube. Therefore, heightening a building will change it in a substantial way. Furthermore, the proportion of the public space is being strongly altered. The problem does not lie in the question of how to design the heightening of buildings; the solutions may be better or worse. The ongoing process of adding further storeys contradicts the principles of preserving architectural values and is therefore not acceptable within an ensemble of international value.

Another danger is the tendency to concentrate mainly on the outside aspect of the historical buildings, the shell. It needs to be pointed out that this is the built reality and not the understanding of official preservation and its policy. However, every building is an entity consisting of interior spaces with their details, the inner building structure and the outside appearance. If a historical building is reduced to its facades, robbed of its inner structure, heightened with additional floors, it loses its value as a historical witness of the time of its original construction. This applies not only to Gothic or baroque buildings but also without any deontological difference to buildings of the 20th Century.

The current handling of the commercial building on Dizengoff Square, next to the famous Cinema Esther (some years ago converted into a hotel, but in its original parts a good example for restoration), shows into what direction the conservation reality in Tel Aviv is going. The building was out of use for several years. Now the modification work has started: most of the inner structure is demolished, the facades remain only towards the outside. The plans show how new foundations are to be laid in order to build substructures beyond and two supplementary storeys with replica facades and an attic above. What remains is merely a partial shell that will hide an entirely new building.

It is not a question of the building being listed or not (the list is very restricted, in any case). The problem is that the whole ensemble is affected by such department, that the proportions of the building itself and of the public space are debased, that the city becomes a mere facade. If this were to become the normal procedure in the White City its value as a historical site would rapidly shrink.

Finally, one can notice that in the immediate surroundings of the protected area huge new buildings are under construction. Generally speaking, the existing buffer zone seems to be very restricted. Buildings out of scale essentially harm the impression of the White City that has – or in many cases had – a restricted number of storeys. The new urban scale introduced with those new buildings reduces the real scale of the existing town. A new “massif” begins to rise between the White City and the sea front. The effect is similar to the originally planned highrise buildings in Cologne, where the urban planning was ultimately changed in order to protect the scale of the central components of the city on the other side of the Rhine.

Bernhard Furrer
Vice President

ICOMOS International Scientific Committee on Twentieth
Century Heritage (ISC20C)

ITALY

The Earthquake in L'Aquila (April 6, 2009)

On April 6, 2009, L'Aquila and nearby villages and small towns in the Abruzzi were hard-hit by an earthquake of the magnitude 6.3 on the Richter scale. The earthquake, felt throughout central

Italy, damaged more than 10,000 buildings and displaced c. 25,000 people. The regional capital of L'Aquila (c. 70,000 inhabitants) is situated in a valley of the Abruzzi approximately 85 km northwest of Rome. The town founded by Emperor Frederic II around 1240 is still surrounded by walls from the 14th century. It has repeatedly been struck by earthquakes, for instance in 1703 when the medieval centre was largely destroyed and then rebuilt in the baroque style. During the earthquake of 2009 a considerable number of the town's most important monuments were damaged, such as the baroque cathedral of S. Massimo and parts of the town wall. The dome of



L'Aquila, Santa Maria del Suffragio, dome with temporary roof

L'Aquila, Santa Maria del Suffragio before the earthquake



L'Aquila, Santa Maria del Suffragio, the destroyed dome



L'Aquila, aerial view of the damaged cathedral

L'Aquila, the heavily damaged church of Santa Maria Paganica





L'Aquila, the Palazzo del Governo before the earthquake



The Palazzo del Governo after the earthquake

Santa Maria del Suffragio collapsed as well as the transept of the basilica of Santa Maria di Collemaggio, a church founded in 1280 and used in 1294 for the coronation of Pope Celestine. In the surrounding villages and towns serious damages were recorded, too: in the fortified village of Santo Stefano di Sessiano the Tower of Medici collapsed, as did the main altar of the baroque church of Sant'Angelo in the town of Celano. In spring 2010, one year after the earthquake, many buildings in the historic centre of L'Aquila are still in danger of imminent collapse and thus uninhabitable. The population there has protested against the very slow and halting reconstruction.

Michael Petzet

Cagliari, Sardinia: Tuvixeddu, an Outstanding Punic Necropolis, Threatened by Building Developments

In the past decades, the surroundings of Cagliari, regional capital of Sardinia, have suffered from a failed urban planning and unchecked housing speculation. Now, a doubtful building project is even threatening the Punic necropolis on the cragged hill of Tuvixeddu on the western edge of Cagliari. It is the largest necropo-

lis preserved in the Mediterranean dating back to the heyday of Carthage:

Campaigners fighting to save the Punic necropolis of Tuvixeddu at Cagliari in Sardinia from building developers have taken their case to the European Union. Tuvixeddu — which means “hills with small cavities” in the Sardinian language — contains thousands of Phoenician and Punic burial chambers from the 6th century BC. It has long been robbed of funerary objects, but some of its tombs retain their original paintings, including Ureo’s Tomb, named after a sacred serpent, and The Warrior’s Tomb, depicting a warrior throwing a spear. The Sardinian regional government took issue last year with the Cagliari municipal authorities for allowing builders to encroach on the site to the point where “one of the most precious heritages of mankind is under threat” by issuing permits for the construction of 50 six-storey blocks of flats on the edge of the necropolis. The Cagliari council insists that its plan includes not only housing but also the creation of an “archaeological park and museum”. However, Maria Paola Morittu, of the heritage organisation Italia Nostra, said the building development would alter further an ancient landscape that had already suffered greatly. (...) Ugo Cappellacci, leader of the regional government, agreed it would be “criminal to destroy Tuvixeddu”. He said that the authorities were seeking a compromise and it had yet to be established whether there were still remains of the necropolis to be discovered in the area where construction work was being carried out. He also said that experts who had examined the site did not agree on this. However, campaigners said that since developers were given the go-ahead nine years ago, hundreds of hitherto unknown tombs had come to light. (...)

Richard Owen

“Sardinian marvel under threat”, in: *The Times*
23 June 2009

(see also Henning Clüver, “Der Gräberhügel als Spekulationsobjekt”, in: *Süddeutsche Zeitung*, 21 July 2009)

Pompeii: Collapse of the “House of the Gladiators” (Schola Armaturarum Iuventus Pompeiani)

In a case study in the first volume of *Heritage at Risk* ICOMOS already drew attention to the devastating state of conservation of Pompeii (see H@R 2000, pp. 115–121):

Since 1997, when Pompeii became part of World Heritage as a unique example of life in a Roman city, hardly anything has happened in order to save it — in spite of the immense yearly income from the masses of tourists, who represent an additional burden to the Pompeian monuments that are in many cases not sufficiently protected. The ruins of the city buried by the eruption of the Vesuvius in 79 AD (...) have been exposed since excavations started nearly 250 years ago. Apart from damage to the ancient structures caused by the earthquake, the main reasons for the decay are the physical and climatic influences in the form of humidity and changes of temperature. The extreme decay of the famous Pompeian decorative paintings during the last decades, which is revealed



Cagliari, Sardinia, the Punic necropolis of Tuvixeddu (photo: Dir. reg. Beni Culturali e Paesaggistica della Sardegna)

by a comparison of the present state with old photographs, can be partly attributed to the use of unsuitable conservation materials, such as liquid glass, resin varnish and wax coatings, and furthermore to salt crystallisation as the result of damp walls. The latter is mainly caused by inadequate roofing, some of which have been built with modern materials like reinforced concrete – these materials often do more damage than good. The use of unsuitable building materials like concrete for restoration also contributes to an increase of salt damage. Finally, causes of decay are also general neglect and vegetation that is not removed and thus breaks up the walls, as well as microbiological infestation from algae, fungi and lichen. (...)

In order to have a lasting protection of the building structure in Pompeii a lot could already be achieved by technically necessary supporting constructions and by ceilings and roofs which are built according to historical techniques and therefore do not spoil the overall aesthetic appearance. Not only would the installation of an efficient restoration workshop be urgent, but also (...) [a team of craftsmen who (...) would constantly do the necessary repairs (...).

The total neglect behind the facades presented to the tourists, the consequences of a lack of proper conservation and of a failure of the responsible state authorities, also a government that encourages the privatisation of cultural properties, illegal development and speculation (see also “Italy, Cultural Heritage at Risk”, in:

Heritage at Risk 2004/05, pp. 125–129) were shown quite drastically by the photo documentation on Pompeii in *Heritage at Risk* 2000: temporarily interrupted or abandoned conservation measures, rotting remains of provisional wooden supports still in place since the earthquake of 1980, collapsed roofs or parts of ceiling constructions, ruined wall paintings, Roman mosaic floors crushed by tourists, etc.

While in Herculaneum the state of conservation, which was discussed in the second volume of our World Report (see H@R 2001/02, pp. 120–123), seems to have improved thanks to a well organised conservation programme, Pompeii’s state of conservation continues to be disastrous. This is a huge scandal that once again became evident when on 6 November 2010 the House of the Gladiators (domus dei gladiatori) collapsed, which did not only cause outrage on a national level (see the following articles in *Corriere della Sera* of 7 November 2010 on the collapse of the “scuola dei gladiatori”). ▷

See also detailed articles by Henning Klüver, “Nichts dazugelehrt / Durch die Kommerzialisierung von Ausgrabungsstätten wie Pompeji gefährdet Italien den Erhalt seiner Kulturgüter“, in: *Süddeutsche Zeitung*, 12 November 2010; Samuel Vitali “Einstürzende Altertümer / Italiens gebautes Erbe ist zum Spielball der Regierung Berlusconi geworden“, in: *Neue Zürcher Zeitung*, 19 November 2010.

Il Belpaese Il crollo

L'esperta

OSPITAVA LE ARMI DEI LOTTATORI TRA SPLENDIDI DECORI

di EVA CANTARELLA

Era un importante edificio pubblico, costruito dopo il terremoto che nel 62 d.C. (diciassette anni prima dell'eruzione) aveva causato danni gravissimi a Pompei. Sorto al posto di una precedente abitazione di cui restavano tracce sul lato nord, l'edificio affacciava sulla via dell'Abbondanza, la strada principale della città. Sulla facciata dei due pilastri che fiancheggiavano l'ingresso si vedevano due trofei: quello a sinistra mostrava una serie di armi accatastate a un tronco o appese a questo. In basso era visibile una tunica ricamata con tritoni e grifi alati. Sopra di essa un elmo, affiancato da due coppie di lance. Ai lati della tunica, una serie di scudi e una grossa ancora, che forse alludeva a una vittoria navale. Sul lato destro si poteva vedere un carro ricoperto in parte da una pelliccia di orso bianco, contornato da una serie di scudi e lance, e un grande corno. Con ogni evidenza si trattava di decorazioni di tipo militare, che commentavano una vittoria navale o equestre: come è stato ipotizzato, forse una copia dei trofei eretti a Roma in ricordo delle vittorie di Cesare e di Augusto. L'interno dell'edificio consisteva in una grandissima sala (8,50 per 8,50 metri), articolata da pilastri che sostenevano armadi di legno colorati, sotto i quali la parete era affrescata a



Angeli La Grande Sala decorata dell'edificio crollato

pannelli rossi, con al centro delle vittorie alate: per la precisione dieci vittorie, con armi e scudi di tipo gladiatorio. Circostanza, quest'ultima, che ha fatto pensare che l'edificio non fosse, come si è a lungo pensato, un collegio per la Iuventus Pompeiana (un'associazione di giovani, donde il nome di Schola Iuventus Pompeianae) ma piuttosto e più probabilmente un deposito di armi di gladiatori. Superfluo insistere, a questo punto, sulla straordinaria bellezza dell'edificio e sul suo inestimabile valore. La sua perdita è la perdita di un pezzo della nostra storia, che non potrà mai più essere ricostruita. È intollerabile vedere un patrimonio come questo sbriciolarsi, sparire, privarci del nostro passato. Ed è inevitabile chiedersi come sia possibile che questo continui ad accadere. Infiltrazioni d'acqua nel tetto, si è detto. Compito del Commissario speciale non doveva essere, in primo luogo, la messa in sicurezza di Pompei? È più importante attirare turisti per assistere a uno spettacolo teatrale o salvarla dalla sua seconda, definitiva distruzione? Dobbiamo veramente continuare ad assistere, impotenti, a questa lenta, terribile agonia di un patrimonio unico al mondo?

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Corriere della Sera Domenica 7 Novembre 2010



Com'era

La Schola Armaturarum Juventis Pompeiani

L'edificio è stato costruito negli ultimi anni di vita di Pompei. Era un luogo di riunione, un'associazione a stampo militare, dove i giovani si allenavano alla lotta e alle arti gladiatorie. E fungeva da deposito per le armi



Un particolare dei decori



L'entrata

Visto dall'estero



Su «El Mundo»
«Cade in pezzi la Casa dei Gladiatori di Pompei», è il titolo online del quotidiano spagnolo



Su «Le Figaro»
«Una casa di Pompei crolla», anche il quotidiano francese si occupa sul sito Internet del crollo

a mettere ovunque il logo "Pompei vive" che porta pure jella».

Polemiche e macerie. Stamatina inizierà la corsa contro il tempo per tentare di recuperare i frammenti dei dipinti prima che la pioggia annunciata li distrugga per sempre. E il ministro Bondi, per il quale il Centro-sinistra chiede le dimissioni, arriverà agli scavi con tutti i responsabili del sito.

Intanto l'ex ministro dei Beni Culturali, Francesco Rutelli, parla di «ferite mortali» all'immagine dell'Italia. Walter Veltroni denuncia: «Disinvestire dalla cultura è disinvestire dal sistema Italia». Il presidente dell'associazione archeologi, Tsao Cevoili, invita il governo ad abbandonare la politica delle «emergenze e degli effetti speciali». Mentre il sindaco di Pompei, Claudio D'Alesio, si rammarica: «Questa ennesima brutta notizia poteva essere evitata».

Virginia Piccolillo

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L'interno durante gli scavi di inizio '900



L'interno con i pilastri decorati

La mappa e i tesori

Pompei è uno dei siti archeologici più importanti del mondo dichiarato patrimonio dell'umanità. Fu distrutta da un'eruzione del Vesuvio nel 79 d.C.



Gli altri edifici a rischio

La Casa del Fauno
Il nome deriva dalla statuetta in bronzo al centro dell'impiuvio di uno dei tre atrii. È una delle abitazioni più lussuose. Risale al II secolo a.C.

La Casa del Poeta Tragico
Tipica residenza di età imperiale del ceto medio arricchito. Nell'ingresso, il mosaico con l'avviso Cave canem: attenti al cane



Il Tempio di Apollo
Il santuario dedicato ad Apollo è il più antico luogo di culto di Pompei

La Casa di Giulio Polibio
Sul fianco settentrionale di via dell'Abbondanza, grazie ai suoi arredi è una delle dimore più interessanti

Il crollo



Il cemento e le infiltrazioni

È avvenuto ieri mattina intorno alle 6. Le piogge copiose degli ultimi giorni hanno creato delle infiltrazioni all'interno di un terrapieno adiacente all'edificio. Il tetto potrebbe aver causato il cedimento. La copertura è stata ritirata tra il 1940 e il 1950, ma dopo molti anni le mura antiche non hanno più retto il suo peso.

Mappe: Adriano Spasò

Pompei perde la scuola dei gladiatori

Pioggia e cemento le cause del crollo

Napolitano: esigo spiegazioni, è una vergogna. Bondi convoca i responsabili

DAL NOSTRO INVIATO

NAPOLI — «Ci doveva salvare Bertolaso. Qua se non c'era la Madonna nostra a fare la protezione civile stavamo noi sotto le macerie». La custode scuote dal golfino la polvere della *Schola Armaturarum Juventis Pompeianae*. Luogo di ritrovo dei gladiatori che lì, dopo la lotta, si spogliavano delle armi, tra trofei, nicchie e dipinti militareschi, ancora visibili fino a ieri. Oggi no. Aveva resistito alla colata di magma. Alle bombe della Grande Guerra. Ai terremoti. Ma all'incuria no. All'alba di ieri, dopo quasi 2.000 anni, la Casa del Gladiatore si è lasciata morire in briciole. Spinta dal terrapieno che nasconde ancora una

parte sepolta di Pompei e che la pioggia aveva gonfiato oltre misura. E schiacciata dal peso della copertura in cemento armato, eredità del restauro datato 1946.

Un lutto. Che ha scosso lo stesso capo dello Stato, Giorgio Napolitano. E lo ha spinto ad alzare la voce: «Quello che è accaduto a Pompei dobbiamo tutti sentirlo come una vergogna per l'Italia». E a lanciare un monito severo: «Chi ha da dare delle spiegazioni non si sottragga al dovere di darle al più presto e senza ipocrisie». Subito accolto con plauso dal segretario del Pd, Pier Luigi Bersani: «Le parole del presidente sono il pensiero di tutti gli italiani».

Una doccia fredda sulle spe-

Il recupero

Oggi si cercherà di recuperare i frammenti dei dipinti prima che il maltempo li distrugga

Lo sconforto

Il sindaco D'Alessio: «Questa ennesima brutta notizia per Pompei poteva essere evitata»

ranze di soprintendenza e ministero di dare tutta la colpa al maltempo, schivando le polemiche sul mancato ascolto degli allarmi lanciati, anche dalle colonne *Corriere*. «Il dissesto che ha provocato il crollo parrebbe imputabile a uno smottamento del terrapieno a ridosso della costruzione per effetto delle abbondanti piogge e del restauro in cemento armato compiuto in passato», aveva appena dichiarato il ministro dei beni Culturali, Sandro Bondi. E aveva aggiunto che l'accaduto ripropone la necessità di «risorse adeguate per provvedere alla manutenzione ordinaria necessaria per la tutela e la conservazione dell'immenso patrimonio artistico». E il segretario generale

Roberto Cecchi aveva sottolineato la necessità di «risorse adeguate per la manutenzione ordinaria che, ormai da mezzo secolo non si fa più».

Troppo per Italia Nostra: «Il ministero non fa più manutenzione? Allora chiuda», accusa il presidente Alessandra Mottola. E il presidente dell'Osservatorio Patrimonio Culturale, Antonio Iriando, rincara: «La protezione civile che aveva commissariato Pompei doveva fare la valutazione dei rischi. E non l'ha fatta. La soluzione è banale: sostituire col legno le travature di cemento armato e coprire la sommità delle mura con guaine impermeabilizzanti e canalizzare l'acqua piovana. Invece si è pensato a far venire Berlusconi a teatro e



Cause Il crollo? Uno smottamento del terrapieno per le piogge e per il restauro in cemento armato **Sandro Bondi**, ministro

Gli scavi Viaggio tra gli edifici dichiarati patrimonio dell'umanità

Quei «tetti» così pesanti mettono in pericolo anche la Casa del Fauno

Errori nei restauri. Stessi rischi per il tempio di Apollo

15.000

I visitatori che ogni giorno ammirano gli scavi di Pompei, di cui l'80 per cento sono turisti stranieri. Il sito archeologico ricava fondi anche dalla vendita dei biglietti e può disporre almeno di 25 milioni di euro l'anno

79

I milioni impegnati per restaurare negli ultimi anni gli scavi. Il 90 per cento è servito per la tutela e la messa in sicurezza della città antica, ma la Schola Armatorum non era stata inclusa nei piani di restauro

300

I dipendenti addetti alla manutenzione e al controllo negli scavi di Pompei, di cui 160 custodi. Secondo l'ex commissario Fiori erano una fonte di disservizio e tra loro si registrava un assenteismo molto alto

ROMA — Lasciamo perdere tutte le domus che a Pompei attendono restauri e manutenzioni, chissà più da quanti anni. Quelle sono a rischio a prescindere, ovviamente. Quelle perdono pezzi e pietre, ogni minuto che passa. Eppure, alla fine, gli edifici che sono più a rischio di crollo fra gli scavi antichi sono invece quelli dove si è già intervenuti con un restauro. Senza alcun senso. Proprio come è successo per l'edificio dei Gladiatori che è miseramente crollato ieri mattina. Per diverse fra le fragili domus dell'antica Pompei, si è pensato bene di intervenire con il cemento armato. Già. Come si trattasse di solide strutture moderne.

Cemento armato sia per la copertura delle domus o degli edifici. Ma anche per le travi, più o meno portanti di questi edifici. Basta andare a dare un'occhiata al Tempio di Apollo per capire di cosa stiamo parlando. Il Tempio di Apollo, attorno al Foro, è una fra gli edifici più visitati di questi scavi decretati dall'Unesco patrimonio dell'umanità. Il ferro, un tempo incastrato nel cemento armato, ormai è rimasto scoperto, ed è a vista. Il cemento, nel frattempo, si è sbriciolato in testa ai turisti.

Stesso scenario e stesso problema in una delle tante celebrate Case, come è Casa del Fauno, ma anche nella Casa del Poeta Tragico, famosa per avere al suo interno il famigerato mosaico del Cave Canem. Va da sé, anche qui, più che al cane c'è da stare attenti al ferro e al cemento armato. È un problema di pressione. Le fragili strutture antiche di Pompei non reggono la pressione del ferro e del cemento armato. Ma se è per questo hanno problemi anche con la pressione del terrapieno o delle serre floricole. Ovvero, con tutto quanto grava sulle gambe incerte di edifici che sono assai delicati, visto che esistevano già prima della nascita di Gesù Cristo.

Ecco dunque altri rischi di crolli negli scavi antichi più famosi del mondo. Ci sono oltre duecento metri di via dell'Abbondanza, non lontani da dove ieri è venuta giù la scuola dei Gladiatori, dove il terrapieno che preme sulle case non è in grado di gestire il flusso delle acque piovane. A questo rischio è esposta anche la Casa di Giulio Polibio, nella parte finale, quel-

Sul Corriere

La denuncia

Nell'editoriale «L'umiliazione di Pompei», del 5 ottobre scorso, Sergio Rizzo descrive sul Corriere lo scempio di alcuni

la che insiste nel Regio IX e che mette in pericolo tutti gli edifici nelle circostanze, soprattutto nella stagione delle piogge. Ragionamento analogo vale per le domus e le strutture della via Stabiana, che fa angolo con via dell'Abbondanza, ed è ancora più vicino al Foro, più alla portata dei turisti. Su questa via, dove si possono ammirare le Terme Centrali e le Terme Stabiane, la Casa di Cecilio Giocondo o la Casa del Citarista, il problema è la pesantezza della serre. Anche queste gravano sulle case antiche. Nessuno se ne è mai occupato. Del resto nessuno si è mai occupato dei tanti proble-



restauri a base di colate di cemento e l'incarta che regna nell'area interna degli scavi». E denuncia «il fatto che da mesi, ormai, Pompei sia senza una guida».

La protesta Rizzo racconta «della protesta montante attraverso i social network, consistente a dimostrare il record di adesioni a una pagina di Facebook che si chiama Stop Killing Pompei».

mi da risolvere a Pompei. E quando è capitato, spesso, si è fatto peggiorando la situazione. Per capire: a trenta metri dalla scuola dei Gladiatori che è venuta giù ieri, è stata recentemente realizzata una pensilina, un piccolo balcone con delle travi in terra, appoggiate al terrapieno. Non si deve mettere il ferro e il cemento armato nel laterizio di Pompei. È pericoloso. Servirebbe, invece, il legno lamellare. E come muoversi in una cristalleria quando ci si aggira per le rovine di questo capolavoro dell'antichità. Eppure quest'estate quando si è dato il via ai lavori di restauro del Teatro Grande, qui a Pompei, non si è esitato a far entrare scavatrici, ruspe, martelli pneumatici, come fosse un cantiere aperto nel condominio di casa.

Alessandra Arachi



GUARDA il video-reportage sulla situazione di Pompei sul sito www.corriere.it

KENYA

Menengai Volcano in the Central Rift Valley

The East African Rift Valley is of enormous interdisciplinary scientific interest: geological, geophysical, biological, ethnological, anthropological, and palaeontological. It is considered the cradle of humanity. Menengai Volcano is one of the five recent volcanoes in the central Rift Valley. It is located immediately north of Nakuru,



Menengai Caldera, natural reserve and Massai sanctuary
(photos: U. Hartmann)

24 km south of the equator. The borders of the crater, which reach a height of 2490 m, enclose the 12 x 8 km caldera, one of the biggest calderas in the world. From the red cliff-like surrounding ridge you look down into the caldera, ca. 500 m below. The bottom of the caldera is covered with lush vegetation. It is a natural reserve where hyenas, leopards, pythons, etc live. In places fumaroles rise and indicate that there is still volcanic activity.

Menengai crater and its vast caldera is a holy place for the Massai. On the west side of the caldera there is a cave system with the ritual shrine which every Massai is expected to visit once a year. The Massai pilgrims come from as far as Kisumu or Mombasa to venerate their forefathers here, to pray and to fast. It is said that 700 years ago during the last great depression, the bottom of the caldera broke and many Massai together with their herds of cattle were buried under the colliding masses of lava flow.

Local people regard Menengai crater as an eerie place, haunted by ghosts and demons. Legends allude to a bloody battle in 1854 between Massai clans, when hundreds of Massai warriors were killed and thrown down the steep ridge of the crater. Since then the souls of the dead warriors are believed to rise in the clouds of the fumaroles.

All this is now seriously endangered. Roads are being built in the caldera, because the state-owned Geothermal Development Company is now set to begin drilling for geothermal energy in October 2010. A similar geothermal project, Ol Karia, in the neighbouring Hell's Gate National Park has already been realised. The whole region of the central Rift Valley with its numerous lakes, volcanoes and National Parks ought to be protected.

Ulrich Hartmann
ICOMOS Germany



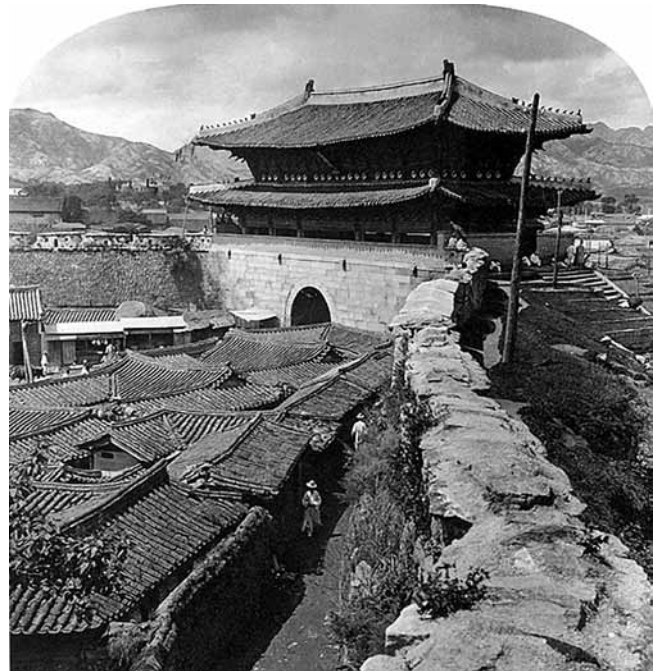
KOREAN REPUBLIC

Restoration of Sungnyemun Gate Destroyed by Fire

Sungnyemun Gate (more commonly known as Namdaemun or South Gate) was the southern gate of the old city of Seoul, capital of the Joseon Dynasty (1392–1910), and is the oldest gate still in existence of the original walls surrounding Seoul. Sungnyemun has preserved the architectural features of a gate tower of a capital city very well, and was therefore given the status of National Treasure No. 1 in 1962.

Sungnyemun, the symbol of Seoul, was severely damaged by a fire set by a Korean citizen in the night of February 10, 2008. The fire damaged 90% of the second floor gate tower and 10% of the first floor. The Cultural Heritage Administration of Korea (CHA), in charge of the administration of cultural heritage in Korea, conducted an investigation of the damage caused by the fire right after Sungnyemun was burnt down, collected wooden members and conserved the remaining materials. The CHA decided to restore the wooden structure of Sungnyemun while retaining its value as cultural heritage, and announced the following as basic principles for the restoration of Sungnyemun:

- To retain the value of the historical structure by reusing as much as possible of the remaining materials from the old structure;
- To reconstruct the walls on the left side and right side of Sungnyemun currently not in existence;
- To restore the original ground of Sungnyemun through on the basis of historical research and evidence found at the site;
- To have the best cultural experts and artisans participate in the restoration process;



Sungnyemun Gate, historic photo, around 1900

- To constitute and manage a restoration advisory committee consisting of experts;
- To let the Korean government be in charge of the budget and technical support.

To fulfill the above principles, the CHA announced a basic restoration project for Sungnyemun in May 2008 and constituted a com-

Sungnyemun Gate in the heart of modern Seoul, before the fire (photos: Jungman Kim)



mittee fully in charge of the restoration. The basic restoration project for Sungnyemun consists of the following three steps.

1. Providing a storehouse for storing materials, making accurate records of the damage, issuing reports on the damage, etc.
2. June 2008 – December 2009: planning of restoration, supplying wooden members for restoration, conducting an accurate investigation of damaged materials, excavations, conducting historical research, etc.
3. January 2010 – December 2012: conducting construction work for restoration of Sungnyemun and original walls.

As of September 2010, the progress of the restoration work at Sungnyemun is as follows:

- The existing tower gate has been dismantled and exact measurements have been made.
- 50 meters of the original walls on the east side of Sungnyemun (total length of the original walls to be restored: 88 meters on the east side, 16 meters on the west side) have been restored.
- Stone-cutting and processing of gemstones required for the restoration of the original walls are in progress.
- Excavation: The investigation has been completed for the 2,500m² area adjacent to Sungnyemun.
- Construction site reopened: The construction site is open to the public every Saturday and Sunday until the restoration is completed in 2012.
- Historical research: Traditional roof-tiles and roof-tile kiln have been restored, and roof-tiles and hardware have been manufactured on the basis of research on the manufacturing of traditional hardware.

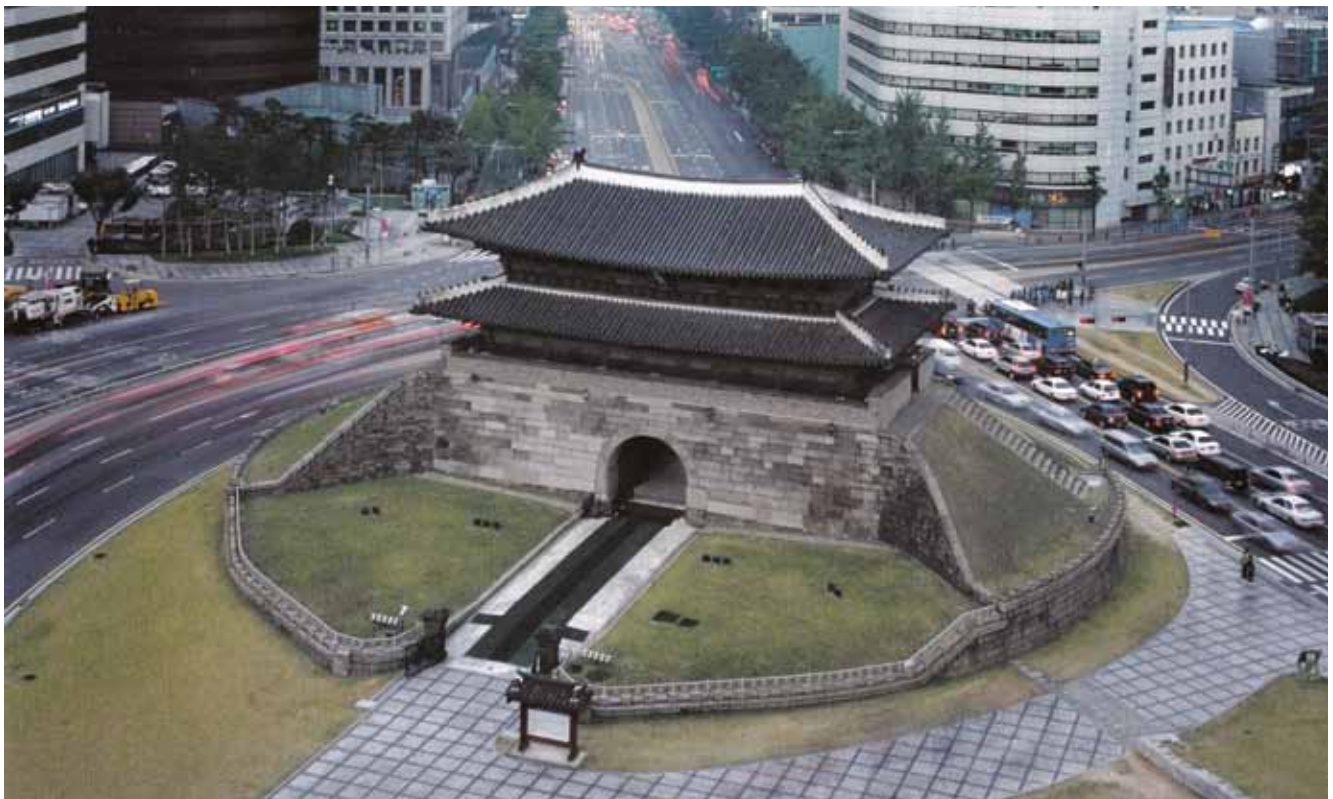
Budget: 2.5 billion won

ICOMOS Korean Republic



The fire of 10 February 2008

The gate immediately after the fire



LEBANON

Tyre (Sour)

From its beginnings as a Phoenician city in the 2nd millennium BC Tyre was important when it ruled the seas and founded prosperous colonies such as Cadiz and Carthage. According to legends, purple dye was invented in Tyre. Mythological history associates the name of the European continent with *Europa*, the sister of *Cadmos of Tyre* who is credited with the introduction of the alphabet into Greece. In classical times, Tyre was an important hub in Mediterranean maritime commerce due to its impregnable island location off the coast.

The construction of an artificial dyke carried out during a siege resulted in the accumulation of sands, permanently connecting the former island with the mainland. After the Roman occupation Tyre became a splendid urban centre and kept its importance until early Christian times. Its historical role declined at the end of the Crusades. In 1984 Tyre was inscribed on the World Heritage List in 1984 on the basis of two distinct areas of important archaeological remains. The first area, located in the west on the historic island towards the sea (Al-Mina) and close to the historic town centre, is called the Ancient City with its streets laid out on a grid pattern and with baths that include a reconstructed colonnaded avenue, the so-called arena, palestra, and the Crusaders' castle and Crusaders' cathedral. The second area called El Bass is located on the mainland to the east and comprises the ancient necropolis, a monumental arch along a Roman/Byzantine avenue with an aqueduct and the world's largest hippodrome from ancient times.

As a consequence of the outbreak of the civil war in 1974 the site remained unprotected for years, serving as military post or refugee camp at different times. In 1988 UNESCO initiated an International Safeguarding Campaign for Tyre, but the situation was only marginally improved with the formal end of military action in 1991, since the ongoing political crisis prevented effective protection and management of the property. The exact perimeter of the site was not specified at the time of the inscription and the status of legal protection as well as the physical condition of the site re-

mained undocumented for many years. The main threats affecting the property have been addressed in various State of Conservation reports:

- Lack of comprehensive documentation, site management and conservation plan;
- Structural weakness of exposed archaeological remains;
- Insufficient monitoring and maintenance;
- Urban development pressure, partly uncontrolled;
- Expansion of the historical northern port affecting the archaeological maritime remains;
- Planning of a National Highway connecting the city to the capital Beirut.

In September 2006, an expert mission to Lebanon examined the state of conservation of the World Heritage sites of Baalbek, Anjar, Tyr and Byblos to investigate any damage that might have been suffered during the military conflict of July–August 2006. For Tyre the mission noted that no direct damage had been recorded at the site of the Ancient City close to the sea. However, at the El-Bass site (Necropolis and Hippodrome) the bombardment of a building approximately 150 m from the site had caused damage to a part of the frescoes of a Roman funerary cave. In general, the mission noted the lack of maintenance, the decay of exposed structures due to a lack of rainwater regulation and the decay of porous and soft stones. The mission also inspected the route of the future South Lebanon highway and recommended that the geophysical prospection already undertaken by the General Direction of Antiquities should be continued and that preventive excavations be carried out before the establishment of the final route, foreseen for 2011. In recent years, based on the result of environmental impact studies the harbour project has been adapted to a tourist marina and a marine protection zone has been designated to protect the submarine archaeological remains. Geophysical prospection has been undertaken on the proposed motorway route using classic and geophysical means to identify the zones at risk and, if necessary, to provide a basis for a request for changes in the execution of the motorway. In 2005/06 a small portion of the planned highway route was intensively surveyed with combined magnetic and georadar methods. Besides, the digital map for the establishment of the

South-eastern view of the El Bass site along the hippodrome (photo: G. Toubekis)





North-western view of the El Bass site along the hippodrome with high-rise buildings next to the hippodrome (photos: G. Toubekis)



Northern view showing remains of the ancient aqueduct and the reconstructed monumental arch (El Bass site)

complete archaeological record for the site has been updated on a geographical information system (GIS) with available geographical data.

In the light of the latest research results the Director General of Antiquities (DGA) asked for an extension of the moratorium concerning constructions in the potential archaeological zones. Urban development pressure in Tyre is high and leads to an urbanisation of the remaining free land plots inside the city. The DGA undertakes geophysical prospections in Tyre on a case-by-case basis in order to determine the archaeological potential of these land plots. During the UNESCO/ICOMOS monitoring mission to Tyre in February 2009 the highway project which could threaten the cultural heritage was also inspected. For the time being, the highway construction has been halted, although the highway has reached the district of Tyre and is planned to be continued in the near future. The DGA has surveyed the planned route and requested a modification of the originally proposed outline, because a set of rock-cut tombs from the Roman period located at a foothill at some distance from the city would have to be destroyed by a planned interchange. As a result of this intervention the plan has been changed: The interchange is now located further north and the highway lane has been redirected some 150m towards the west.

However, due to the circumstances the surveys undertaken by the Directorate of Antiquities have only been executed on a very small surface of the total area that will be affected by the highway. Geophysical findings have indicated underground archaeological potential of land plots along the planned route, but these have not been investigated further with test trenches to confirm the geophysical result. Furthermore there are impressive physical remains of the ancient Roman aqueduct (covered completely with modern constructions) situated in very close vicinity to the planned highway route. According to topographic surveys undertaken in the 19th century, it can be assumed that further archaeological remains do exist underground close to or directly inside the outline of the planned highway route.



Modern construction on top of the ancient aqueduct

Since no precise property boundary exists, it has to be assumed that the designated protected archaeological areas documented in the Urban Plan are to be considered essential components of the World Heritage site. Among others, the physical remains of the aq-



South-eastern view across the open excavation area with high-rise buildings (Al Mina site) (photo: G. Toubekis)



Exposed steel reinforcements from previous reconstructions. Columns could be struck by lightning during storms and thus be destroyed further

ueduct and the unearthed ancient Necropolis constitute important components of the World Heritage site. The design study for the proposed highway project provided by the Ministry of Transport lacks essential technical information. An impact assessment on cultural aspects has not been included in the design process; nor has a detailed traffic plan been presented. The current highway route directly touches the designated archaeological protection zones.

Under these circumstances, a direct threat to the site cannot be ruled out until the geophysical survey is completed, indicating no threat to the archaeological remains. The archaeological inventory map of Tyre is to be finalised and technical details on the dimension of the highway construction and its possible impacts should be studied and evaluated.

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MOLDOVA

Archaeological Heritage Management and Looting of Antiquities

Illegal archaeology is a phenomenon common for the majority of countries in transition, discussed at the most prestigious international forums, like the EAC symposium in Strasbourg 2009. The conclusions include the concern of the situation and requests addressed to state institutions to get actively involved in the protection of archaeological heritage and in the combat of illegal use of metal detectors.

In the Republic of Moldova the phenomenon of illegal archaeology is also present and has acquired lately a mass character. However, state bodies do not even want to discuss this problem and nothing is done to prevent it (Olaru 2009).

Legal framework

In the Republic of Moldova, the legislation concerning the protection of cultural heritage is very general. Only few laws deal either separately or jointly with certain elements of the heritage and include: *The Law on the Protection of Monuments*¹, *The Law of the Republic of Moldova on Culture*², *The Law of the Republic of Moldova on Archives*³, and the *Law on Museums*⁴. Other legal requirements are addressed in the Civil Code⁵, Criminal Code⁶, Customs Code⁷, Administrative Violations Code⁸, Tax Code⁹, Land Code¹⁰, Forest Code¹¹, Underground Resource Code¹², etc. Archaeological heritage and movable and immovable heritage are not treated separately. Moldovan national laws address values, reservations and memorial parks, graves and cemeteries, archaeological and architectural monuments, and landscapes. State institutions have been created to protect this heritage¹³. The decisions of state bodies regarding the protection, recording, study, evaluation, conservation, and restoration of monuments are extended to all individuals and legal entities¹⁴.

The Moldovan legislation states that historical monuments, archaeological artifacts, and the treasures that may be discovered therein are protected¹⁵. Individuals and state institutions which discover archaeological remains that may be defined of heritage value have to stop work and inform the local authority as well as the Ministry of Culture in writing within 48 hours in order to protect and preserve them¹⁶. The landowner on whose estate archaeological remains are found is obliged to ensure their integrity and, if needed, to permit research and preservation activities, including the case of human remains¹⁷. At the same time, state institutions have to organise conservation and restoration works¹⁸ and to compensate the landowner with equivalent property or money for the damage done or for land taken into the public domain¹⁹.

Unfortunately, the liability for the violation of legal provisions receives little enforcement and the application of sanctions is rare. The national law contains a number of provisions concerning illegal actions leading to damages or destruction of historic monuments: Individuals and legal entities that have damaged a monument or its protected area shall restore both the monument and its protected area to its initial state and if this is not possible they have to provide compensation for the damage; even any officials and employees responsible for such damage are materially liable as per law²⁰. At the

same time, the *Criminal Code of the Republic of Moldova* provides special penalties for the deliberate destruction or damage of historical or cultural monuments or natural sites.

Archaeological heritage management

The preservation and use of the national cultural heritage is established by the Government in agreement with the Parliament and in accordance with the laws of the Republic of Moldova²¹. The Ministry of Culture is the official national body responsible for the listing, preservation and evaluation of monuments.

The Moldovan legislation requires special authorisation for any kind of archaeological investigation. The Archaeology Commission



Unauthorised person with metal detector



Chisinau, the Garcorix restaurant

of the Ministry of Culture is authorised to analyse projects of archaeological research and to recommend to the Ministry of Culture the issuing of permits (to qualified archaeologists). The permit for archaeological investigations is the legal document aimed to prevent illegal excavations and meant to compel the holder to use the methods and techniques suitable for scientific investigation. After excavations, every researcher is obliged to present a written report to the Archaeology Commission, including a detailed documenta-

tion (plans, figures, photos, and other illustrations) and to publish the results of excavation as soon as possible, at least within five years after the excavation. In most cases, this rule does not work, because “reputable archaeologists” maintain some kind of “monopoly” on the publication of results.

The use of modern methods and tools is welcome: The European Convention pays special attention to the way in which metal detectors and other types of detectors (ultra-sound and radar machines) are used in archaeological research and requires prior authorisation according to the national laws²². This obligation relates to domestic law, based on the need to establish control over individuals and the way in which such equipment is used – to prevent vandalism. This is very important for Moldova, as well, since in recent years there have been dozens of cases where unauthorised persons (treasure hunters) have used metal detectors illegally for the purpose of discovering archaeological objects and especially coins at Orheiul Vechi, Costesti²³, etc. In recent years, I witnessed at least two cases of illegal use of metal detectors. First, in the middle of the day, on 8 September 2007 an international (Moldo-Italian) team was looking for cultural goods in the centre of the medieval citadel Orheiul Vechi without any permission. The second case took place on 21 September 2009: at 7.30 a. m., a person with a metal detector was searching in the Santana de Mures area, Černjahov Culture [Fig. 1], guarded by a policeman across the Chisinau–Orhei motorway. Thus, we can state that instead of being hindered by the police, amateurs of illegal archaeology are protected by the employees of the Ministry of Internal Affairs. These cases violate different laws and codes. Yet, the local and central authorities have not undertaken a single step towards stopping or at least preventing such acts of barbarism.

The Moldovan Law for the Protection of Monuments (1993) does not include stipulations regarding the use of metal detectors, and probably this situation gives the right to the members of the “Forum of Treasure Hunting from Moldova” to affirm on their web page: “We do not violate the legislation of the Republic of Moldova, we help to learn more about our history and fill the shelves of our museums.”²⁴ But, they should not forget that Moldovan legislation prohibits any intervention in soil strata without authorisation and all persons who violate the law have to be penalised. In this situation, the Government of the Republic of Moldova has to take urgent steps in interdicting the unauthorised use of metal detectors and in assuring the application of penal regulations in cases of damage and destruction of historical and cultural monuments.

Meanwhile, collectors meet every Saturday in a special place in Chisinau, the so-called “Birza” in the Restaurant Gargarix, V. Alecsandri Street no. 78 [Fig. 2] and do business without any restrictions. Usually one day before selling, registered users can see very interesting objects on the web page of the “Forum of Treasure Hunting from Moldova”, and on the day after, all of them disappear from this page.

A recently published article reveals that in the Republic of Moldova there are about 1500 owners of metal detectors and the most popular model of metal detector is Garret Ace 250 and costs about 250 euros (Gilan 2009, 109, 111). According to that article, hunters are specialised in different periods and goods, such as the Getian, Dacian, Sarmathian, and Roman period, Golden Hoard sites, but the most popular are sites of the 19th century and those of battle fields of the Second World War (Gilan 2009, 110). Before starting their excavations, some of the hunters do research in archives, studying documents, chronicles and maps.

As we can see, illegal archaeology is very well-organised and works in close partnership with “colleagues” from other countries, such as the Ukraine, Russia, etc.²⁵ In 2002, more than 20 organisa-

tions of treasure hunters from Russia, Ukraine and the Baltic States organised an international meeting (Diskussii 2002, 72).

Conclusion

The present legal framework of the Republic of Moldova in the field of archaeological heritage preservation is very general and does not really prohibit the use of metal detectors. Nevertheless, we hope that a new law in this field, at the moment under discussion in the Government, will be approved soon. At the same time, public awareness raising campaigns are necessary to emphasise the importance of protecting archaeological heritage and the dangers of illegal archaeology. It is also necessary to prohibit the illegal trade of antiquities and to establish control over the transportation of cultural goods.

However, we have to be realistic, because the problem lies not only in the lack of a legal framework. All decision-taking bodies and state bodies responsible for the preservation of cultural heritage should analyse the best practices²⁶ attained in other countries, and in partnership with experts from the field of archaeology, they should establish a specific strategy of fighting illegal archaeology and illegal trafficking of antiquities. And, last but not least, the Republic of Moldova should honour its International and European commitments in the field of preservation of cultural heritage and fight against illegal trafficking of antiquities.

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- ¹ *The Law on the Protection of Monuments*, no. 1530-XII, adopted by the parliament of the Republic of Moldova on 22 June 1993.
- ² *The Law of the Republic of Moldova on Culture*, MO, 5 August 1999, no. 83–86, p. I, art. 401.
- ³ *The Law of the Republic of Moldova on Archives*, 22 January 1992, no. 880–XII.
- ⁴ *The Law on Museums*, no. 1596–XV of 27. 12. 2002.
- ⁵ *Civil Code of the Republic of Moldova*, no. 1107-XV of 6. 06. 2002, MO no. 82–86, 22 June 2002.
- ⁶ *Criminal Code*, no. 985–XV of 18. 04. 2002, MO no. 128–129, 13 September 2002.
- ⁷ *Customs Code*, no. 1149-XIV of 20. 07. 2000, MO no. 160–162, 23 September 2000.
- ⁸ *Administrative Violations Code* of 29 March 1985.
- ⁹ *Tax Code*, no. 1163–XIII of 24. 04. 97, MO no. 62, 18 September 1997.
- ¹⁰ *Land Code*, no. 828–XII of 25. 12. 91, republished in MO no. 107, 4 September 2001.
- ¹¹ *Forests Code*, no. 887 of 21. 06. 96, MO no. 4–5, 16 January 1997.
- ¹² *Underground Resources Code*, no. 1511–XII of 15. 06. 93, MO no. 11, 30 November 1993.
- ¹³ Article 59, *The Land Code of the Republic of Moldova*, The Law of the Republic of Moldova No. 828–XII of 25 December 1991.
- ¹⁴ Article 6, *The Law on the Protection of Monuments*, no. 1530–XII, 22 June 1993.
- ¹⁵ Article 32, *The Land Code of the Republic of Moldova*, Law of the Republic of Moldova No. 828–XII of 25 December 1991.
- ¹⁶ Article 20, *The Law on the Protection of Monuments*.
- ¹⁷ Article 32, *The Land Code of the Republic of Moldova*.
- ¹⁸ Article 25 (2), *The Law on the Protection of Monuments*.
- ¹⁹ Article 32, *The Land Code of the Republic of Moldova*.
- ²⁰ *Ibidem*, Article 53.
- ²¹ Article 17 (1), *The Law of the Republic of Moldova on Culture*, in MO, 5 August 1999, no. 83–86, p. I, art. 401.
- ²² Article 3, iii, *The European Convention for the Protection of Archaeological Heritage (revised)*, La Valletta 1992.
- ²³ More than 20 000 coins and metal goods from Costesti, Golden Hoard period town, were illegally excavated and sold on the black market. Gilan 2009, 111.
- ²⁴ <http://moldovamap.ru/About.html> (last access 23. 01. 2010).
- ²⁵ On Moldovan web site of the Treasure hunters you could see the links of the „partners” Kladoiskatel’ – Ukraine www.detector.kiev.ua or <http://forum.violity.kiev.ua/index.php> (last access 25 January 2010). Russia <http://www.review-detector.ru/>
- ²⁶ See for example the experience of England and Wales: Bland 2008. Code of Practice for responsible Metal Detecting in England and Wales: www.finds.record.org (last access 24 January 2010). American Metal Detecting Association Online: <http://www.amdaonline.net/ncode.html> (last access 24 January 2010).

MOROCCO

Collapse of the Minaret of the Bab Berdieyinne Mosque

The outstanding cultural heritage of Morocco is characterised by the earthen architecture of its cultural landscapes and the historic urban ensembles. Both require constant maintenance with traditional materials and techniques. In the country there are many cases of heritage at risk – an enormous challenge for conservationists. In one of the following issues of *Heritage at Risk* ICOMOS Morocco should highlight the most urgent cases. The royal city of Meknes, inscribed in the World Heritage List in 1996, was founded in the

11th century by the Almoravids as a military settlement. Later, under Sultan Moulay Ismaïl (1672–1727), the founder of the Alawite dynasty, Meknes became the capital city surrounded by massive walls and gates. On 19 February 2010, the minaret of the Bab Berdieyinne mosque in the old part of town suddenly collapsed. The disaster, with many people dead or injured, happened during Friday prayers and destroyed large parts of the 18th-century mosque made of rammed earth. The collapse followed several days of heavy rain, which has been blamed for weakening the minaret. The Moroccan King Mohammed VI ordered to rebuild the minaret “to its original form”. Apparently, experts will now check the safety of the country’s historic mosques.

(For reports see for instance *Kuwait Times*, 21 February 2010 and *Süddeutsche Zeitung*, 22 February 2010.)



Workers removing the rubble inside the mosque



View of Meknes with the Bab Berdieyinne Mosque on the left

NETHERLANDS

Amsterdam: Over-sized Advertisements on Historic Façades

In Amsterdam, the “Werkgroep Buitenreclame” as well as the Amsterdam Town Planning Advisory Council and the Society of the Old City are fighting against threats to the visual integrity of buildings and their surroundings by the introduction of various forms of giant outdoor advertisements. In 2004, Amsterdam was one of the first European historic cities to introduce giant advertisements on scaffolding; Venice followed in 2008. Although these are reversible installations for a limited time, the sheer amount of these advertisements (see examples) threatens the visual integrity of the “Seventeenth-century canal ring area of Amsterdam inside the Singelgracht”, inscribed in the World Heritage List in 2010. Even before the inscription, ICOMOS suggested that restrictive measures be taken and the World Heritage Committee recommended “the application of measures to eradicate aggressive advertising hoardings and video screens on scaffolding and work-site fences” inside the World Heritage property.

Examples from Brussels and Munich show that façades can also be covered in a way that is visually more satisfactory.



Amsterdam, examples of oversized advertisements (photo: Werkgroep Buitenreclame)





Brussels, façade coverings at Grand Place (photo: Werkgroep Buitenreclame)



Munich, covering in front of the façade of the Residence (photo: I. Cisek)

NEW ZEALAND

The Christchurch Earthquake

On Saturday 4 September 2010, the city of Christchurch was rocked by an earthquake at 4.35 am. It measured 7.1 on the Richter scale. The death toll was zero.

Christchurch is the largest city in New Zealand's South Island. The city was founded in 1848 by British settlers. It is built on a wide alluvial plain, beside two rivers. Christchurch is noted for its architectural heritage, including a large stock of gothic revival stone buildings dating from the 1850s–1870s, built from the local volcanic rock.



Christchurch, church of St. John's, Latimer Square

New Zealand is located on the boundary of two tectonic plates, and is located on the pacific "ring of fire". Earthquakes are relatively common in New Zealand: the largest known was in 1855 in Wellington, which is estimated at 8.2 on the Richter scale; another significant quake was the Hawkes Bay earthquake of 1930, which devastated the cities of Napier and Hastings, and resulted in the reconstruction of much of these towns in the Art Deco style.

The earthquake

No-one was killed by falling rubble or collapsing buildings. It is nothing short of a miracle that there were no deaths or indeed major injuries, given the amount of falling brick and masonry. The timing of early morning no doubt contributed to the low human toll.

Aftershocks continued for weeks after the main event. There have been well over 100 aftershocks, some measuring over 5 on the Richter scale. The response was fast and effective. Assessment teams were on the ground the following day, assessing damage to buildings and further risk. The continuing aftershocks further weakened already damaged buildings. Other damage included buckled roads, bent rail lines, large cracks in the ground surface, and liquefaction of the sand underlying much of the alluvial plain.

Christchurch City Council (CCC) were aware of the importance of built heritage to the region's history and identity, and heritage issues were a high priority from the start. CCC issued press releases and information forbidding demolition without a consent, and without prior assessment.

ICOMOS New Zealand issued a press statement urging the authorities to seek professional advice before making decisions on the demolition of damaged buildings. ICOMOS NZ noted that many damaged buildings could in fact be retained and repaired, with expert assistance. With the importance of built heritage in Christchurch's identity, this is critically important.

The effect on heritage

In spite of the 7.1 magnitude of the earthquake the survival rate of heritage buildings has been high, with few catastrophic building failures. All the key buildings which make up Christchurch's unique collection of Gothic Revival buildings, dating from the 1850s through to the 1920s, survived. Some are virtually



Christchurch, damaged private house

undamaged but all are in a condition that means restoration is possible with minimal impact on the integrity of the buildings. These buildings are vitally important to the city's architectural character and sense of identity and it is anticipated that all will be restored and, where appropriate, strengthened, to ensure that they survive subsequent earthquakes. Many other heritage buildings in the central city also survived with minimal damage. These successes are largely the result of the extensive programmes of seismic strengthening carried out over the last three decades.

The most serious damage was sustained by unstrengthened load bearing masonry buildings dating from the 1870s to the early 1930s, but even among these the proportion of buildings damaged beyond repair is relatively small. There were few catastrophic building failures, meaning that stabilisation, repair and reconstruction are possible and that original materials can in many cases be reused.

Of equal concern at the time were the large numbers of buildings throughout the region, including early settler homesteads and small Gothic Revival churches of earth construction, that were damaged, in some cases severely. As well as architectural damage, there was damage to contents and fittings, particularly stained glass. Christchurch and Canterbury possess the largest collection of Victorian stained glass in New Zealand, much of it of very high quality.

The very small number of buildings in the city surviving from the 1850s, mainly of timber construction, survived the earthquake in good condition. From the 1860s onwards there were increasing

levels of construction in both stone and brick. Where masonry structures have been strengthened in accordance with both local and national building codes, the structures have performed well.

The Gothic Revival Canterbury Provincial Council Building, built from 1857 to 1865, survived almost undamaged apart from one stone chimney on the north elevation of the 1865 Stone Council Chamber. This chimney was dismantled in order to be rebuilt utilising all sound material. This building was seismically strengthened in recent decades and has been well maintained. Taller chimneys of the south elevation of the Council Chamber had degraded stone replaced and pointing renewed in 2009 and there was no damage to this part of the building. No masonry fell from any part of the building.

Unstrengthened stone buildings from the 1860s and '70s performed surprisingly well. There were no catastrophic building failures and damage has ranged from the collapse of the tower of St John's Church, Latimer Square (1864) to the more typical damage of the apex of gables falling, coping and capping stones being dislodged, and in some cases falling, and separation of walls at junctions between planes. It is anticipated that all the buildings in this category will be secured, repaired and where necessary, damaged parts restored or reconstructed.

Commercial buildings in Christchurch, constructed in brick from the mid 1870s through to the late 1920s, performed well where strengthening has occurred. Unstrengthened brick buildings typically lost the upper levels of side walls, parapets and, in a few cases, parts of facades. Masonry falling onto adjacent buildings also caused considerable damage. These buildings, both strengthened and unstrengthened, nevertheless performed surprisingly well, probably because of the almost universal use of timber framed roofs and timber floors.

Public and commercial buildings constructed in accordance with the revised building codes adopted following the Napier earthquake of 1931 survived the earthquake with few problems although some repair work was required. Many of these buildings had varying degrees of additional seismic strengthening as building codes have been progressively revised since the 1930s.

A high proportion of the region's domestic architecture is of timber construction, and such buildings performed well in the earthquake. Damage resulted from falling brick chimneys, some of which have broken through roofs and seriously damaged interior spaces, including, in one circumstance, an important collection of colonial furniture. Although building owners were encouraged to retain reusable materials it seems unlikely that many of these chimneys will be rebuilt, especially in Christchurch city, where the use of open fires is now banned. However, brick chimneys of important heritage houses will possibly be rebuilt, although these will need to be re-engineered to ensure that they do not fail in future earthquakes.

Ongoing risk

After the main earthquake event there was further risk from:

- Further weakening of vulnerable structures from continuing aftershocks;
- Unauthorised demolition of heritage buildings;
- Opportunistic demolition of “unwanted” heritage buildings.

The rebuilding of demolished buildings also presents a risk. If it is not undertaken in a comprehensive and city-wide manner, the result could be incoherent streetscapes with no integrity.

Mary O'Keeffe & Ian Lochhead
ICOMOS New Zealand

Heritage at Risk

This 2010 report continues to highlight significant New Zealand heritage at risk and supplements previous reports from ICOMOS New Zealand/Te Mana O Nga Pouwhenua O Te Ao. It discusses heritage protection mechanisms in New Zealand and recent legislative changes which have included heritage as a matter of national importance.

Statutory protection of heritage in New Zealand

The Resource Management Amendment Act 2003 (RMA), Historic Places Act 1993 (HPA) and the Conservation Act 1987 are the three main legislative tools that govern the management and protection of historic heritage within New Zealand.

The New Zealand Historic Places Trust/Pouhere Taonga (NZHPT) is an autonomous Crown Entity originally established by an Act of Parliament in 1954. It administers the HPA and its mission is to promote the identification, protection, preservation and conservation of the historical and cultural heritage of New Zealand. The Trust also manages over 60 historic places as museums open to the public. The NZHPT is one of several statutory bodies in the cultural sector funded by the Government. This funding is administered by the Ministry of Arts and Culture.

Identifying significant heritage

The NZHPT maintains a register of over 5,500 historic places, historic areas, *wahi tapu*, and *wahi tapu* areas. Historic Places in the Register include archaeological sites, buildings, trees, cemeteries, gardens, shipwrecks, landscapes and many other types of places. Historic Areas are groups of related historic places such as precincts of buildings and sites. Emphasis is on the significance of the group. *Wahi Tapu* are defined as places sacred to Maori (the indigenous people of New Zealand). *Wahi Tapu Areas* are groups of *wahi tapu*.

Historic places are considered to have significance because they possess aesthetic, archaeological, architectural, cultural, historical, scientific, social, spiritual, technological or traditional significance or value. Category 1 status is given to registered places of 'special or outstanding historical or cultural heritage significance or value'. Category 2 status is given to places of 'historical or cultural heritage significance or value'.

Legal protection of archaeological sites

The Historic Places Act 1993 regulates activity that would modify archaeological sites in New Zealand. The Act makes it unlawful for



The close knit pattern of small holdings, old hedgerows and shelter belts in the 1862 Northland settlement of Matakohe is at risk from subdivision and lifestyle development as smaller farms cease to be economic units (photo: David Reynolds).

any person to destroy, damage or modify the whole or any part of an archaeological site without the prior authority of the New Zealand Historic Places Trust. This is the case regardless of whether the land on which the site is located is designated, or the activity is permitted under the District or Regional Plan or a resource or building consent has been granted. The Act also provides for substantial penalties for unauthorised destruction, damage or modification. Archaeological sites are defined as places associated with pre-1900 human activity, where there may be evidence relating to the history of New Zealand.

Indigenous heritage

Indigenous heritage, the heritage of Maori and Moriori people, is recognised in the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Significance (The New Zealand Charter 2010) as a special case where decision-making should rest with the indigenous people at the tribal (*iwi*), sub-tribal (*hapu*) and family (*whanau*) level. Because of the particular associations of such heritage with ancestral figures, ranking systems, such as are used in the NZHPT Register and in district plan schedules, are not considered to be appropriate mechanisms to be applied to Maori and Moriori heritage places.

Conservation lands

The Department of Conservation (DoC) is the central government organisation that has responsibility for the conservation of natural and historic heritage, principally on Crown conservation lands managed by the Department, for the benefit of present and future generations of New Zealanders. The Department works to restore, maintain, protect and interpret sites of historic and cultural importance on public conservation land. Nearly eight million hectares, some 30% of New Zealand's total area, are managed by the Department.

Coastal erosion threatens this pā (earthwork fortification) site at Karakanui on the Kaipara harbour (photo: Kevin L Jones Archaeologist Ltd 2010).

Other organisations maintaining lists or registers of significant heritage

Of particular importance is the New Zealand Archaeological Association (NZAA) Site Recording Scheme which is the national system for recording information on archaeological sites. This contains over 55,000 records.

The Institute of Professional Engineers of New Zealand (IPENZ) identifies and registers sites, projects and structures with characteristics that make them worthy of notice as important features of the nation's engineering heritage.

A number of local councils maintain heritage inventories. One example is the Auckland Council's Cultural Heritage Inventory (CHI). This is a GIS-linked database containing 8,000 recorded archaeological sites, 1,000 sites with historic maritime associations within the coastal environment, 2,100 historic buildings and structures of significance to the local and regional community, and over 600 botanical heritage sites (trees and other plantings).



Heritage at the local level

City, District and Regional councils have a significant responsibility for the protection and management of historic heritage under the Resource Management Act 2003, through the formulation of district plans and by managing the process of granting resource consents. Councils are also responsible for managing the effects on heritage that arise out of the planning and resource consent process. District Plans, reviewed every ten years, contain Schedules of Heritage Places of value to the community, which are protected through district plan rules.

The performance of local authorities in heritage protection varies widely throughout the country. These differences may come more into focus over the next year following changes made to the Resource Management Act, which raised cultural heritage to the same level of national importance as natural heritage.

Heritage orders and heritage protection authorities

A heritage order is a provision in a district plan to protect the heritage characteristics of a particular place. A Heritage Protection Authority is able to give notice to a local council of a requirement for a heritage order to protect the special heritage characteristics of a place or structure of special cultural, architectural, historical, scientific, ecological, or other interest, as well as its surrounding land. All Ministers of the Crown, local authorities, and the Historic Places Trust are automatically a heritage protection authority under the Resource Management Act 2003, and a number of other bodies are eligible to apply to the Minister for the Environment to become a heritage protection authority. Where a heritage order is included in a district plan, no one without the prior consent of the heritage protection authority can do anything that would compromise the effect of the heritage order.

Guiding documents for heritage conservation

The ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Significance (The New Zealand Charter) has become recognised as the standard document that guides conservation practice in New Zealand. ICOMOS New Zealand has recently revised the New Zealand Charter, which first came into use in 1993.

Conservation planning is also a widely accepted practice in New Zealand with some councils including requirements for the preparation of conservation plans as condition for the granting of resource consents for the adaptation of places of high heritage significance. This process is guided by both *The Conservation Plan* by Australian James Semple Kerr (1992), and the NZHPT's *Guidelines for Preparing Conservation Plans* (2000).

Other protection mechanisms

The Reserves Act 1977, the Building Act 2004, and the Protected Objects Act 1975 are also relevant to the protection and management of historic heritage. The Protected Objects Act, which is administered by the Ministry for Culture and Heritage, provides

for the protection of objects forming part of the movable cultural heritage of New Zealand. The Act controls the sale and disposal of artefacts, and provides for the ownership of Maori artefacts to be established and recorded. The Reserves Act contains provisions which allow for the establishment and management of Historic Reserves, which are typically managed by the Department of Conservation, the New Zealand Historic Places Trust, local government and in some cases community groups, City, District and Regional Councils.

New Zealand Heritage at Risk

ICOMOS New Zealand's past contributions to *Heritage at Risk* have focussed on specific places of risk, including the Auckland volcanic landscape and the Cook Landing Site National Historic Reserve. We have also listed types of heritage or themes at risk, including:

- New Zealand's archaeological heritage and associated cultural landscapes impacted by urbanisation and subdivision in the northern North Island;
- New Zealand's earliest colonial heritage and associated cultural landscapes threatened by encroaching incompatible development;
- New Zealand's modern (post-1940s) buildings;
- maritime heritage;
- historic heritage in conflict with natural heritage values;
- 'humble' heritage. (see *Heritage at Risk* 2000).

These places and issues still largely remain at risk. The only significant legislative change that gives hope for increased security and recognition of heritage has been an amendment to the Resource Management Act in 2003 that adds to Section 6 – Matters of National Importance – the protection of historic heritage from inappropriate subdivision, use and development. This brings with it an expectation from heritage professionals that the amendment will see increased activity on the part of Regional and District councils in assessing, reviewing and identifying historic heritage in their areas and making better provision for its protection in planning documents. Whether or not this proves to be the case will be a matter for future reports. Members of the New Zealand heritage sector note the following places and themes at risk in New Zealand:

Archaeological sites under threat from rural farming

Sites representative of New Zealand's first Polynesian and European settlers.

Threats

Farming is a major part of New Zealand's economy: internal resources and external exports rely heavily on the farming industry. In addition, New Zealand has a strong ethos of private property rights, and many landowners resist the perception that their land and everything on it is not theirs to do with what they will. There is a common misconception in the farming industry that the presence of archaeological sites will prevent the economic use or development of the land.



Sheep graze in the partly demolished railway workers' settlement at Arthur's Pass, Canterbury (photo: David Reynolds).

Possible Solutions

Educating landowners as to the nature and implications of the archaeological resource, and especially of its value and significance. Co-ordinating better with local government management systems and rules in district plans.

Coastal archaeological sites susceptible to sea erosion

A high percentage of pre-European sites are located along the coast. They are significant not only because they relate to New Zealand's first people but also because so many of them are sensitive to development.

Threats

These include a rising sea level, apparent increasing storminess, and the destabilisation of dunes by recreational vehicles.

Possible Solutions

Surveying to assess damage and set priorities, either for remedial action or, failing that, urgent excavation (preservation by record). Participation of all key stakeholders is required (Maori tribal groups, New Zealand Historic Places Trust, territorial and regional authorities, Department of Conservation).

New Zealand's railway heritage

The industrial and cultural heritage including structures, archaeological sites, cultural landscapes (urban and rural) and railway settlements, sites and wider communities such as Frankton Junction, Raurimu and Taihape. Over the last 21 years, since the restructuring of New Zealand's national railway system, all 19th and 20th century railway properties have been sold into private ownership and there are now very few railway workers. This is leading to the loss of railway communities, their social structures and buildings. Of the ten 20th century planned settlements based on garden suburb ideals, two have been lost (Newmarket and Taihape) while the remaining

settlements are under the increasing threat of urbanism, subdivision and infill housing (in both urban and rural areas), and building removal (in rural areas). Substantial removal of rural railway houses has taken place. The New Zealand railway 'row' settlement of the 1920s is also under increased threat as people seek houses for relocation; only one railway settlement has been recognised officially as heritage.

The pressure to refit older buildings to attract new tenants leaves interiors such as this one in Auckland's General Buildings at risk (photo: David Reynolds).





Despite the existence of a conservation plan, unresolved management differences between the relative value of cultural and landscape elements, leaves invasive trees destroying these graves in Grafton Cemetery, Auckland (photo: David Reynolds).

Threatened along with the housing communities are the railway lines, the stations and associated buildings, both urban and rural, and associated buildings such as shops and halls. Many lines have been removed and a number of stations closed, sold off and/or removed including buildings built up to the 1950s. Modernisation of the Auckland rail network currently underway has brought with it increased expectations (by the planners at least) of modern facilities with the result that little emphasis is being placed on the incorporation of the older timber-built stations as network facilities for rail passengers and many have been removed to become museums or cafés sometimes outside the railway corridor. Similarly, railway overbridges, often made from railway track have given way to smart new bridges with canopies to shelter commuters.

Threats

These include urbanism, house removal, vandalism, removal of 'redundant' stations and other infrastructure from their railside context.

Possible solutions

Strengthening education on the historical context of railway in the development of New Zealand at school and community levels. Undertaking national heritage survey of railway places and the degree of risk and solutions identified. Detailed recording of places where removal or demolition cannot be prevented.

Historic towns

New Zealand's historic settlements have developed in different ways. Prior to the major phase of European settlement, Kororaraka (now Russell), grew in the early 1800s as a provisioning port for European and American whaling ships. Some were established under planned settlement schemes such as those founded by the Bohemians at Puhoi, the French in Akaroa, the Albertlanders on Northland's Kaipara Harbour or the English Wakefield settlement of Canterbury. Other towns were established in response to such factors as the availability of land for pastoralism, and opportuni-

ties for commerce and tourism, or grew with the development of transport and communication. Some have been eclipsed by such events as natural disasters (as at Te Wairoa), or by the decline in the railways industry (as at Taihape) or timber milling (as at Dargaville and Kohukohu).

Historic towns are distinctive in their expression of the diversity of those who created them. Their continued attraction rests in such things as their distinctive street patterns, the relationship of the urban area to its landscape setting, and such elements as materials, scale, size, construction and colour of its buildings.

Threats

These include:

- 'Mainstreeting', the introduction of reconstructed and often historically absent features such as extensive paving, bollards, imported English cast iron lamp posts and other street furniture in downtown areas, in an attempt to promote economic revival in declining towns.
- Lack of consultation with the residents on the qualities that make towns distinctive.
- 'Heritage as a designer style', such as the recent boulevarding, in a quasi Franglais style, of the predominantly English part of the historic town of Akaroa on Banks Peninsula, in order to meet the perceived needs of local tourism.
- Lack of conservation planning preceding urban design exercises aimed at enhancing townscapes.

Possible solutions

- Preparation of regional inventories of historic towns at risk, followed by education programs to inform district councils of their significance.
- Evaluation of the cultural heritage significance of historic towns and development of conservation plans prior to extensive maintenance, urban design or economic recovery-led enhancement proposals.
- Full consultation with residents and other interest groups who value the place and have a comprehensive understanding of what gives the place its distinctive character.

Public and commercial interiors of the early 20th century

- A significant record of the built environment, of ‘going to town’ when New Zealand was still predominantly rural, and other social and commercial activity.
- A record of interior design by both private people/architects and government architects.
- Increased rarity value due to extensiveness of loss of original interiors.
- The loss of the use of many significant buildings such as post offices and large department stores in the last ten years from restructuring has led to many interiors being stripped of decorative and sometimes structural materials. In some major towns such as Hamilton, only one or two interiors from pre-1950s remain intact – none have protection at regional or local level.

Threats

Redevelopment, façadism, café development, ‘adaptive re-use’ that promotes external appearance over internal integrity, unwillingness of authorities to intervene in spaces perceived as ‘private’.

Possible solutions

Protecting at regional and local government level through District Plans/rules. Educating on early 20th century heritage and the value of interiors. Providing more for the interpretative recording of existing interiors to promote greater understanding and education about their significance.

Loss of domestic heritage in growing urban/city centres

These places are significant in telling the story of the growth of towns/cities. They reflect earlier patterns of living, including the frequently close historical interconnection between places of dwell-

ing, work and other activities, including recreation and religious worship.

Threats

High developmental pressure as land prices increase.

Possible solutions

Zoning areas of cities/towns as residential and removing the expectation of being able to develop. Protecting the historic heritage by listing as heritage items on district plans.

Historic cemeteries

These are representative of early religious beliefs and social mores. Grave furniture such as headstones reflect aspects like craft traditions and levels of infant mortality, as well as personalise the past. Genealogy is a growing interest. Many cemeteries incorporate evidence of past botanical landscapes.

Threats

These include neglect, lack of funds to conserve, and a general lack of appreciation by New Zealanders of their significance as a historic record and resource. High operating costs are reflected in either lack of essential maintenance by local councils or church trustees, or by conversion to lawn cemeteries with loss of monumental stonework.

Possible solutions

These include the education, adoption by local community groups, and research as to wider significance. Integrating the recording of grave sites, furniture, associated structures and landscape features (including botanical remnants) can raise their profile within the community and improve understanding of their historical importance.

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PAKISTAN

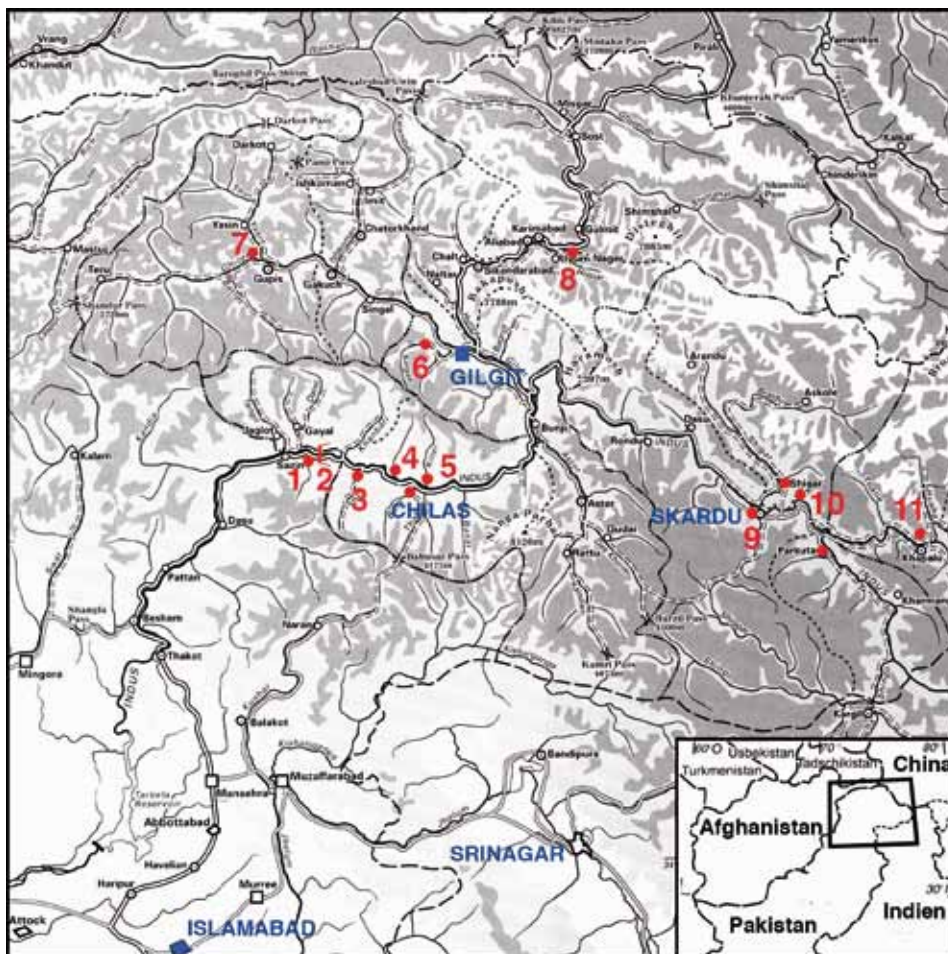
The Construction of Hydropower Projects in the Upper Indus Valley of Northern Pakistan and their Threat to the Rock Art Galleries

In the high mountains of northern Pakistan, in adjoining Hindu-kush, the western Himalayas, and Karakorum, one of the world's largest and singular rock art provinces is spread along the course of the Upper Indus and some of its tributaries from Indus-Kohistan in the south to Yasin, Hunza and Baltistan in the north. The mountain area corresponds in its main part with the province called Gilgit-Baltistan, the former Northern Areas, with its capital Gilgit. Petroglyphs of ingenious diversity and abundance cover boulders and rock faces not only along the ancient roads on both banks of the lower part of the Upper Indus, but also grace the routes traversing high mountain passes, thus marking the southern branch of the legendary Silk Road which connected China with historical India. A main cluster of rock carvings, however, is found between Shatial in Indus-Kohistan and Raikot Bridge extending over a stretch of more than 100 km. The centre of these unique rock art galleries in the Indus valley is located at the foot of the majestic Nanga Parbat (8 125 m) around Chilas and Thalpan in the Diamer District. Altogether more than 50 000 pictorial carvings and 5 000 inscriptions are known to date representing a space of time of more than 10 000

years from the Late Stone Age to the introduction of Islam. Their tremendous diversity permits insight into the history of various ethnic groups with their different socio-cultural and religious traditions. Since there are few records from Chinese or Tibetan sources about the distant Lords of the Mountains, the rock inscriptions and pictorial testimonies there represent the only medium to reconstruct the previously vaguely known rich culture and history of this intermediate region which in its long history likewise separated and connected the great civilisations of High Asia and the Indo-Pakistani subcontinent: the regions, where the empires meet.

The systematic investigation of the rock art province was inaugurated in 1980 after the opening of the 751 km long Karakorum Highway, the main connection between the People's Republic of China and the Islamic Republic of Pakistan, by a Pakistani-German team conducted by Karl Jettmar (1918–2002) and Ahmad Hasan Dani (1920–2009). Since 1989 the Pak-German Archaeological Mission of the Heidelberg Academy of Sciences and Humanities under the directorship of Harald Hauptmann were able to conclude the documentation of all archaeological sites between Shatial and Gilgit along the Indus and its tributary Gilgit and to survey also rich rock art clusters and historical sites in Yasin, Hunza and Baltistan.

The earliest group of rock carvings originating from the Late Stone Age (since 9th millennium BC) comprises naturalistic images of game and hunting scenes representing the world of early hunters and gatherers known from Siberia and Western Asia. Dramatic scenes showing a wider range of game chased by huntsmen and their dogs are dating to the Neolithic and Chalcolithic Periods. Most impressive are Bronze Age images of singular giant fig-



Major archaeological sites in Northern Pakistan and the site for the Diamer-Basha Dam:

- 1 Shatial,
- 2 Diamer-Basha-Dam,
- 3 Thor,
- 4 Hodur,
- 5 Thalpan,
- 6 Naupura,
- 7 Seleharan,
- 8 Haldeikish,
- 9 Manthal,
- 10 Chaghdo,
- 11 Saling

Hodur West, two Buddhas flanking a stūpa
(6th-8th cent. AD)



Kino Kor Das, Achaemenid style fantastic animals
(1st mill. BC)



Khanbary, giant figures above the Indus River
(Bronze Age)





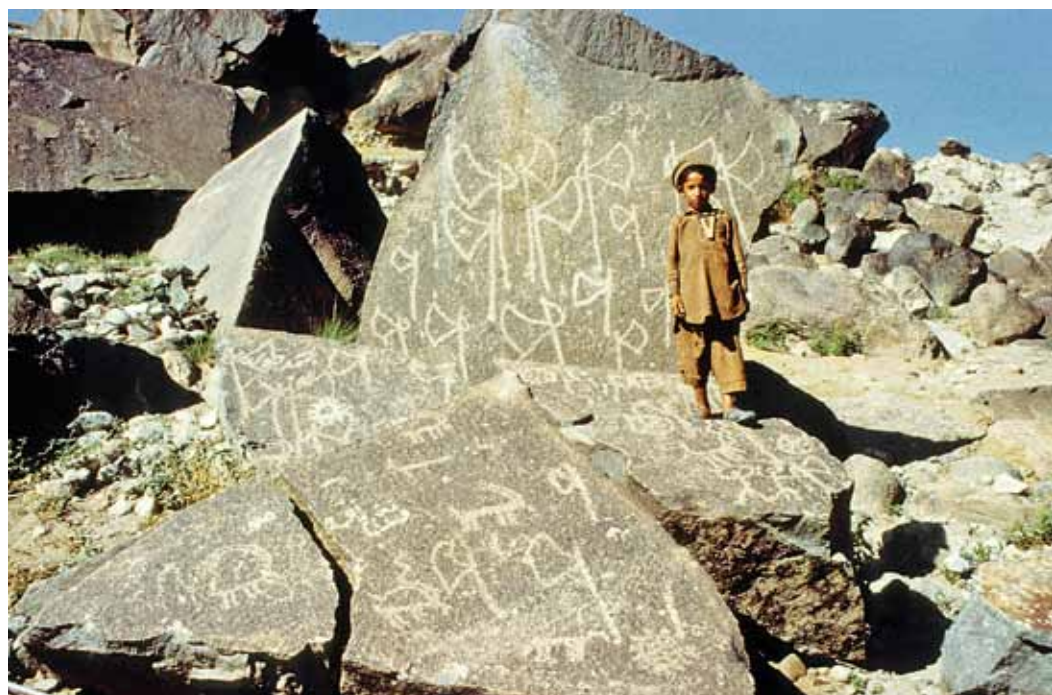
Thalpan, Buddha under the "Tree of Enlightenment"
(6th-8th cent. AD)

ures engraved on rocks above the Indus with some examples also in Ladakh. Together with masks they reveal a shamanistic background, having parallels in Central Asia in the 3rd millennium BC. The new life-style of a chiefdom of cattle and sheep herders and husbandmen seems to have been introduced since the beginning of the 2nd millennium BC as rendered by drawings of chariots and humped cattle. The 1st millennium BC since its onset is marked by the intrusion of a new wave of northern nomads, the Skytho-Saka. Their images of ibex, deer, predators and animal hunting scenes are chiselled in the distinct Eurasian animal style paralleled in the Scythian art of Central Asian and Siberian kurgans. With the expansion of the Persian-Achaemenid Empire during the 6th century BC under the great king Dareios I Iranian influence is reflected by perfectly executed petroglyphs depicting warriors, stylised horses and fabulous creatures. With the rise of the Kushan Empire (1st-3rd centuries AD) Buddhism as the new belief system was introduced into the Upper Indus valley, which entered now the light of history. Images of stūpas worshipped by pilgrims in Scythian dress, scenes with enthroned rulers, and in particular, the first inscriptions

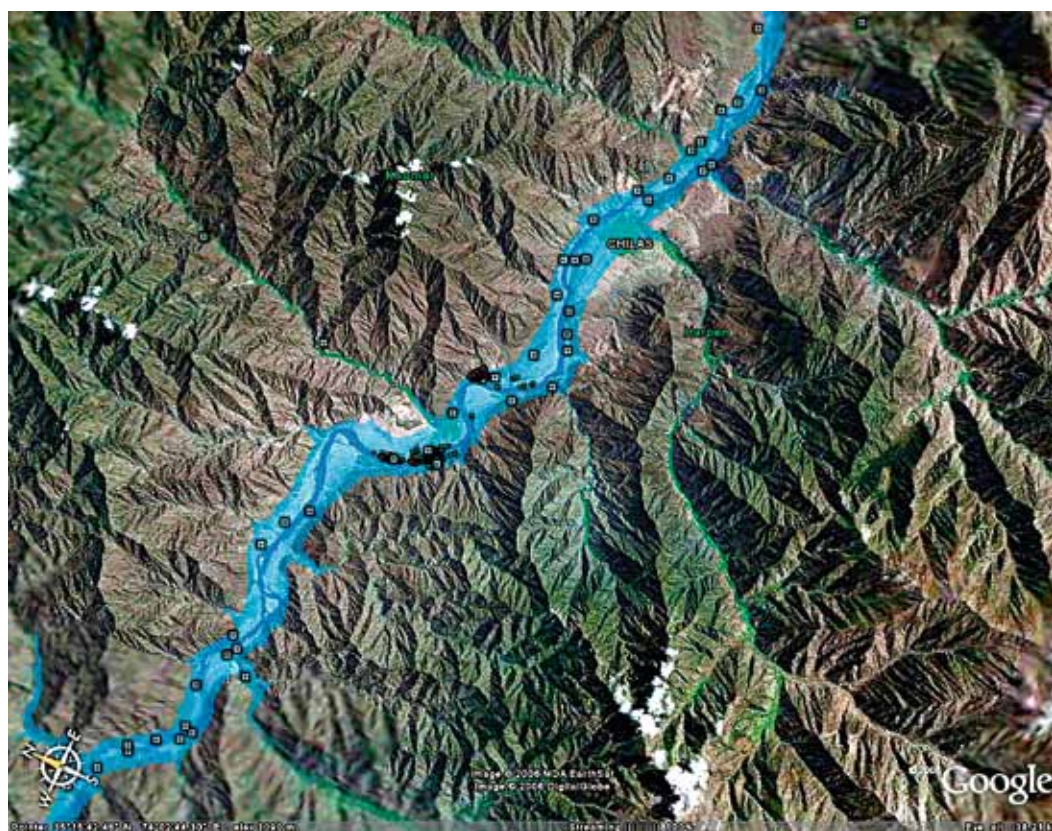
in Kharosthī testify the affiliation of the region around Chilas to the Kushan territory. During the golden age of Buddhism (5th-8th centuries) the existence of three kingdoms, Little Palur around Gilgit, Great Palur of the powerful Palola Shahi Dynasty in Baltistan, and the principality of the Dards in the lower part of the Upper Indus, is attested by inscriptions in Brāhmī. The Lords of the Mountains, controlling the gateways to India, increasingly got into the area of conflict between the great powers: the kingdom of Tibet and China of the T'ang Dynasty. This stage of prosperity is reflected in delicate representations of Buddha and stūpas with their worshippers. Scenes depicting episodes of Buddha's former lives are most striking owing to their artistic excellence. Numerous inscriptions in Brāhmī, few in Chinese and Tibetan, reveal the ethnic diversity in their personal names of local notables, monks, foreign pilgrims and traders. More than 700 inscriptions in Sogdian, Bactrian, Middle Persian and Parthian, but also images of fire altars and tamgas, heraldic symbols, testify the importance of the upper Indus valley as southern branch of the Silk Route for Central Asian traders, mainly from Samarkand. The last group of rock carvings show simple drawings of warriors, horsemen with their symbols battle axe and sun disc. The absence of inscriptions indicates an anti-Buddhist movement starting from the 9th century. Dramatic battle scenes reflect the invasion of Trakha (Turk) tribes which established Trakhan dynasties in Gilgit and Hunza, thus mediating the dark ages of the Middle Ages. In Baltistan, however, the Buddhist dominance survived until the introduction of Islam during the 16th century.

Since 2006 the significance of the systematic documentation and conservation of the ancient heritage in Gilgit-Baltistan has obtained a new dimension when the government of the Islamic Republic of Pakistan decided to construct a series of hydroelectric projects along the Upper Indus gorges at Dasu, Munda, Basha and Bunji to make progress in the future economic development of the country. The gigantic Diamer-Basha Dam is planned to be built about 40 km downstream of Chilas, the headquarters of the Diamer District. The impending Diamer-Basha reservoir covering an area of 32 000 acres will not only affect the resettlement of more than 25 000 inhabitants, it also will inundate at a stretch of 105 km along the river 95 archaeological sites, including 75 rock art assemblages. They comprise 5 759 engraved rock faces and boulders covered with 37 116 petroglyphs, among them the remarkable amount of 3 618 inscriptions. The Bunji Hydropower project further upstream will endanger other important rock carving assemblages. The upgrading of the Karakorum Highway, the construction of new bridges and settlements are another threat to some of the most important rock art sites, such as Alam Bridge at the right bank of the Indus near its junction with the Gilgit tributary or the 'Sacred Rocks' of Haldeikish in Hunza.

In cooperation with the Department of Archaeology and Museums in Islamabad a conservation program for the rock art galleries has been developed, which would include the relocation or reproduction of selected images. The rescue program would help to preserve a part of the ancient heritage to be preserved for future generations. The foundation of a 'Northern Areas Culture Centre' at Gilgit and a local museum in Chilas would be another challenge to present the unique ancient heritage of Gilgit-Baltistan to the whole world. The rock art of the Upper Indus represents not only testimonies of the vaguely known history of the intermediate region between Central Asia and historical India, but also one of the wonders of our world.



Chilas, post-Buddhist axe symbols (9th-11th cent. AD)



Archaeological sites affected by the future Diemer-Basha reservoir (image data by Google Earth)

PERU

Santuario del Señor de Luren¹

Abstract

The Peruvian territory, due to its location on the Pacific Ring of Fire, is subject to frequent earthquakes, some of great magnitude. The evolution of the cultural heritage of Peru has been marked by these and other natural disasters that have given the parameters for knowing how to deal and adapt to these conditions, but now this same heritage is not being properly attended to face this reality. Evidence of this is the situation of the Sanctuary of the Lord of Luren: after three years, authorities have not clearly communicated the fate of this monument, still recognized as such by the local community.

Abstract

El territorio peruano, debido a su ubicación en el Cinturón de Fuego del Pacífico, está expuesto a constantes sismos, algunos de gran magnitud. La evolución del patrimonio cultural peruano ha sido marcado por éstos y otros desastres naturales que han dado los parámetros para saber enfrentarlos y adaptarse a estas condiciones; sin embargo este mismo patrimonio ahora no está siendo debidamente atendido para afrontar esta realidad. Una prueba de ello es la situación del Santuario del Señor de Luren, que luego de tres años, las autoridades no han comunicado claramente el destino de este monumento, aún reconocido como tal por su comunidad local.



Aérea del 16 de agosto del 2007 (tomada de la BBC)

El territorio peruano, al estar ubicado frente al encuentro de dos placas tectónicas activas, es altamente vulnerable a movimientos sísmicos. Esto fue percibido ya desde tiempos prehispánicos, período durante el cual nuestros antepasados rendían culto a la furia del suelo. Desde el siglo XVI, con la llegada de la religión católica se produjo el sincretismo de estos cultos; de este modo, la imagen de Cristo Crucificado salía en andas para pedir la clemencia divina. Así surgieron las devociones al Señor de los Temblores en Cusco, al Señor de los Milagros en Lima y al Señor de Luren en Ica. Este último fue venerado por siglos en su antiguo templo, lamentablemente destruido por un incendio ocurrido en 1918. Sus devotos hicieron posible la construcción de un nuevo templo – a cargo del constructor Alberto Sierralta – que se convirtió en un hito arquitectónico y urbanístico, así como continuó siendo el centro de peregrinaje de

la multitudinaria devoción, adquiriendo un importante significado religioso, social y cultural en la ciudad.

En 1966, un sismo dañó las torrecillas laterales del templo, cuyo proyecto de reconstrucción fue aprobado en el año 2001. Posteriormente el Instituto Nacional de Cultura (INC) constató la mala ejecución del mismo (inclinación de la torrecilla) por lo que el INC dispuso el desmontaje y reconstrucción, lo cual no llegó a ejecutarse conforme a lo recomendado.²

El 15 de agosto del 2007, el sur del territorio peruano fue estremecido por un sismo de 7.9 grados en la escala de Richter, cuyo epicentro estuvo frente a la ciudad de Pisco, en la Región Ica. Las víctimas fueron más de 500, de las cuales 300 perecieron en el interior de recintos religiosos.

Las autoridades nacionales no supieron responder adecuadamente a un desastre de esta magnitud, para lo que deberían estar preparadas, debido a la frecuencia de los desastres naturales en nuestro país. Se improvisó mucho en las acciones que siguieron al sismo.

Durante el terremoto, la parte alta de la torre del templo del Señor de Luren colapsa y cae sobre el coro y parte de la bóveda de la nave, abriendo un forado y fisuras en algunos muros, es decir provocando un daño parcial. Inmediatamente los medios informaron que el Templo del Señor de Luren había sido destruido y se pedía su reconstrucción³. Pronto el presidente de la Conferencia Episcopal Peruana, informó que la Iglesia Católica se encargaría de restaurar los templos afectados⁴, que no son pocos. La Directora del Instituto Nacional de Cultura de ese momento afirmó que “casi nada puede repararse en los templos afectados por el terremoto”⁵. Estas declaraciones fueron el detonante de acciones y propuestas que desconocen el verdadero significado de nuestro patrimonio cultural.

Haciendo un breve resumen de lo ocurrido, tenemos que el Presidente del Congreso anunció la creación de un patronato para construir una moderna basílica del Señor de Luren, lo cual se haría con fondos particulares⁶. Paralelamente, se retiraron los escombros y efectuando la demolición de inmuebles conformantes del patrimonio cultural de la Nación, esto sin la debida evaluación de las causas del colapso de dichos inmuebles, ni el rescate del invaluable patrimonio cultural mueble que ellos contenían. Casos clamorosos lo constituyen las demoliciones veloces realizadas en el templo San Clemente y la Compañía de Jesús, ambas en Pisco. Este último templo fue “reconstruido” con una tipología y materiales distintos.

En la evaluación de los daños en el Sur⁷, realizada por funcionarios del INC, se recomendó “la restauración del monumento, pero es necesario contar con opinión multidisciplinaria.” El Congreso de la República solicitó al Centro Peruano-Japonés de Investigaciones Sísmicas y Mitigación de Desastres (CISMID) el estudio del estado de la estabilidad estructural del templo, cuyo informe final fue emitido en octubre del 2007, dando como conclusión que las torres, coro y nave del templo tenía peligro de colapso. La zona restante se encuentra con posibilidad de ser reforzada.

El 28 de diciembre de 2007, mediante Resolución Directoral Nacional N° 1747 del INC, se retiró la condición de monumento al Templo del Señor de Luren, considerando que – de la evaluación realizada – quedaba sólo el sector del muro testero. Ante esto, debemos señalar que dicho informe no ha sido puesto a disposición del público, desconociéndose sus autores y que las evidencias físicas muestran que del templo queda en pie más que el muro testero (ver fotos 1).

El 14 de enero del 2008, el Director del INC Ica informa⁸ que se iniciarán las obras de demolición del templo del Señor de Luren, siguiendo la pauta ya iniciada con otros templos citados. Al parecer, la providencia divina dispuso que la maquinaria para esa demolición se destine a atender emergencias surgidas por intensas lluvias

en la zona. Al día siguiente, el director del INC Ica anunció⁹ que se construirá un nuevo templo que se convertirá en basílica y se le reconocerá como monumento. Un juicio de valores (históricos, constructivos, técnicos, estéticos, sociales, de tradición, de autenticidad, etc.) es el que otorga ese reconocimiento, no un decreto, menos a un bien inexistente, cuyas características son aún desconocidas. El 8 de julio del 2008 se dio el veredicto de un concurso arquitectónico para la construcción de una nueva Basílica. La propuesta fue expuesta públicamente el 19 de julio del 2008, ante lo cual surgió la polémica por no haber tenido en consideración la conservación del templo existente.

Siguieron las propuestas incoherentes: con pórticos de concreto armado se construyó una capilla “provisional” más grande que el monumento afectado. Ante esto surge la siguiente reflexión: si nuestro país pasa por una etapa de bonanza económica “por qué gastar en demoler completamente un inmueble que se puede reparar, máxime si hay tantas necesidades en nuestra población”.

Entonces cabe sustentar “Por qué se debe conservar el Santuario del Señor de Luren” En el aspecto socio-cultural: es el lugar donde por décadas se ha preservado parte de nuestro patrimonio cultural inmaterial: veneración del Señor de Luren, Patrono de Ica, origen del significado del lugar. En el aspecto urbano arquitectónico: es el hito urbano más importante de la ciudad de Ica. Conformamos nuestro patrimonio cultural inmueble del siglo XX, es ejemplo único en su tipología: templo exento, con planta en cruz latina y ábside curvo, de alta torre central con narthex en la base. Es testigo de la transición de la tecnología constructiva en el Perú del siglo XX. En el aspecto económico: el área afectada representa aproximadamente un 40%. Demoler totalmente el templo y construir uno nuevo, costará más que restaurar el que existe. En el aspecto técnico: la estructura no habría sido afectada en grado que comprometa la estabilidad integral del templo, por lo cual la reconstrucción parcial es factible. En casos similares se optó por la restauración, que admite la reconstrucción de los elementos colapsados: bóveda de la Basílica de San Francisco de Asís (Italia, 1997) y la torre y parte de la bóveda la Catedral de Arequipa (Perú, 2001), sólo por citar algunos ejemplos.

El retiro de la condición de patrimonio cultural de la Nación al Templo del Señor de Luren (primer caso en una edificación religiosa) como paso previo para la autorización de la demolición, constituye un nefasto precedente para la preservación de nuestro patrimonio cultural material e inmaterial, lo cual va en contra de lo que se hace a nivel internacional. Luego de este polémico caso se ha “desmonumentalizado” la Capilla y Hospital de Santa María del Socorro¹⁰. Posteriormente se demolieron estos inmuebles y otros de tipología religiosa y civil en Ica. Cabe preguntar “este procedimiento se aplicará a todos los monumentos afectados por los frecuentes sismos en el Perú”.

Los devotos del Señor de Luren vienen organizando vigiliadas, donde oran para que no sea demolido su Santuario y demandan que se les informe claramente cuál será su destino. También han realizado foros de carácter técnico para discutir alternativas para su conservación. A través de la Colecta Compartir 2009 y mediante el



Templo de la Compañía de Jesús de Pisco, siglo XVIII
(photo de Julio del 2007, por Inkandrew 9, en Skyscrapercity)

“Reconstrucción” del Templo
(fotos del Arq. Rodrigo Córdova, Junio del 2009)

Maqueta ganadora del concurso arquitectónico, Julio 2008





Foto del 13 de agosto del 2007 (por Juan Manuel Parra)

premio de un programa reality de televisión se han obtenido fondos para la “reconstrucción”, sin que hasta ahora se haya difundido cómo será el proyecto definitivo.

Santuario del Señor de Luren, fue construido en ladrillo y cemento durante tres décadas en la primera mitad del siglo XX, gracias a la generosidad de sus fieles, hoy necesita ser conservado por la misma voluntad de los sus devotos.

Patrimonio y Sitios [P+S], conformado por miembros del Comité Peruano del ICOMOS, considera que el Santuario requiere reconstruir las partes que colapsaron (en rojo) luego de los debidos estudios, reforzar las estructuras de las partes que quedaron afectadas (en naranja) y restaurar la zona que no sufrió graves daños (en amarillo). Si las necesidades futuras consideran que es necesario ampliar el área techada para la congregación de los fieles, tal como se ha hecho en el Santuario de Fátima y otros santuarios, se puede utilizar la superficie de las plazas frontal y posterior y hasta aprovechar el subsuelo de ellas, sin afectar la morfología actual del Santuario.

Miembros de Patrimonio y Sitios:

Hist. Mariana Mould de Pease

Arq. Víctor Pimentel

Arq. Rodrigo Córdova

Arq. Juan de Orellana

Arq. Fernando Echeandía

Arq. Adriana Scaletti

Arq. Andrea Vitteri



¹ En base a la ponencia presentada en el Seminario “Patrimonio Religioso y Lugares Sagrados” organizado por el Comité Peruano del Concejo Internacional de Monumentos y Sitios (ICOMOS PERÚ), en conmemoración del Día del Monumento. 17–19 de Abril del 2008.

² Resolución Directoral Nacional N° 1747 del INC del 28 de diciembre del 2007.

³ Agencia Peruana de Noticias, (Andina) 16 de agosto del 2007.

⁴ Andina, 16 de agosto del 2007.

⁵ Andina, 18 de agosto del 2007

⁶ Andina 23 de setiembre del 2007

⁷ Gaceta Cultural del Perú, N°29, p. 12

⁸ Andina, 15 de enero del 2008.

⁹ Andina 15 de enero del 2008.

¹⁰ Andina, 18 de febrero del 2008

Vigilia ante el Santuario del Señor de Luren, convocada por el Comité Iqueños por Luren, 13 de junio del 2009

Proposición del Comité Peruano del ICOMOS

Machu Picchu

In 1983, Machu Picchu Historical Sanctuary was inscribed on the World Heritage List. This is a commitment by the State Party that successive governments of Peru must respect on the grounds of international preservation ethics. Also, this must be above the interests of those who argue that priority be given to an intensive tourist use because it is highly profitable. The report on the discussions at the 34th Session of the World Heritage Committee, held in 2010 in Brasilia, is on the internet, but only in English. Consequently, it is not accessible to many Peruvian preservation groups. So, the following text was written and illustrated this text with the support of a team of members of ICOMOS Peru.

En 1983 el Santuario Histórico Machu Picchu fue inscrito por UNESCO en la Lista del patrimonio de la humanidad a solicitud del Perú; y, desde entonces el gobierno se ha comprometido a tomar en cuenta las recomendaciones que este organismo internacional le haga respecto a su estado de conservación y otras sugerencias. Este es un compromiso de los Estado Parte que los sucesivos gobiernos del Perú deben honrar por razones de ética internacional y que debe de estar por encima de los intereses de quienes sostienen que premia priorizar su uso turístico intensivo porque es altamente rentable. Los y las turistas viajan ahora teniendo muy en cuenta el estado de preservación del lugar y la calidad de vida sus residentes donde van a dejar su dinero. Es así que la influyente revista National Geographic Traveller en el 2004 ubicó al eje Cuzco, Machu Picchu y el Valle Sagrado entre los destinos turísticos en problemas, con un puntaje de 54 sobre 100.

El informe fechado 22 de junio del 2010 – y de circulación limitada – preparado por UNESCO para ser analizado en la 34 Sesión

del Comité del Patrimonio Mundial llevada a cabo del 25 de julio al 3 de agosto del 2010 en Brasilia está en Internet en inglés y así lo reproducimos en este sitio electrónico de Patrimonio y Sitios [P+S] que lleva un equipo de miembros de ICOMOS Perú, el Comité Internacional de Monumentos y Sitios es uno de los Cuerpos Asesores de UNESCO.

Este documento entre sus págs. 74 a 80 presenta el estado de conservación de Machu Picchu a marzo del 2010 en base a la visita que hiciera a esta llacta inca una misión técnica de urgencia del Centro del Patrimonio Mundial y teniendo en cuenta los informes ya efectuados en 1997, 1999, 2002, 2003, 2005, 2007, 2009 y aquí lo comento – en castellano – teniendo en cuenta que el informe del Comité del Patrimonio Mundial resultante de la 34 Sesión llevada a cabo en Brasilia todavía no es localizable en Internet; y, asimismo, que fue la embajadora a cargo de la Secretaría de Política Cultural Exterior del Ministerio de Relaciones Exteriores quién representó al Perú como Estado Parte de las Convenciones de UNESCO de 1970 y 72. He redactado e ilustrado este texto con el apoyo de un equipo de miembros de ICOMOS/Perú que sea ha asociado bajo la denominación de Patrimonio y Sitios [P+S] con la finalidad de incorporar los documentos fundacionales de ICOMOS a la conservación del patrimonio del Perú, habida cuenta que en su territorio surgió y se desarrolló el centro de alta cultura andina que tiene en el eje Cuzco – Machu Picchu su más alta expresión actual. Otra de las razones para dar a conocer a nivel internacional mis observaciones sobre el estado de conservación de Machu Picchu, es que el ministro de Comercio Exterior y Turismo, según los medios de comunicación limeños del 8 y 9 de septiembre del 2010 ha anunciado que coordina con el Instituto Nacional de Cultura (INC) para abrir nuevas rutas hacia Machu Picchu aunque respetando que su capacidad de carga es de 2,500 personas. Además, el Congreso de la República ha declarado de necesidad pública ruta alterna a Machu Picchu para que “esta nueva vía compita con los ferroca-



Santuario histórico de Machu Picchu
(photo: www.colorado.edu)

riles y ofrecerá el atractivo de conocer previamente Quillabamba señalan las Agencias de Turismo del Cuzco”, es decir, a través del puente de Carriyuchayoc según informa el diario limeño Gestión del 10 de septiembre del 2010 que también dice: “La norma busca preservar el santuario”. Esta es una evidencia fehaciente que el Congreso de la República del Perú no ha tomado en cuenta que el informe WHC-10/34.COM//B.ADD del 22 de junio del 2010 entre los factores que afectan a Machu Picchu y que ya han sido identificados en informes previos observa: Un incontrolado acceso de visitantes por el lado occidental del Santuario, relacionado con la construcción del Puente de Carrilluchayoc.

Esta incongruencia legislativa peruana me lleva ahora a presentar una sucinta secuencia gráfica sobre el Santuario Histórico de Machu Picchu habida cuenta que la CÁMARA NACIONAL DE TURISMO (CANATUR) se prepara para celebrar la primera exploración arqueológica de Hiram Bingham a esta llacta inca – que él denominó ciudadela – efectuada el 24 de julio de 1911 cómo un magno acontecimiento turístico cómo informa SOMOS la revista sabatina de El Comercio, de Lima del 7 de agosto del 2010. Esta influyente publicación de circulación masiva enfatiza que en esta declarada el 7 de julio del 2007 “maravilla del mundo” habrá un gran espectáculo de luz y sonido” sin tener presente que Machu-picchu, cómo aparece escrito en los documentos y mapas previos a las visitas de Hiram Bingham, es patrimonio cultural y natural de la humanidad.

Machu Picchu ha estado ya tres veces en la Lista WMF de 100 sitios en mayor peligro – inicialmente por en 1999 el gobierno central pretendía – sin los debidos estudios interdisciplinarios – construir un teleférico dentro de su área protegida que amenazaba con destruir su unicidad y autenticidad; así como, dejar el servicio local de transporte – a través de la carretera Zigzag – entre Aguas Calientes y el Santuario para los turistas de recursos económicos medios y establecer el teleférico para los visitantes con ingentes recursos económicos. En el 2002 el gobierno del Perú informó a UNESCO que retiraba esta propuesta, dado que alteraría para siempre el perfecto ensamblaje entre el medio ambiente andino y la arquitectura inca, sin hacer alusión alguna a la repercusión humana, social, económica y política que el teleférico tendría en la población local. Estos desenvolvimientos hicieron evidente la eficacia de la acción concertada de la sociedad civil cusqueña con la opinión pública mundial por la preservación de esta llacta inca; sin embargo, el propiciar dentro el Santuario Histórico de Machu Picchu condiciones de “igualdad de condiciones empresariales” así como revertir la discriminación étnica existente es todavía una tarea pública pendiente. El WMF ha vuelto a incluir en su Lista de 100 sitios en mayor peligro 2008 a Machu Picchu por las difi-

cultades que tienen los sucesivos gobiernos del Perú para revertir esta situación.

Consecuentemente, la “Colección Frankin Pease G.Y. para la historia andina del Perú” con el apoyo económico de los clientes y clientas de la empresa “Supermercados Peruanos S.A.” está clasificando documentación bibliográfica y archivística para formar un Centro de Documentación y Referencia del Patrimonio Mundial situado en el Perú, en la Biblioteca Nacional que contribuya a la toma de conciencia conservacionista peruana para que – reitero – la veracidad y transparencia arraiguen en la política cultural peruana.

El informe de UNESCO del 2002 encuentra que la mayor parte de *stakeholders* continúa actuando por su propio beneficio, con poco respeto por los lineamientos establecidos en el Plan Maestro o los efectos de sus acciones sobre la conservación del sitio, o el desarrollo sostenible de la región.

El Comité del Patrimonio Mundial ha identificado en el 2010: Los inadecuados arreglos de gobernanza que incluyen la falta de una adecuada coordinación de actividades entre las diferentes instituciones con los y las *stakeholders*, concepto del inglés que aún no ha sido incorporado al castellano local para aludir – críticamente – a los negocios que tendrán un impacto en la conservación de este Santuario Histórico de la Humanidad. Por ello, apelando a las ya citadas recomendaciones del Centro del Patrimonio Mundial hago este trabajo cómo un aporte a la veracidad y transparencia por parte de la Secretaría de Política Exterior del Ministerio de Relaciones Exteriores del Perú ya que asume la representación de nuestro Estado Parte como miembro de las Convenciones de UNESCO de 1970 y 1972.

Desde el INC Cuzco me han informado de la experiencia del mes de enero y los meses consiguientes que nunca el Comité de Defensa Civil los convocó para realizar una evaluación exhaustiva que si era necesaria para poder fiscalizar la carencia de una política de prevención ante inminentes riesgos naturales, pese a que la situación tuvo repercusiones de diversa índole a nivel mundial como resultado de toda esa desgracia que pudo haber sido controlada de mejor manera.

Mariana Mould de Pease
gestora de la Colección “Franklin Pease G. Y. para
la historia andina del Perú”
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ROMANIA

Save Roşia Montană

For many years ICOMOS has protested time and again against the plans of the Roşia Montană Gold Corporation (RMGC) (see *Heritage at Risk 2002/2003*, pp. 175/176, *Heritage at Risk 2004/2005*, pp. 201–203, and *Heritage at Risk*, pp. 128–130). The project, which in spite of worldwide protests has been pushed on, is threatening the Roman and medieval mines and the small mining town in a scenic cultural landscape. A huge artificial lake filled with cyanides would endanger the entire region.

ICOMOS has passed several resolutions regarding Roşia Montană's heritage values and the dangers faced by the site, i.e. Resolution no. 4 adopted by the 16th General Assembly, meeting in Québec, Canada, October 2008; Resolution no. 8 of the 15th General Assembly, meeting in Xi'an, China, October 2005; Resolution no. 15 adopted in Pécs, Hungary, between 22 and 27 May 2004; the resolution adopted by the 14th General Assembly, meeting at Victoria Falls, Zimbabwe in October 2003; Resolution no. 20 adopted by the 13th General Assembly, meeting in Madrid, Spain, in December 2002, and open letters written by former ICOMOS President, Michael Petzet, in June 2007, and by the current President, Gustavo Araoz, in November 2008, addressed to Romania's highest state authorities: President, Prime Minister, Ministers. Since 2003 the Romanian Academy, founded in 1866, has released several articles and reports and made repeated statements requesting the Romanian authorities not to approve the Roşia Montană mine proposal, and in 2004 Mr. Şerban Cantacuzino, the founder of Pro Patrimonio, first visited Roşia Montană and subsequently organised a seminar on Roşia Montană's cultural heritage values at London's Royal Geographical Society. Pro Patrimonio has since accompanied the 'Save Roşia Montană!' campaign via supporting projects, organising visits and hosting events.

As RMGC continues to try to implement its destructive project by all means and regardless of the devastating consequences for the environment and the cultural heritage, an expert meeting was held in Brussels on 30 November 2010 on the initiative of Pro Romania and under the patronage of Daciana Sârbu, member of the European Parliament. The following declaration sums up the results of this meeting:



Joint Declaration

At the initiative of Pro Patrimonio several experts in the fields of cultural and natural heritage convened in Brussels on November 30th 2010. The event enjoyed the patronage of Daciana Sârbu, MEP. Its purpose was to raise, once more, the issue of the historic mining site of Roşia Montană (the ancient Alburnus Maior), a unique and invaluable part of the universal heritage that is in danger of imminent extinction if a mine proposed by Roşia Montană Gold Corporation (RMGC) is approved by the Romanian state.

The conference was a continuation of different initiatives taken by ICOMOS, Pro Patrimonio and the Romanian Academy; all of which have over the years expressed deep concern over the above mentioned project and thus asked the Romanian authorities, repre-



Roşia Montana, Roman tombstone (photo: M. Petzet)

sented in this case by the Ministry of Culture and National Heritage, to protect Roşia Montană's priceless heritage and not to permit the mine proposal.

Presentations made by archaeologist Horia Ciugudean and architects Ştefan Bălici and Virgil Apostol highlighted the exceptional value of the site. They presented the most important components of Roşia Montană's cultural heritage to explain why it can be recommended as a potential site for the World Heritage List: the vestiges of the most complex and extensive system of ancient gold mining currently known throughout the Roman Empire; a unique mining landscape inherited from the Roman, medieval, modern and contemporary epochs (until mid 20th cent.); the mining town – a reflection of the pre-industrial eras and last but not least, the singularity of ancient Alburnus Maior in world culture, due to the well-known Roman wax tablets discovered here in the eighteenth century.

An analysis of the biodiversity and natural habitats presented by botanist Dr. Andrew Jones (Great Britain) illustrated numerous rare plant species that are under strictest protection by means of national and European law. According to Dr. Jones the area's exceptional biodiversity, with habitats established from Daco-Roman times, survives to this day due to traditional farming methods that

are still practised. At the same time, the expert drew attention to the irreversibility of any destructive action.

Facing this rich diversity of values and the threat posed by the intentioned resumption of open pit mining, Prof. Zsolt Visy, delegated representative of ICOMOS to the conference, spoke about the numerous positions this organization made in support of saving Roşia Montană. He reiterated the calls for saving this site and for putting it under effective protection using national and international mechanisms. In addition, Prof. Visy made a timely exposition of the justified and necessary start to classify the Roşia Montană site into the World Heritage List. His arguments were based on the cultural values of the site which he then compared with UNESCO's classification criteria for World Heritage sites. As a result the exceptional qualities of the Roşia Montană site came out strongly.

The tragedy of the inhabitants of Roşia Montană – who have been abandoned by the public authorities (both on a local and national level) and who are faced with enormous pressures (financial and propaganda) and who have been prevented by town planning regulations from ensuring their own existence and who have consequently been reduced to poverty and forced to face lack of development opportunities, was strongly emphasized by various speakers. To contrast to this dramatic situation the economist Francoise Heidebroek (Belgium) and Mrs Maria Berza, a former vice-president of Pro Patrimonio, showed the economic development potential for the town and the whole area. The natural and cultural heritage of the site is the most important resource for regional sustainable development, understood in the terms established at the 1992 UN conference in Rio de Janeiro. Compared to the ideas promoted by the UN, the exclusively mercantile understanding of sustainable development as reflected in the presentations made by RMGC representatives was totally divergent.

The incompatibility of activities characteristic to large scale, short time, open-pit mining with the contemporary concept of sustainable development was also emphasized by Prof. Ionel Haiduc, the president of the Romanian Academy, and by the geo- & hydro-chemist Dr. Robert Moran (USA), author of the report "Review of the Roşia Montană Environmental Impact Assessment Report with a focus on water quality and water-related issues." Dr. Robert Moran drew attention to mystifications that the mining company used in the environmental impact assessment report (EIA Report) submitted to the Romanian authorities. Dr. Moran pointed out that the granting of an environmental permit for the mine would be unacceptable, given that the EIA report submitted by RMGC to the Romanian authorities contains, despite repeated warnings and disclosures, several expert conclusions which were modified without the authors' knowledge and agreement. Unacceptable no less would be the granting of an environmental permit for a mine proposal whose financial details such as details of the environmental bond / insurance and who calculated it; what were the major assumptions for the calculation; royalties, taxes and how they are disseminated; who will be the trustee; bond release terms have not been released for public scrutiny in a transparent manner. These examples highlighted the distorted ways that the mining company uses regarding the issue of liability and benefits promised for Romania.

During the interventions emphasis was also made on the unacceptability of approving such proposal without a transparent evaluation and presentation of the risks and social costs on the population; specifically the risks and social costs that are typically associated with such mine proposals and mono-industrial zones all around the world. And this happens while Romania has been recently and directly confronted with the amplitude of the true cost that such proposal carry; i. e. retraining the mining workforce after

mine closure, occupational diseases, both physical and psychological (which produce an increased number of people needing social assistance), the impact of involuntary resettlement and accelerated depopulation, increased delinquency and crime rates, the blocking and/or discouragement of business alternatives during mine life and tax breaks granted to the operator (failure to receive taxes for long periods of time that are necessary to restore and develop an area destroyed by mono-industrial operations).

The presentations made by RMGC representatives failed to offer credible arguments for the area's healthy and sustainable development. The economic and technical arguments by which they intended to defend the mine proposal did not at all elaborate any real protection for the historic and natural environment and even less so for the community.

The solutions proposed in the project are unacceptable. Replica (scale models) without any historical value are promoted as a compensation for the destruction of a cultural heritage of universal value; a gruesome landscape is intended to surround the few saved fragments of the site that are supposed to survive after a very significant part of the heritage has been wiped off the face of the earth. The idea advanced by the company, of a sustainable development subsequent to the mining project, and based on a landscape consisting of large toxic stockpiles and cyanide contaminated tailings, is lacking any credibility.

It is vital for the public to know that most of the objectives of the mine proposal are located over monuments and sites protected by Romanian law, and are therefore illegal. The very law that governs mining activities prohibits mining in locations where historical monuments or archaeological sites are placed (L. 85-2003, art. 11, par. 1). One concrete example was cited by the archaeologist Horia Ciugudean: the Roman mine galleries of the Orlea massif – a historical monument protected by law – would be totally destroyed by an overlapping quarry. Faced with such fundamental issues, the representatives of the mining company were not able to provide a coherent response.

The ideas put forward on cultural heritage by RMGC representatives and their employed consultant, the British architect Dennis Rodwell, were rejected by the cultural heritage specialists who attended the meeting. The speculative nature and lack of clear scientific arguments on the value of Roşia Montană's heritage as presented by Dennis Rodwell was rapidly dismissed as were also his distorted claims regarding the position of ICOMOS vis-à-vis Roşia Montană's heritage.

Pro Patrimonio, ICOMOS Romania, and the Romanian Academy in full knowledge of the exceptional and undisputed value of Roşia Montană's cultural and natural heritage, and completely disagreeing with the mining proposal, once more call upon the Romanian state authorities responsible for protecting Roşia Montană's national, European and universal heritage, namely the Ministry of Culture and National Heritage:

1. To protect the site according to relevant national legislation. The law is not applied in the case of Roşia Montană. If the laws were applied then open pit mining would since long have been abandoned and forgotten; and Roşia Montană would have benefited from its protected status and corresponding effects.

2. To ensure the strengthening of legal protection for the site of Roşia Montană, by promoting it to the World Heritage List. To this end it is necessary that the Ministry of Culture and National Heritage submits the file for Roşia Montană's inclusion

on Romania's Tentative List to the UNESCO World Heritage Centre.

3. To initiate a program to rescue and enhance Roșia Montană's heritage. The more the implementation of such program is delayed the more the heritage will be damaged. This reduces the chances of recovery for the Roșia Montană community that is already severely affected. Urgent and ambitious actions are imperative if one wishes to ensure Roșia Montană's existence as a community and a place of culture.

4. To redefine local and regional policies – which are currently exercised to the exclusive economic interests – and redirect them according to the principles of sustainable development; starting from a vision for the future, based on Roșia Montană's exceptional natural and cultural resources.

Roșia Montană has an immense historic, natural, cultural and not at least, human potential to become a model of sustainable development for Romania as a whole. The movement against Roșia Montană's destruction and for its sustainable development enjoys unprecedented support from Romania's civil society (the Romanian Academy, ICOMOS, Romania's Royal family, prestigious organizations and professional bodies, thousands of academics and researchers from Romania and beyond, public figures, representatives of religious denominations and petitions signed by tens of thousands of citizens and supporters). All these stakeholders can assume the responsibility of saving Roșia Montană's true values.

The fruition of this immense potential requires, however, the responsible involvement of Romania's state authorities (both local and national) in respecting and applying all relevant legislation proactively in order to stop the destructive actions that are already taking place and at the same time to initiate a rescue and recovery program.

The signatory organizations, in joining all those who believe in real chances for Roșia Montană, assure the Romanian state authorities of their dedicated support in achieving this goal.

Bucharest, 30 December 2010

Prof. Șerban Cantacuzino
President of Pro Patrimonio

Arch. Șerban Sturdza
Vice-President of Pro Patrimonio

Prof. Sergiu Nistor
President of ICOMOS Romania

Prof. Ionel Haiduc
President of the Romanian Academy

On Wednesday, 26 January 2011 the Romanian National Commission for Historical Monuments decided to recommend Roșia Montană for inscription on the World Heritage Tentative List for Romania. The decision was taken unanimously and forwarded to the Romanian Minister of Culture and National Heritage.



Drașeni (Draas) (photo: C. Machat)

Attempts to Safeguard the Transylvanian Saxons' Architectural Heritage – The Project “Fortresses, Rediscovered Treasures”

A large part of the Transylvanian Saxons' built heritage is particularly endangered due to social factors and processes that have influenced and drastically changed the life of the Saxon communities over the past two decades – not least the massive emigration of the Saxons from Romania in 1990–91. What has contributed to this degradation process – which has affected all types of buildings, from farmsteads in the villages where the population has almost entirely emigrated, to public buildings and fortified churches – is the lack of usage, resulting from the decrease or even disappearance of the Saxon communities, as well as the lack of regular maintenance and repair works, which are necessary to preserve any type of building.

Under these circumstances, many attempts to safeguard this heritage have been made, starting with the exhaustive recording and scientific inventory of all the 247 Saxon settlements, a project of the Cultural Council of the Transylvanian Saxons in Germany. Financed by the German Federal Government, it was implemented between 1991 and 1998 with Romanian specialists within the framework of a cooperation agreement between ICOMOS Germany, ICOMOS Romania and the Romanian National Commission for Historical Monuments. Based on the project results, in 1999 Romania succeeded in convincing the World Heritage Committee to add to the World Heritage site of Biertan (inscribed in 1993) five other villages with fortified churches, thus representing the different historical regions of German settlements in Transylvania. However, besides these six fortified churches in good condition and protected by their UNESCO status, another 150 have survived. 40 of them are in good condition, while most of the others have very different levels of maintenance, their condition varying from mediocre to bad: ten were sold in the meantime to other communities and ten are in a ruinous state. Thus, a large part of these architectural ensembles show various degrees of damage, from minor decay to complete collapse. Even if the church building as part of the ensemble is usually in relatively good condition, the annexes – defence



Moșna (Meschen) (photo: C. Machat)



Toarcla (Tarteln) (photo: C. Machat)



Valea Viilor (Wurmloch) (photo: C. Machat)

Homorod (Hamruden) (photo: C. Machat)



walls and towers, auxiliary structures – are often highly damaged, many of them at risk of disappearing altogether. Acts of vandalism or theft, usually affecting old furnishings such as altars, have also contributed to the destruction of the built environment. In extreme cases it was and still is necessary to transfer the valuable elements to safer locations.

Among other initiatives, an important step to safeguard this heritage was the creation in 2007 of the “Coordination Bureau for Fortified Churches” within the Superior Consistory of the Lutheran Church A. C. in Sibiu. The initiative and help has come from the German Society for Technical Cooperation (GTZ, part of the German Federal Ministry of Development, since 2011 signing under the name GIZ, Gesellschaft für Internationale Zusammenarbeit), which at the request of the Cultural Council of the Transylvanian Saxons in Germany started in 2000 with consultancy activities for conservation works inside the historic city of Sibiu.

The aim of the Coordination Bureau was to develop an emergency intervention programme to safeguard these churches, including basic maintenance and repair works, similar to the maintenance work performed for centuries by the Saxon communities. The first small projects focussed on preventing further progression of decay, stopping degradation caused by water infiltration, but also on ensuring an adequate use of the historic buildings, opening them up to tourism, and, last but not least, raising funds. The larger project developed in 2008 – Fortresses, Rediscovered Treasures: Sustainable Development of Centre Regions through Valorisation of the Tourist Potential of the Saxon Fortified Churches in Transylvania – has recently been accepted and included in the Regional Operational Programme of Structural Funds from the European Union – Conservation and Sustainable Valorisation of the Cultural Heritage and Creation/Modernisation of Related Infrastructure.

18 objects have been selected and included in the project, all of them historic buildings and ensembles of national importance: the fortified churches of Atel/Hetzeldorf, Apold/Trappold, Archita/Arkedden, Bunesti/Bodendorf, Cincsor/Kleinschenk, Cloasderf/Kloosdorf, Crit/Deutschkreuz, Curciu/Kirtsch, Dealul Frumos/Schönberg, Ighisul Nou/Eibesdorf, Malancrav/Malmkrog, Mesendorf/Meschendorf, Netus/Neithausen, Stejaris/Propstdorf, Valchid/Waldhütten, and also the former Cistercian abbey of Carta/Kerz, the former castle of the Graves in Garbova/Urwegen and the Lutheran church in Sebes/Mühlbach.

Given the fact that all these sites show similar types of decay, similar technical solutions have been proposed, primarily traditional techniques to repair and reconstruct the elements in accordance with the original ones. The proposed works are not meant to be a complex conservation of these ensembles. Instead, they are strictly limited to stopping the degradation and carrying out the maintenance and repair works necessary for the buildings’ long-term preservation. Hence, works are planned for the roof structure, roof covering, water drainage system, masonry, plaster and joinery, interior elements, enceinte layout, protection against dampness of walls, etc. Considering that funds have been provided by a programme involving tourism, measures for a better tourist infrastructure in these ensembles have also been included.

European funding was approved in October 2010, and the works will be carried out over three years, the completion being planned for the end of 2013. Hope is that the successful implementation of this project will inspire future projects that can profit from the experience gathered in the meantime.

Christoph Machat
ICOMOS Germany



Drăușeni (Draas), fortified tower showing lack of maintenance
(photo: C. Machat)

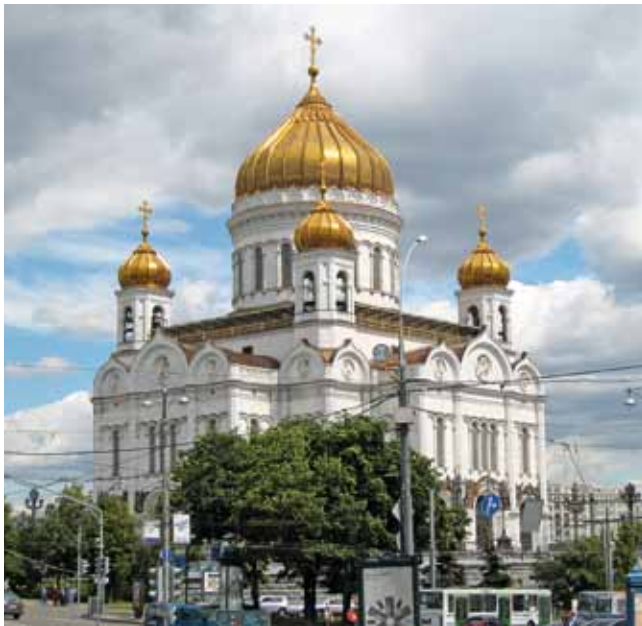


Drăușeni (Draas), church interior in a state of neglect
(photo: C. Machat)

RUSSIA

20th-Century Heritage at Risk

As stated in previous reports (*H@R 2002/2003*, pp. 177–181 and *H@R 2006/2007*, pp. 131–136), the architectural heritage of the 20th century in Russia is still at high risk. Especially the iconic structures of Russian avant-garde architecture, though many of them are listed architectural monuments of the 1920s, continue to be in danger. Due to a lack of maintenance, crude repair or partial replacement under the title of “reconstruction” many of the buildings have been abandoned, continue to suffer from fire, have turned into ruins or have been completely lost during the last decade.



Newly built Christ the Saviour Church in Moscow, 2010
(photo: A. Zalivako)

The Conference *Heritage at Risk – Preservation of 20th-Century Architecture and World Heritage* (Moscow, 17–20 April 2006, proceedings published as a *Heritage at Risk 2006 Special Edition*), organised with the support of ICOMOS International, certainly had a positive effect on the situation: After the conference the subject of avant-garde architecture became “en vogue” again in Russia. For a small number of structures such as the Narkomfin Commune House (1928–30, Mosej Ginzburg, Ignaty Milinis), the Melnikov House (1927–29, Konstantin Melnikov) or the *Krasnoje znamja* / Red banner factory in St. Petersburg (1925–29, Erich Mendelsohn) serious investors were found who started to take action in rescuing these monuments. However, the efforts seem to have been without a result. The financial crisis of 2008, long-lasting law cases and difficult negotiations between investors and the Russian authorities in charge currently appear to be the main reasons for a rapid loss of this important cultural heritage.

The approach towards the Soviet architectural heritage within the Russian Federation is very much defined by the example given in the Russian capital. The newly emerged “grass root” movement in Moscow on cultural matters, represented by non-governmental organisations such as *Archnadzor* or *MAPS* (*Moscow Architectural*



In 2006 a fire destroyed the top floor of the Pravda newspaper building (1931–37, P. A. Golosov). Two years later nothing had been done to prevent further decay. Situation in 2008 (photo: A. Zalivako)



Krasnoje Znamja Textile Factory, two dyeing workshops in the courtyard, 2008 (photo: A. Zalivako)

Krasnoje Znamja Textile Factory, powerstation (photo: A. Zalivako)





Dismantling of the sculpture "Worker and Kolkhoz Woman" at the All-Russia Exhibition Centre, 2008 (photo: www.liveinternet.ru)

Preservation Society, founded in 2004), as well as their counterparts in other Russian cities are trying hard to make authorities pay more attention to the problem of preserving the built heritage. Reports on the situation were published by MAPS for Moscow and for Samara (*Moscow heritage at crisis point*) in order to draw public attention to endangered historic buildings and places. Part of the discussion is about skyscrapers threatening the visual integrity in the historic city centres. With reference to the last report (*H@R 2006/2007*, p. 132) it must be considered a success that the Ochta-centre project, a skyscraper by Gazprom in the centre of Saint Petersburg, was recently stopped. In addition to this, the legal authorisation of reconstructions planned to be added to the existing Russian Federal Law on Objects of Cultural Heritage and a possible simplification of the procedure to delete a historic building from the monument list are currently being discussed in Russia.

During the term of office of mayor Yuri Lushkov the method of "reconstruction" after knocking down the historic witnesses instead of preserving the authentic fabric became extremely popular. Not only the reconstruction of the Christ the Saviour Church in Moscow (first built between 1832 and 1883, reconstruction completed in 1997), but also the complete reconstruction of the famous statue *Worker and Kolkhoz Woman* by Vera Mukhina stand for Russia's attitude towards reconstruction. On the one hand it seems rather strange that the reconstructed church today is the only candidate presenting 20th-century heritage on the Russian Tentative List for

potential World Heritage, on the other hand this somehow illustrates the dangerous situation for 20th-century heritage in Russia in general.

Worker and Kolkhoz Woman Sculpture, Moscow (1936, Vera Mukhina)

In 1937 the so-called *Worker and Kolkhoz Woman* sculpture was the centrepiece of the Soviet pavilion at the World Exhibition in Paris. It was the world's first welded sculpture. The 24-metre-tall, 75-ton monument was made of steel sheets fixed on a wooden frame. The plates were connected by an innovative method of spot welding. Since 1947 the sculpture was shown at the All-Russia Exhibition Centre in Moscow. In 2009 a complete replica was made of stainless steel and reinstalled at the exhibition centre on a higher pedestal.

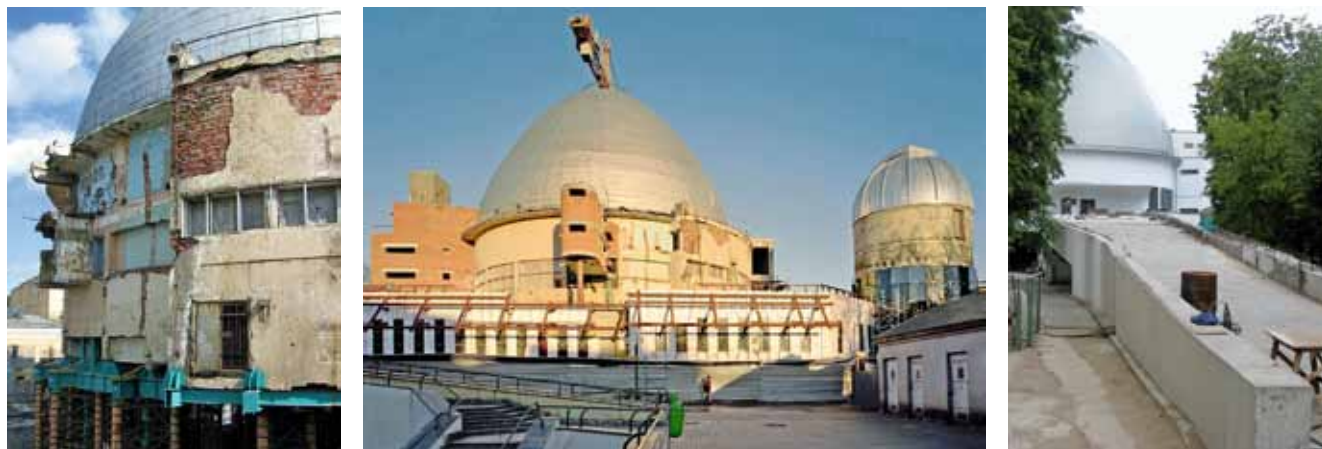
Further examples for reconstructions are the following two registered monuments:

Commune House for the Students of the Former Textile Institute, Moscow (1929–1930, I. Nikolaev, listed monument)

The Commune House for the students of the former Textile Institute is one of the biggest Constructivist structures in Russia, representing the faith of avant-garde artists in future technical possibilities.

Commune House for the students of the former textile institute. The new dormitory was erected as a concrete skeleton instead of steel beams, which were dismantled in 2009 (photo: A. Zalivako).





Planetarium, integration of the lifted original cupola into the new entertainment complex, 2005. New entrance area in 2009 (photos: A. Zalivako, H. Zimmermann).

It never changed its function, although some changes to the original floor layout and to the windows were carried out. The registered monument was in a dilapidated stage for many decades. Since 2009 the complex is undergoing a process of renovation, including the reconstruction of the dormitory as a replica. In this part of the building the authentic character and appearance has completely been lost.

Moscow Planetarium (1927–1929, M. Barsch, M. Sinyavsky, G. Sundblat, listed monument)

The first Planetarium built in the Soviet Union was constructed as a reinforced concrete cupola, a patented construction system of the German company Dyckerhoff & Widmann. The cupola of 28 m diameter covered a circular hall with seating for 1440 people. A spherical projection screen was fixed inside. After the collapse of the Soviet Union the building slowly decayed. In 1996 a restoration project was developed. Between 2002 and 2006 construction works were carried out, including the raising of the cupola by 6 m. The original annexes to the side, such as the steel spiral staircase, were removed and replaced with concrete reconstructions of the original structures. The cantilevered concrete entrance canopy and all windows and doors have been replaced. Today only the lifted cupola, parts of the carcass and the outer walls are still made of historic fabric. The new modern entertainment complex has totally lost the atmosphere of the 1920s.

Konstantin Melnikov's Workers' Clubs: Rusakov Club, Club of the Burevestnik Shoe Factory, Club of the Cauchuk Factory, Svoboda and Frunse Clubs (all 1927–1929, all listed monuments)

Konstantin Melnikov turned out to be a pioneer for the new building task of the “workers’ club”. With the exception of the Rusakov Workers’ Club all other Melnikov clubs were renovated in the last ten years. In general, this was done on the basis of so-called *evroremont*, a cheap cover-up refurbishment with gypsum boards and modern materials, including replacing the original wooden-framed windows by PVC-framed mirror-glazed ones. Only in the case of the Cauchuk Club this glazing was changed back to clear-glazed

aluminium-framed windows. This Club and the Svoboda Club were converted into restaurants. Usually the users carried out an *evroremont* repair without consulting the city authorities. The Frunse Club was made into a discotheque and suffered from fire, as well. The Rusakov Workers’ Club is currently closed to the public and is slowly decaying. In the past years, the City of Moscow has been negotiating the renovation concept for the Rusakov Workers’ Club, while the building keeps on deteriorating.

Zuev Workers' Club, Moscow (1927–29, I. Golosov, listed monument)

The metal-framed glass cylinder of the spiral stairs in the Zuev Club became one of the most famous symbols of 20th-century architecture. After the collapse of the Soviet Union the Zuev Club managed to continue to be used as a public place and theatre. As a result it kept its original furnishings to a large extent, at least until 2006, when the conference *Heritage at Risk* took place in the building. Since then more and more original fittings, such as the wardrobe, have been replaced by modern furniture. The preserved authentic character of the 1920s inside this icon is rapidly disappearing.

The Moscow Palace of Young Pioneers, Moscow (1959–1963, V. Egerov, V. Kubasov et al.)

The Moscow Palace of Young Pioneers is one of the very few post-war Modern Movement structures still functioning as a cultural education centre for young people. The widespread complex

Moscow Palace of Young Pioneers (1959–63), entrance area in 2010 (www.dvorec-online.ru/64).





Rusakov Club in 2008. The building is further deteriorating inside, while it was only repainted in 2006 (photo: A. Zalivako).



Rusakov Club, auditorium, the original chairs were removed in 2006 (photo: A. Zalivako).



Remodelling the façade of the Cauchuk Club in 2009 as a positive result of international campaigning (photo: A. Zalivako).





Burevestnik Club after “Evroremont” renovation in 2004 (photo: A. Zalivako).



Zuev Club in 2009. While the club is still in good condition outside, the loss of its original furnishings continues (photos: A. Zalivako, K. Block)

on Kosygina Street is most probably the only structure in Russia representing the architectural language of the 1950s, combining the filigree Western style of the post-war Modern Movement with decorations of Soviet symbolism. As it continued to function as the “Moscow City Palace of Children’s Art” until very recently, it remained untouched until 2010, when a refurbishment project started in order to redecorate the complex in a contemporary architectural language. This authentically preserved complex in the style of the 20th-century Modern Movement is now extremely endangered to

be lost as an ensemble representing the Soviet architecture of the 1950–60s.

K. Melnikov’s House and Studio, Moscow (1927–29, K. Melnikov, listed monument)

All over the world the Melnikov House is the best-known icon of the Russian avant-garde. This unique example of a privately owned house in the Soviet Union of the 1920s gained worldwide fame. It was restored in the 1990s with a big loss of original materials. The restoration was of rather low quality, e.g. the floor slabs were replaced by new ones made of young, still “active” wood, which caused lots of cracks. In addition to this, ongoing massive construction in the neighbourhood of the house is constantly affecting the structure. Family quarrels led to selling out one half of the building to an investor with the result of more massive legal issues. The problems have not been solved yet and currently block the plan to open a State museum in the building, while the house is further deteriorating.

K. Melnikov’s and V. Shukhov’s State Garages, Moscow (1926–29, partly listed monuments)

Konstantin Melnikov and Vladimir Shukhov realised several garages together, such as the Bakhmetevsky Garage (1926–27) and the MOSKOMTRANS Garage of the Moscow City Administration on Novorjazzanskaya Street (1926–29). After the reported destructions in 2002 (see *H@R 2002/2003*, pp. 177–181) the Shukhov trussed girders were repaired and partially (20%) reconstructed. The roof covering was replaced with contemporary materials and the skylights were reconstructed. Today the former garage is in use as a cultural centre for the Jewish community, whereas the garage on Novorjazzanskaya Street is still untouched, but not in very good shape. The same refers to Konstantin Melnikov’s former Gosplan Garage of the State Planning Committee (1933–36) on Aviamotornaya Street. Nothing has changed for the better since it was published in the *Heritage at Risk* special edition of 2006 (*The Soviet Heritage and European Modernism*). Both garages are still at high risk of being lost.

Shabolovka Radio Tower (1919–23, V. Shukhov, listed monument)

Big efforts were made in the last years by the Shukhov Tower Foundation in order to preserve Vladimir Shukhov’s heritage in Russia, unfortunately with little result so far. For example, the situation around the famous Shabolovka Radio Tower in Moscow turns out to be extremely difficult as the tower is a so-called “object of the Russian Federation” and access is difficult to get. It is well known that the tower suffers from crevice corrosion and is extremely endangered in its stability.

Kropotkinskaya and Maykovskaya Metro Stations, Moscow (1937–1938, A. Dushkin, listed monument)

Nothing has changed so far about the situation of the famous Moscow Metro. As the city of Moscow is founded on lots of underground waterlines (see *H@R 2002/2003*, pp. 177–181), several



Melnikov House and Studio, with massive construction in the neighbourhood (photo: K. Block).



Melnikov House and Studio, with massive construction in the neighbourhood (photo: Shusev Museum of Architecture, 2006).



Melnikov House and Studio, floor damages, 2009 (photo: A. Deill).



Melnikov House and Studio, ceiling damages, 2009 (photo: K. Block).

Moskomtrans Garage on Novoryazanskaya Street (1926–29) (photo: A. Zalivako).



Bakhmetevsky Garage (1926–27) after reconstruction, 2009 (photo: A. Zalivako).





Gosplan Garage on Aviamotomaya Street (1933–36), condition in 2005 (photo: A. Zalivako).



Kropotkinskaya metro station, 2009 (photo: N. Dushkina).



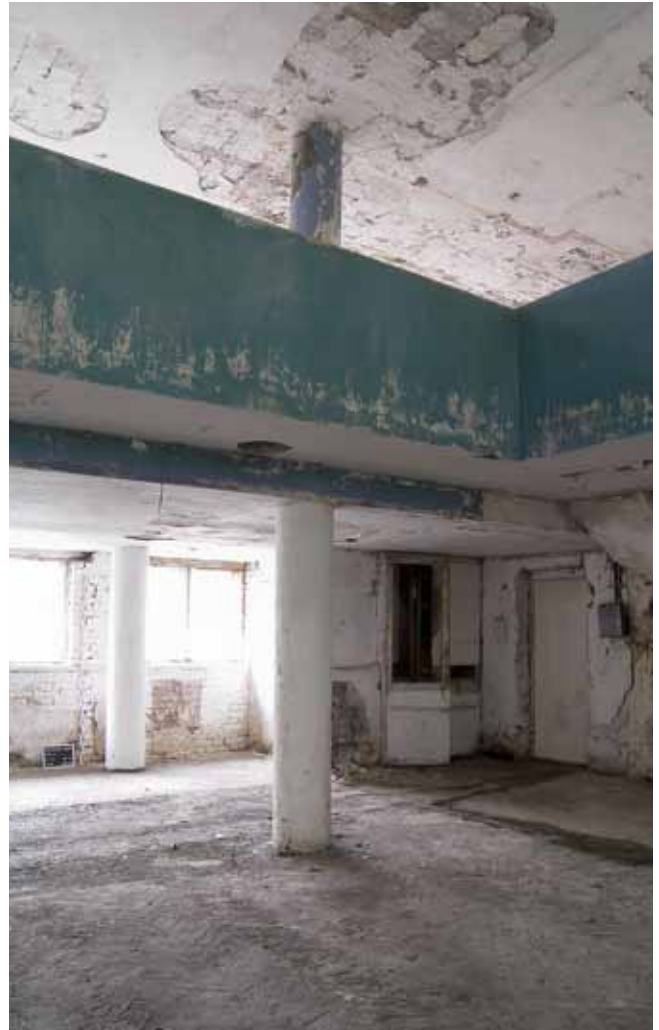
Mayakovskaya metro station (photo: N. Dushkina).

Radio Tower in Shabolovka area, condition in 2010 (photos: K. Block, N. Dushkina).





Narkomfin Commune House (photo: A. Zalivako).

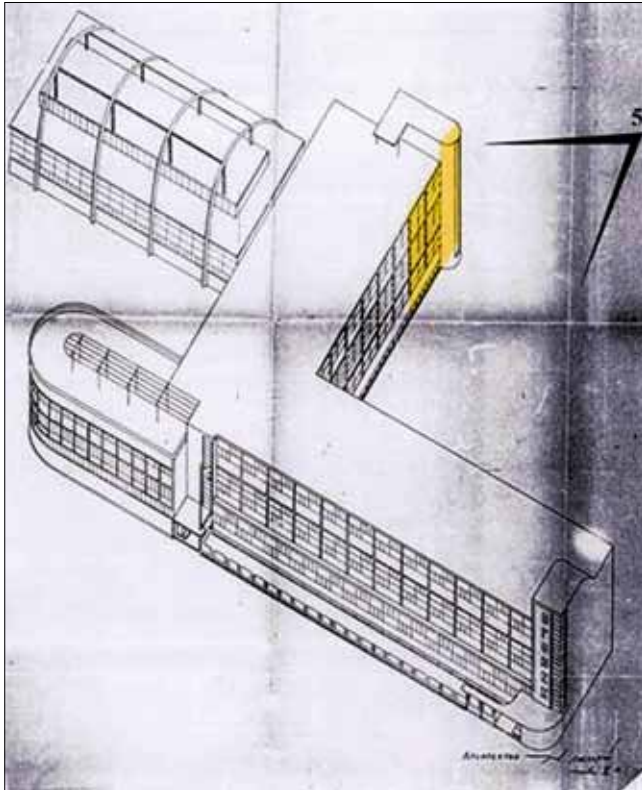


Narkomfin Commune House, abandoned apartment (photo: TU Berlin).

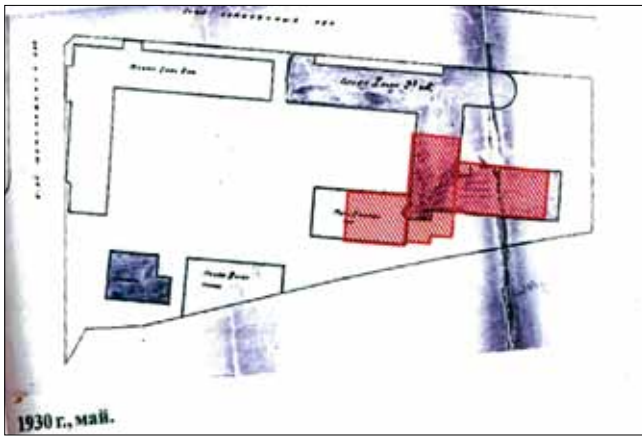
Narkomfin Commune House, abandoned apartment (photo: TU Berlin).

Narkomfin Commune House. A fire destroyed the top floor of the communal block in March 2009, Nothing has been done since to prevent further decay (photo: A. Zalivako).





El Lissitzky, sketch for the Zhurgaz printing house



Draft for the polygraphic complex on the Zhurgaz land plot, El Lissitzky, 1930. The first stage of the project is marked in red.

Detail of the historic-cultural reference plan: 1st Samotechny Pereulok, 17 and 17A (2009)



Against the background of the neighbouring construction site, December 2009



Zhurgaz printing house, the site in April 2010

Metro stations and tunnels are still at high risk due to water penetration in many places. All stations urgently need proper maintenance of their drainage and ventilation system. However, these problems are being ignored, and Mayakovskaya Metro Station received its second new entrance while the symptoms of decay were covered up. The Metro station on Kropotkinskaya (1935), which became famous for its elegant columns supporting the beamless ceiling of the station, is also at threat.

Narkomfin Commune House on Novinsky Boulevard 25, Moscow (1928–30, M. Ginzburg and I. Milinis, listed monument)

This is the finest example of Constructivist architecture representing the rational ideas of collective living in the late 1920s. Today the house is acknowledged as the prototype for Le Corbusier's *Unités d'Habitations* from the 1940s and 1950s. The concrete structure with hollow slag blocks throughout still consists of its historic fabric and has been preserved in its original function. However, the building has been badly maintained ever since it was erected. It is now in a terribly dilapidated state. In 2006, an investor was found who managed to buy many apartments and to move the habitants



El Lissitzky, Zhurgaz printing house, The site in November 2010

to other areas of Moscow. A project for the building's renovation was worked out, but due to financial problems that came up in 2009 the renovation works never started. Furthermore, the adjacent communal block that belongs to the City of Moscow was damaged by fire in March 2009. No measures to stop further decay have been carried out since. Though internationally well-known and admired as a listed monument, the Narkomfin house has now reached the stage of a ruin.

Former Printing House of the Zhurgaz Cooperative, Moscow (1930–32, El Lissitzky, listed monument)

The identification of a realised construction project by El Lissitzky in 1st Samotechny Pereulok 17 can be estimated as quite a sensation, because this was unknown even to most experts on avant-garde architecture. Before construction started the project was modified several times. In the end, only the first stage of El Lissitzky's polygraphic complex was built, with elaborations made in 1932 by the architect Mikhail Barsch. After the Zhurgaz Cooperative was eliminated in 1938 and its head, Mikhail Koltsov, was arrested, the printing house was for many years a restricted military zone. The building is surrounded by a solid wall and has been empty for the last 10 years. The architectural landmark was discovered after it had been approved for demolition and a commercial multi-storey construction project had been planned at its site in 2006. At the same time, El Lissitzky's blueprints were discovered in archives and the printing house was included in the list of cultural heritage landmarks in Moscow. The decision to list the building was made on 21 August 2008, and a month and a half later it was damaged by fire (three simultaneous fires on the roof). Since then, this cultural heritage landmark, which cannot be officially demolished, is decaying fast due to rain and snow, while Moscow's administration is showing complete apathy and a large construction firm is erecting a luxurious multi-storey building next door.

Factory Kitchen and Department Store USTM, Ekaterinburg (1929–38, V. Paramonov, B. Scheffler)

The complex consists of two separate buildings, the factory kitchen and the department store, connected by a common basement. The



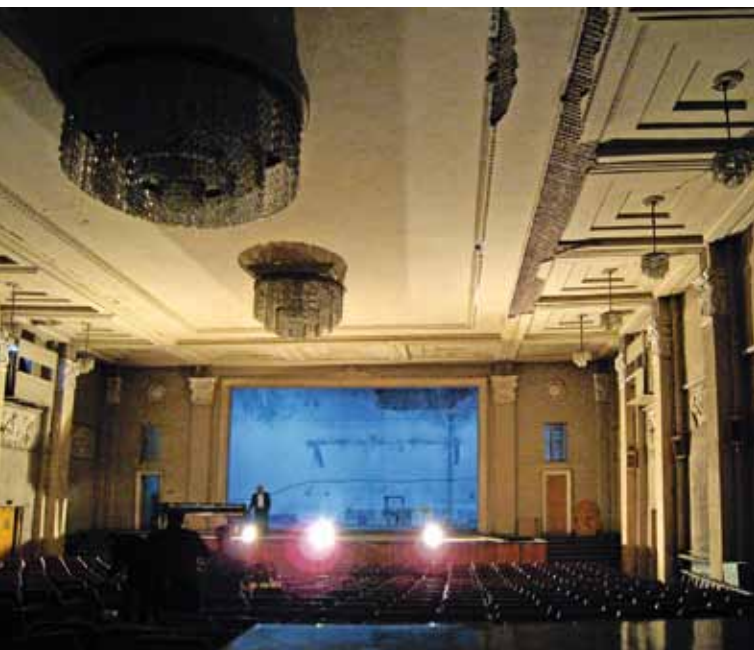
factory kitchen that in former times used to give out more than 10 000 meals to the workers of Uralmash per day and the department store are part of the "Sozgorod" neighbourhood of Uralmash near Ekaterinburg. The building is an example of the intensive teamwork between Soviet architects and German Bauhaus architects working together in the Urals in the 1920s. Bela Scheffler designed the project together with his Soviet colleague Paramonov. The original ground plans indicate dining rooms for more than 520 people on the ground and first floors. A hairdresser, a room for medical treatment, a store, a reading hall, dining rooms for children as well as for engineers, and a café on the roof were available. In 1937–38 the factory kitchen was reorganized and converted into a cultural palace based on the design by Bela Scheffler and another colleague named Oransky. A big auditorium and a foyer were added. The interiors with huge wall paintings designed by the artist R. Podzemkij were carried out in the neoclassical Stalinist style. In 1938 the complex was called "Stalin Culture Palace of USTM". Since 2000 the auditorium is no more in use, because parts of the ceiling have collapsed. Today this complex is one of a very few authentically preserved Modern Movement structures of the German-Russian avant-garde in combination with pure Stalinist interiors. It is a very rare example of Soviet Modernism, but it is at risk of being lost in the near future due to a lack of maintenance and proper conservation.

More buildings of the post-war Stalinist period, such as the famous Children's department store *Detsky Mir* (1953–57, A. Dushkin) in Moscow, could be added. Crude reconstruction measures in the interiors were carried out in 2009 in order to modernise this legendary Soviet modernist department store, while its original fittings were completely demolished.

Hope for a positive change to the situation of monuments at least in Moscow is based on the recently appointed new Mayor of Moscow, Sergey Sobyanin. A new head of the city's monument conservation authority, *Moskomnaslediye*, was also appointed. This could be a chance to save the Soviet heritage at risk at least in the Russian capital.



Ekaterinburg, factory kitchen and department Stor USTM (1929–38)
(photo: A. Zalivako)



Stalin Culture Palace of USTM (1938), condition in 2010
(photos: A. Zalivako)

Threats to the Historic Urban Landscape of St. Petersburg

St. Petersburg, result of a vast urban project that started in 1703 under Peter the Great was added to the World Heritage List in 1990 as “Historic Centre of St. Petersburg and Related Groups of Monuments”. The historic urban landscape stretching 100 km east-west and 80 km north-south includes the most important components of the spacious architectural complex of the former Russian capital and its suburbs – apart from the historic centre 35 additional areas. The background of this holistic approach was the idea to give new impulses to the preservation of the cultural heritage and to ensure that not only the well-known architectural masterpieces, but also their historic surroundings are carefully looked after.

As soon as St. Petersburg was on the World Heritage List, one expected that the urban planning policy of the city of St. Petersburg and the district of Leningrad would set new priorities, respecting the unique character of the historic urban landscape and focussing on the requirements of monument conservation and cultural tourism. One had also hoped that the methods of conservation would be revised and that run-down objects belonging to the World Heritage site would be repaired. It would also have made sense to start an information campaign to explain to the public the reasons for the inscription and convey the specific qualities of the World Heritage site. None of this was done: between 1990 and 2005 the government of St. Petersburg showed no initiatives of this kind. Instead, it is quite obvious that it prefers the economic aspects of urban development and the stimulation of investments, for instance building in the historic city centre. In this context, the cultural heritage has been understood as an obstacle to these developments. Not even the adoption of the regulations for the prior protection of World Heritage sites in the new federal monument protection law (2002) has made any changes.

Due to improper care of the buildings and a lack of monitoring some components of the World Heritage were seriously damaged in the last five years. This applies most of all to the historic centre of St. Petersburg and especially to its core zone – the delta of the Neva and its banks. These were severely affected by the construction of high-rises – the new stock exchange and the residential complex “Finansist” on Vassilievsky Island, the “Aurora” and “Montblanc” buildings at the tip of the Vyborg side. As early as in the 1990s and in the first years of the new millennium several squares, including some of high cultural value, were disfigured: St. Isaac’s Square (Isakievskaya Ploshchad), where a new glass roof was added to the “Renaissance” Hotel; Manege Square (Manezhnaya Pl.), where a building in a mock “neo-classical” style was added to the ensemble by Carlo Rossi; Vladimir Square (Vladimirskaia Pl.), which is no longer only dominated by the Church of Our Lady, but also by the huge Regent Hall building; the Square of the Uprising (Pl. Vosstaniya), defaced by the Stockmann department store; Hay Square (Sennaya Pl.), the centre of Dostoyevsky’s St Petersburg, defaced by the new department store. In this context, it needs to be said that urban spaces as such are not protected by law; even in such prominent cases as Palace Square (Dvortsovaya Pl.), Michael Square (Mikhailovskaya Pl.), St. Isaac’s Square (Isakievskaya Pl.), and Senate Square (Senatskaya Pl.) only the buildings surrounding these spaces and the monuments on these squares are protected.

Severe interferences have also taken place in the system of architectural dominants: the perspectives of the streets in the Litejnaya quarter have been spoiled by totally out-of-scale buildings, for instance the residential complex “Paradny Kvartal”. The perspective of Shpalernaya Street is now not only completed by the cathedral of the Smolny Monastery, a masterpiece by Rastrelli, but also by the Bolsheokhtinsky Prospekt 9 high-rise building; and the ensemble of the New Maidens’ (Novodevichy) Monastery is now dominated by the Imperial residential block. Very rapidly the historic urban structure is losing its integrity and authenticity. By means of certificates written by so-called experts allegedly dilapidated buildings lose their protected status, are then torn down and replaced by new structures that sometimes quote architectural elements of the previous buildings. On the whole, however, they are built in an aggressive “glass style”. There are countless cases of added storeys and attic conversions, which have a serious impact on the silhouettes of streets and banks. For the investors it is no problem to avoid the municipal monument conservation law, enacted without taking the World Heritage status into consideration.

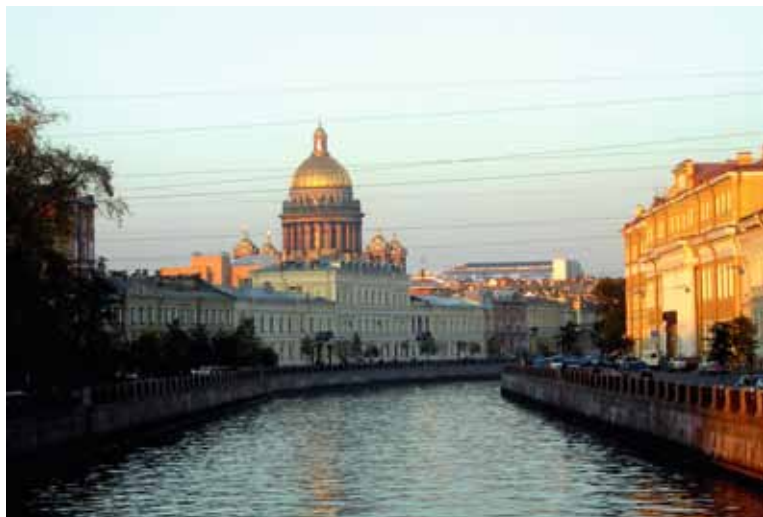
Examples of the Soviet avant-garde and of the neoclassical architecture of the 1930s to 1950s are also at risk. Just to name a few: the residential buildings of the ensemble in Traktornaya Street and Statchek Prospekt were radically altered; the auditorium of the Kirov District Soviet by Noi Trotsky was demolished; the building of the Kirov Cultural Palace on Vassilievsky Island (also by Trotsky) is now crushed by out-of-scale adjacent buildings. Some buildings on the grounds of the “Red Flag” factory (by Mendelsohn) were also torn down.

There is also a long list of problems in the surroundings of St. Petersburg: While a number of imperial residences are well looked after, other objects are neglected or in ruins; for instance, in Kronstadt the Admiralty and the fortifications, in Pawlowsk the Aleksandrova and Samojlova country houses, and the palace complexes of Ropsha and Gostilizy. An unchecked urbanisation without respect for the cultural landscape also leads to irrecoverable losses, as can be seen in the housing constructions between Pushkin and Pavlovsk that have led to a merger of these two originally separate residences. The “Dubki” Park is at risk due to construction projects in the immediate vicinity. The banks of the Neva and the hills belonging to the World Heritage, e.g. the Koltushskie Hills, are spoiled by area-wide villa constructions. Examples of old wooden architecture are increasingly sacrificed for the construction of villas (e.g. in Oranienbaum). And finally there are many mistakes and shortcomings as regards the conservation and restoration of monuments. Not only the Venice and Florence Charters are being neglected, but also the principles of the Leningrad school of restoration, as can be seen at the palace of Strelna.

Only in the last few years, the responsible authorities have recognised what mistakes have been made in urban planning and have started to make corrections. Increasingly, they seem to respect public opinion. After all, it was only due to fierce public opposition that the construction of the Gazprom Tower, a skyscraper of 400 metres by the Okhta River, could be prevented. The working group set up to specify the boundaries and extent of the World Heritage site will soon present its results to the governments of St. Petersburg and of the Leningrad district. If the responsible authorities accept these results, there will be new hope and better conditions for the preservation of the outstanding urban landscape of St. Petersburg.



New dominant buildings in the Neva panorama
Новые доминанты в панораме берегов Невы.



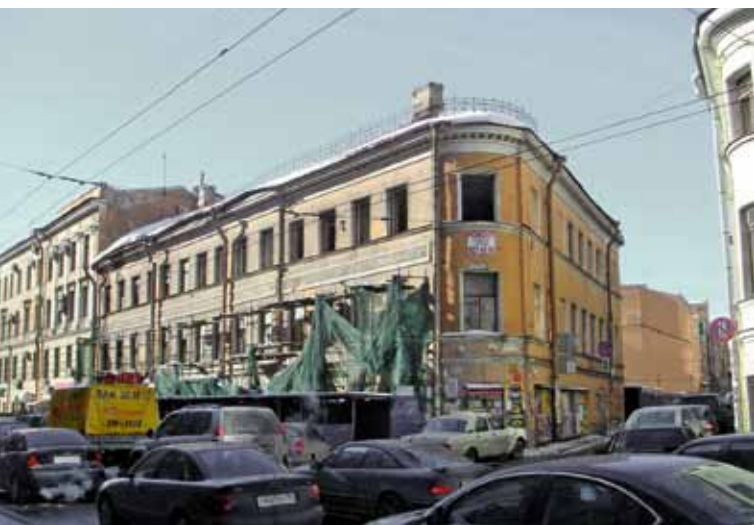
The residential complex "Paradny Kvartal" has become the backdrop of the listed hospital of the Preobrashenski Guards Regiment
Жилой комплекс «Парадный квартал» стал фоном для памятника – здания госпиталя л.-гв. Преображенского полка.



The roof the Renaissance Hotel towers above the historic buildings
Крыша отеля «Ренессанс» над линией исторической застройки.

The Rogov house, a listed monument from the 18th century, was saved due to public protest
Памятник архитектуры XVIII века «Дом Рогова», спасенный от сноса усилиями общественности.

A building from the second half of the 19th century (on Litejny Prospekt) during "reconstruction"
Здание 2-й половины XIX века на Литейном проспекте в процессе реконструкции.



В декабре 1990 г. на 14 сессии Комитета Всемирного наследия ЮНЕСКО в Список всемирного наследия был включен новый объект – «Исторический центр Санкт-Петербурга и связанные с ним комплексы памятников» («Historic Centre of Saint-Petersburg and related groups of monuments», ID: 540). Культурный ландшафт протяженностью 100 км с востока на запад и 80 км с севера на юг охватывает главные компоненты обширного архитектурно-градостроительного комплекса бывшей российской столицы с ее окрестностями. В исторически короткий срок, на протяжении всего 150 лет, трудами сотен архитекторов и мастеров, тысяч рабочих, крепостных и пленных, по воле российских императоров и императриц в бывшей отдаленной шведской провинции возник образцовый европейский ландшафт, пример для всей остальной России.

Стремительное возникновение нового города в дельте Невы воспринималось современниками как чудо. Плавное течение этой полноводной реки, широкие панорамы ее ранее пустынных берегов вскоре слились в едином аккорде с великолепными архитектурными ансамблями. Даже знаменитый диссидент А.И. Герцен не мог сдержать восхищения этим самодержавным величием. В очерке «Москва и Петербург» он, сравнивая две столицы, писал: «В Москве на каждой версте прекрасный вид; плоский Петербург можно исходить из конца в конец и не найти ни одного даже посредственного вида; но, исхивши, надо воротиться на набережную Невы и сказать, что все виды Москвы – ничего перед этим». Размах и олимпийское спокойствие водного пейзажа северной столицы России, ее горизонтальный силуэт с редкими «избранными» доминантами, ансамбли набережных, пространства широких площадей – все это лежит в основе «имперского» образа Санкт-Петербурга, его *genius loci*, запечатленного в умах и сердцах его жителей и жителей нашей планеты.

Совершенствовался не только центр столицы – в ее окрестностях возводили императорские резиденции и дворянские усадьбы, прокладывали «перспективные» дороги, осушались болота, создавали обширные лесопарки. Бедные деревни заменяли на «образцовые», по специально составленным проектам в «русском» стиле. В соответствии с эстетическими критериями целенаправленно формировались сельские пейзажи: пространства полей и лугов стали гармоничным обрамлением архитектурных ансамблей. С особенно широким размахом эти работы проводились на Петергофской дороге, в окрестностях Царского Села, Павловска, Гатчины.

Многое было предано забвению за годы промышленной, социальной и культурной революции, жестоко пострадало во время войны и натиска урбанизации послевоенного времени. То, что дошло до нас, было учтено в 1989 году экспертами при подготовке заявки на включение в Список всемирного наследия. В результате напряженных научных дискуссий родилась концепция, согласно которой универсальная ценность культурного ландшафта «большого» Санкт-Петербурга превосходит ценность его составных частей. В соответствии с этим, с учетом значения природной основы (реки Невы, побережья Невской губы, своеобразных форм рельефа) в заявку, наряду с историческим центром города, было включено еще 35 компонентов. Общее число элементов, на которые они были разбиты, достигло 140!

В последние годы в адрес авторов этой концепции неоднократно звучали упреки в максимализме и «перестроечном романтизме». Однако, как участник этих событий, скажу, что нами двигало стремление придать новый импульс делу охраны наследия, привлечь внимание и обеспечить сохранение не



The “white house”, main building of a country estate belonging to the first Russian foreign minister
«Белый дом» – главное здание усадьбы первого российского министра иностранных дел Г. И. Головкина.



Ossinovaya Roshsha manor, wing that has survived a recent fire
Сохранившийся после пожара флигель усадьбы «Осиновая роща».

The stables of the grand ducal manor of Michailovka during restoration (a glass cupola will be erected in front)
Конюшенный корпус великокняжеской усадьбы «Михайловка» в ходе реконструкции (перед зданием планируется построить стеклянный купол).





A new fountain in the Summer Garden opposite the historic coffeehouse
Новый фонтан в Летнем саду против Кофейного домика с фасадами
по проекту К. Росси: такого соседства никогда не существовало.

только декларируемых шедевров, ансамблей и отдельных памятников, но и их исторического окружения – дошедших до нашего времени культурных ландшафтов, найти новые методы охраны и управления наследием с учетом международного опыта – ведь и Петербургу в этой сфере было чем гордиться! Мы стремились поставить этот процесс вровень с мировыми тенденциями и, может быть, в чем-то их опередили.

Каких перемен от властей города следовало ожидать после произошедшего? Прежде всего в соответствии с ландшафтно-градостроительной природой объекта должны были возникнуть новые акценты в градостроительной политике Санкт-Петербурга и Ленинградской области, задачи охраны наследия и развития культурного туризма поставлены в ряд приоритетных. Следовало пересмотреть методы охраны наследия: доминирующий поэлементный подход (памятник, ансамбль) следовало дополнить комплексным (охрана культурных ландшафтов, выявление и постановка под охрану ценных в историческом отношении территорий – «достопримечательных мест»). Было необходимо срочно начать разработку мер по охране и интеграции в современную жизнь включенных в Список объектов, многие из которых деградировали и разрушались.

Важной задачей была организация широкой просветительской компании. Нашему обществу и его руководителям, при-

вышим воспринимать в первую очередь широко декларируемые ценности (ансамбли и архитектурные шедевры центра С.-Петербурга, восстановленные после войны загородные резиденции) следовало разъяснить особый смысл включения в Список всемирного наследия и специфику нового объекта охраны. Все эти задачи должен был решать специально учрежденный орган по управлению объектом Всемирного наследия.

Однако с 1990 по 2005 г. власти города и Ленинградской области не предприняли в этом отношении никаких мер, воспринимая факт включения в Список лишь как политическую декларацию. Причиной такой позиции было явное предпочтение, отдаваемое экономическим аспектам развития, стимулированию притока инвестиций, в том числе в строительство в историческом центре города, и взгляд на наследие преимущественно как на фактор, препятствующий этим процессам. Городские и областные власти, зная о самом факте включения в Список, предпочитали оставаться в неведении, что же именно в него включено, какова специфика управления такими памятниками и местностями, какие возможности это дает и какие обязанности налагает. Такая позиция давала возможность свободно распоряжаться памятниками, не думая о последствиях, что стало особенно актуальным с усилением инвестиционных потоков в начале нового тысячелетия. Редкие публикации в газетах и журналах по теме Всемирного наследия не производили заметного резонанса. Ситуации не изменило даже включение в новый Закон «Об объектах культурного наследия» 2002 г. статей о первоочередном внимании к объектам Списка всемирного наследия. Только в 2004–2005 гг. необходимость составления Периодического отчета и участия в проводимом Центром всемирного наследия проекте ретроспективной инвентаризации заставили обратить внимание на эту проблему.

Из-за отсутствия надлежащего управления и мониторинга за прошедшие годы многие компоненты объекта Всемирного наследия значительно пострадали – причем некоторые в течение последнего пятилетия, когда он уже находился в зона особого внимания ЮНЕСКО! Прежде всего это относится к ключевому компоненту Списка – историческому центру Санкт-Петербурга (540-001) и его ведущей составляющей, Главному городскому пространству (540-001a) – пространству дельты Невы и панорамам ее берегов. Им был нанесен значительный ущерб с возведением высотных зданий новой биржи и жилого комплекса «Финансист» на Васильевском острове, на стрелке Выборгской стороны (высотные здания «Аврора» и «Монблан»), на набережной Робеспьера. Инвесторы, зарабатывающие огромные деньги на продаже «видовых» квартир, нашли лазейки в несовершенных законах и пути к сердцам чиновников!

В 1990-х–2000-х годах нанесен ущерб ансамблям многих городских площадей, в том числе обладающих высокой культурной ценностью:

- Исаакиевской (в ее панорамы, а также в перспективу Мойки и Малой Морской улицы вторглась новая высокая стеклянная кровля отеля «Ренессанс», открывшая список диссонансов в петербургских панорамах);
- Манежной (в ансамбль, спроектированный К.Росси, включен жилой дом в пародийном стиле «неоклассицизма»);
- Владимирской (на роль ее главной доминанты, наряду с церковью Владимирской Божьей Матери, теперь претендует громоздкий «Регент-холл»);
- Восстания, главных железнодорожных «ворот» города (искажена торговый центр «Стокманн», возведенным

на месте снесенных исторических зданий, и брендмауэром нового отеля на Гончарной, 4);

- Сенной, центра «Петербурга Достоевского» (испорчена взведением «стеклянного» торгового центра, громоздкой надстройкой на одном из исторических зданий и безвкусными элементами «малых форм»).

При этом городские пространства в Государственный реестр объектов культурного наследия не входят, а охраняемые ансамбли случайны и немногочисленны. Достаточно сказать, что такие выдающиеся площади, как Дворцовая, Михайловская, Исаакиевская, Сенатская в число охраняемых не включены: под охраной состоят только формирующие их здания и расположенные на них монументы.

Искажается система архитектурных доминант: так, в перспективе улиц Литейной части (540-001с) вторглись здания, абсолютно несомасштабные исторической застройке, – жилой комплекс «Парадный квартал», на фоне которого исторический памятник в стиле классицизма превратился в «лилипута», а высотный дом по Большеохтинскому пр., 9, теперь замыкающий перспективу Шпалерной улицы наряду с собором Смольного монастыря, шедевром Растрелли. На Московском проспекте рядом с ансамблем Новодевичьего монастыря возведен подавивший его гигантский многоэтажный жилой комплекс «Империал» (можно привести множество других подобных примеров).

Неудержимо утрачивает целостность и подлинность историческая городская среда. Многие здания, в том числе входящие в границы элементов исторического центра Санкт-Петербурга, в соответствии с выводами недобросовестных экспертов снимаются с охраны и сносятся. На их месте возникают новые жилые дома, в которых «в оправдание» иногда используются элементы архитектуры своих предшественников. Однако чаще всего это произведения стандартного интернационального «стеклянного» стиля, нередко подчеркнуто-агрессивные по отношению к исторической среде.

Массовым стало явление надстройки зданий в историческом центре, освоение чердачных пространств с повышением высоты кровель, в Петербурге традиционно низких, устройство мансард и вельюков. Тем самым искажаются традиционные фасадные фронты и силуэты многих улиц и набережных. Действующий в городе закон о зонах охраны, разработанный без учета его статуса как объекта Всемирного наследия, достаточно легко обходят инвесторы.

В опасности не только архитектурные произведения отдаленных эпох, но и советского авангарда, неоклассической архитектуры конца 1930-х–1950-х гг. Так, радикальной перестройки подверглись дома из состава ансамбля Тракторной улицы на проспекте Стачек, там же уничтожен интерьер актового зала в здании Кировского райсовета (арх. Н. А. Троцкий). Принадлежащее этому автору здание Дворца культуры им. С. М. Кирова на Васильевском острове «раздавлено» возведенными рядом несомасштабными многоэтажными зданиями. Разрушено несколько сооружений из состава комплекса фабрики «Красное Знамя», построенного по проекту выдающегося немецкого архитектора Э. Мендельсона его советскими коллегами. Таких примеров десятки.

Список проблем в связанных с Санкт-Петербургом комплексов памятников в окрестностях еще более обширен. В хорошем состоянии поддерживаются преимущественно избранные дворцово-парковые ансамбли, входящие в состав государственных музеев-заповедников. Другие, как правило, деградируют или

находятся в аварийном состоянии. Это многие постройки кронштадтских Адмиралтейства (540-002а), крепости (540-002е) и фортов (540-003), ансамбли Александровой дачи (540-007с) и дачи Самойловой (540-007d) в Павловске, дворцово-парковые ансамбли в Ропше (540-009) и Гостилицах (540-010), многие усадьбы в окрестностях Ораниенбаума (540-020е-020к). Под угрозой значительных перемен исторический центр Петергофа (540-017а), ряд памятников которого подготовлен к снятию с охраны.

Урбанизация без учета ценности культурного ландшафта ведет к невозможным утратам. Строительство жилых кварталов между Пушкиным (540-006) и Павловском (540-007) вызвала «слипание» этих ранее обособленных резиденций. В зоне прямого восприятия от Троице-Сергиевой пустыни (540-013), в открытом пространстве бывших монастырских полей построен гигантский супермаркет. Многоэтажные жилые кварталы и промышленные предприятия возводятся на берегах Невы (540-029). Решение о намыве прибрежной территории под жилое строительство угрожает сестрорецкому парку «Дубки» (540-025b).

Еще один «бич» окрестностей – коттеджная застройка. Инвесторы давно оценили красоту и своеобразие местного ландшафта, особенно в местах, включенных в Список всемирного наследия. Коттеджами почти полностью застроены западная часть Знаменки (540-016), Юковские высоты (540-033), они вторглись в ландшафт Дудергофских и Колтушских высот (540-031, 032), невских берегов. Несколько коттеджей агрессивной «современной» архитектуры возникло даже в центре крошечной деревни Поляны (540-025d).

В особой опасности памятники деревянного зодчества, которые после расселения оказываются заброшенными и постепенно разрушаются или сгорают. Многие такие дома утрачены в центре Ораниенбаума (540-020а), где возводятся многоэтажные здания, совершенно не соответствующие масштабу исторической застройки, а последняя искажается мансардами. Подлинной трагедией стал снос уникального комплекса деревянных казарм начала XIX века (арх. В. П. Стасов) близ Катальной горки, место которых было отдано под строительство коттеджей. Сгорели главный корпус усадьбы «Осиновая роща» (540-024) и последний сохранявшийся дом немецкой Фриденальской колонии в Пушкине. Деградируют и разрушаются каменные и деревянные усадьбы в окрестностях Ораниенбаума, принадлежавшие сподвижникам Петра Великого, таким, как первый российский канцлер Г. И. Головкин («Отрада», 540-020h) или учитель царя Н. М. Зотов («Дубки», 540-020i).

Существуют проблемы и в сфере реставрации памятников архитектуры и садово-паркового искусства, когда нарушаются принципы не только Венецианской и Флорентийской хартий, но и ленинградской школы реставрации, основанной на тщательном изучении истории памятника и строгом научном обосновании принимаемых решений. Консервация и реставрация нередко заменяется реконструкцией. Печальный пример такого рода – созданный на основе ансамбля дворцово-паркового ансамбля в Стрельне (540-014b) «Дворец Конгрессов», где возникло множество никогда не существовавших сооружений, а остатки подлинных уничтожены; подобная опасность угрожает ансамблю Знаменки, из которой ушел прежний хозяин (540-016).

В настоящее время радикальному «омоложению» подвергается входящий в Главное городское пространство (540-001а) петровский Летний сад, который в ходе проводимой реконструкции лишится целых эпох своего существования. На тер-



Visualisation of the planned Gazprom Tower

ритории великокняжеской резиденции в Михайловке (540-015), в ее западной и центральной части, возводится комплекс современных зданий Высшей школы менеджмента. В Невском лесопарке (540-022а) вырос странный для окрестностей Санкт-Петербурга церковный комплекс, принадлежащий совсем иной архитектурной традиции – русского Севера.

В последнее время городские власти начинают признавать отдельные «допущенные ошибки»: так, на новой бирже на Васильевском острове демонтировано несколько верхних этажей. В конце 2010 года, ценой огромных усилий, благодаря общественным протестам и принципиальной позиции Комитета всемирного наследия, удалось добиться отмены решения о строительстве 400-метрового небоскреба Газпрома («Охта-центр»). Сейчас необходимо приложить максимум усилий для спасения археологических древностей Охтенского мыса, где найдены остатки нескольких исторических крепостей и поселений, начиная с эпохи неолита – с уходом Газпрома этот памятник остался без надзора.

Как очередную ошибку, губернатор Санкт-Петербурга оценила у вышеупомянутый торговый центр «Стокманн» на площади

Восстания. Власть пытается наладить контакты с представителями общественных движений, предполагается обновление состава Совета по культурному наследию.

С целью уточнения состава и границ объекта Всемирного наследия, а также разработки Декларации об универсальной ценности (в соответствии с решением 34 сессии Комитета всемирного наследия) создана новая рабочая группа, в которую, наряду с другим авторитетными специалистами, вошел один из главных создателей концепции объекта Борис Николащенко. Ко времени, когда этот материал будет опубликован, станут известны результаты ее работы. Если они будут приняты администрациями города и Ленинградской области, на территории которой расположена значительная часть компонентов объекта, то в петербургской стратегии охраны наследия можно будет ожидать значительных перемен.

Sergey Gorbatenko
ICOMOS Russia

Gazprom Tower

The threat to the historic skyline of St. Petersburg (see also *Heritage at Risk 2006/07*, p. 131 f.) seems to have been averted. Faced with fierce public opposition against a needle-shaped skyscraper of up to 400 m as part of the planned Okhta Centre, the investors are apparently now looking for an alternative location: *Petersburg City Hall announced that a new place to build will be decided soon, one week after mayor Valentina Matvienko told builders to steer clear of the UNESCO world heritage designated centre (see The Moscow News, 9 December 2010).*

Kaliningrad District: Former Lutheran St. Catherine's Church in Arnau / Marjino Endangered

St. Catherine's Church in Arnau / Marjino is situated outside Kaliningrad (former Königsberg), on a hill above the river Pregel and in immediate vicinity to "Castrum Arnau", an *Ordensburg* of 1322 of which only the moat is still visible today. The church, a typical example of Northern German brick Gothic, was built at the beginning of the 14th century; it is a three-bay hall-type church with a rectangular west tower. The interior was completely painted at the end of the 15th century; the almost entirely preserved Mirror of Human Salvation (*speculum humanae salvationis*) can be considered to be almost unique in Europe.

The church was not damaged during the Second World War and is therefore one of the very few preserved cultural monuments in the Kaliningrad District. After 1945 the local kolkhoz used it as a granary and for this purpose a grain floor was put in at half height. After the dissolution of the kolkhoz the church was vandalised and became a semi-ruin. In 1992 it was in danger of being torn down because the kolkhoz wanted to sell the bricks. However, the so-called "Kuratorium Arnau e. V." was able to prevent the demolition and, after long negotiations, to accomplish that the church was

listed as a monument. Until 1996 the Russian administration had no interest in the cultural-historical relevance of this church.

With support from the German government and the ZEIT Foundation and with private donations the Kuratorium was able to start with the cleanup and consolidation works: The steeple (including bell and bell frame) was rebuilt, the outside walls were repaired, a new roof truss with cladding was erected and the window openings were closed temporarily. By order of the Kuratorium the University of Applied Sciences at Hildesheim made a comprehensive concept for the stabilisation of the wall paintings and in fact started to consolidate some of these paintings.

In 2008, the Kuratorium closed a cooperation contract for ten years with the district administration and Kaliningrad "History and Art Museum". This contract defines the German side as an equal part-

ner and gives the church the status of a museum. In violating this contract and without informing the Kuratorium, the district administration closed a user contract with the Russian Orthodox Church. Although this contract was later cancelled by the district Duma, the church building was nevertheless transferred to the Orthodox Church. This means a potential danger for the old wall paintings. In fact, the Orthodox Church has already removed the grain floor without treating these paintings with care. A continuation of the restoration work will only be possible if the church in Arnau is given back to the state and becomes a museum again.

Christoph Machat

St. Catherine's Church in Arnau/Marjino (photos: C. Machat)



SAUDI ARABIA

Merchant Mansions in the Historic Centre of Jeddah

The old town of Jeddah used to be an important harbour in the Red Sea, a crossroad of cultures as part of the trade routes between India, Arabia and Africa, and a harbour for pilgrims to the holy city of Mecca. The urban structure with its typical pattern of streets, squares and *souks* dates back to the 16th century. The special character of Jeddah's cityscape has to do with the residential houses erected in the late 19th and early 20th centuries. They usually consist of three to four storeys and are built in the special style of the region, i. e. of stone walls and horizontal wooden structures with lattice work to screen the windows. These merchant mansions are impressive testimonies of a late phase of prosperity after the opening of the Suez Canal.

In the last decades, in spite of various conservation and rehabilitation programmes, many old houses have collapsed or have been torn down and replaced by modern structures. Some of the pictures presented here (photos taken by Dr. Elke Maria Deubzer in 2008) show a serious lack of maintenance. Also in the case of Jeddah instead of a total renewal a programme of repair by craftsmen specialised in local materials and traditional techniques would be necessary to preserve the authentic traces of the historic urban landscape.

Michael Petzet



Jeddah, views of the historic centre, merchant mansions
(photos: E. M. Deubzer, 2008)



SERBIA

Heritage at Risk

The risks that threaten the preservation of cultural and natural heritage on the territory of Serbia are still marked by the recent transitional changes in society. Besides the existing grave economic situation the global economic crisis has worsened the circumstances under which the institutions in charge of the preservation and conservation of cultural properties operate. Preserving the authenticity of the national heritage becomes a more difficult and demanding challenge for the professionals in the field. Insufficient financial means still rule out the realization of the planned conservation interventions, hinder professional activities as well as prompt expert, preventive and operative engagement on the tasks of preservation and conservation of cultural properties. On the other hand, increasing pressure of urbanization, migration as a result of prior ethnic conflicts, the great social differences, the demands of modern life, unresolved problems of traffic – increased by different pressures and conflicts of interest – have inevitably led to the specific degradation process in the historic urban areas that are seriously endangering the values of this type of heritage. As another major risk that affects all types of cultural properties could be mentioned the lack of a clearly defined conservation policy that could improve the decision-making in the conservation field, advocate long-term conservation programs and determine the priority of intervention according to type, significance and degree of threat to the cultural properties.

Case Study 1: Belgrade Fortress

The complex of Belgrade Fortress, commonly called Kalemegdan (divided into the lower and upper towns) is located on the point where the river Sava flows into the Danube. Today this position offers an amazing panorama but once was the main cause for repeated invasion and war over this strategic point. Because of this, Kalemegdan today bears witness to many centuries of various conquering cultures and arts.

Belgrade fortress is the historical heart of Belgrade, a place that in the best way represents its history. First, it was a Roman castrum (2nd century), then a Byzantine castle (6th and 12th centuries), medieval fortified capital of the Serbian state (13th and 15th centuries) and in the end Austrian and Turkish military fortress (17th and 18th centuries).

The lower town of Belgrade Fortress is located on a terrain that is easily flooded when the levels of the rivers Sava and Danube rise. The last flood was in 2010, and before that in 2006, 1981 and in 1929. The lower town of Belgrade Fortress encompasses several significant buildings: Nebojsa's Tower (1460), the Gate of Carlo the VI (1736), Vidin Gate (18th century) as well as many archeological remains.

Electrometrical research of the lower town showed that there were underground water collectors in this part of Belgrade Fortress. It has been assessed that the flooding was caused by the old drainage system, the small capacity of the current drainage system, the lack of automatic measuring stations on the rivers, as well as a lack of investments in measuring stations. At the moment there is an urgent need for a disaster management

plan, but also for educated staff and volunteers. A permanent lack of funds for the overall conservation works in Serbia is another problem that affects the protection of the lower town of Belgrade Fortress.

Case Study 2: Monastery of Sopoćani

Sopoćani Monastery is part of the historic area of "Old Ras with Sopoćani" that was inscribed in the UNESCO World Heritage List in 1979.

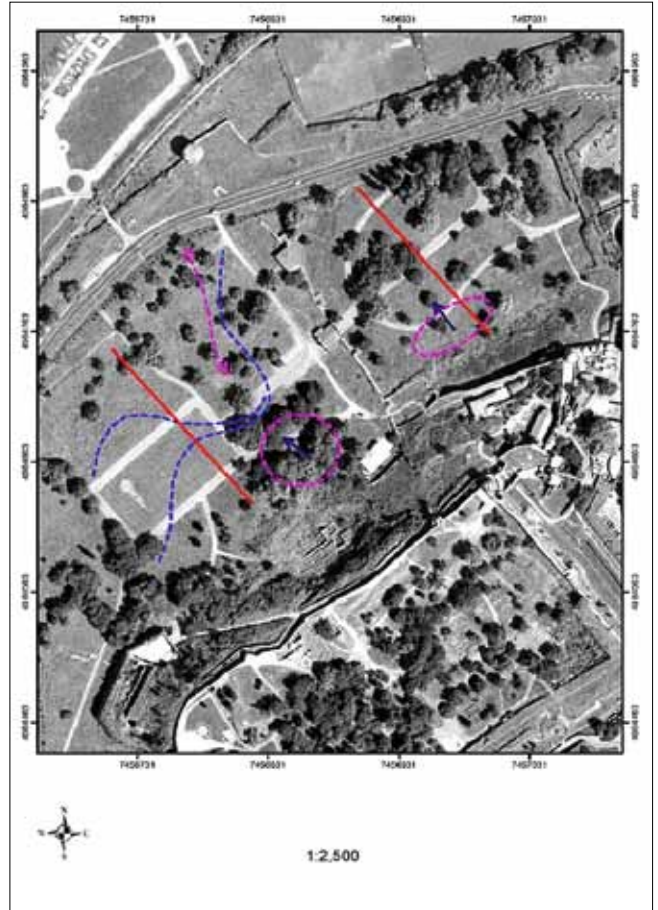
The configuration of the hilly terrain, an exceptional landscape, determined the specific location of the monastery. In order to protect all the elements which contribute to the artistic values of the ensemble, construction in the immediate surroundings of the monastery has been limited to the functioning of the presentation and regulation of the cultural monument. An integrative approach to the protection of natural and cultural heritage as an inherent whole was supposed to exclude any occurrence of landscape degradation as well as degradation of the monastery views.

Sopoćani's hitherto traffic accessibility was completely satisfactory for the needs of the monastery fraternity and for tourist demands. On the other hand, the road that runs along near the monastery also connects the city of Novi Pazar with the southern region of the Pešter plateau and is of great importance for the local population and their economy. Because of that, the local communities have asked for more than ten years to have the existing road broadened. Thus the road would be upgraded to become a road of regional character, with a denser flow of traffic and other accompanying structures (as gas stations, commercial and catering facilities, etc.). This would directly endanger Sopoćani Monastery, not only from the visual point of view, but also in a physical way. Apart from the destructive effect of the exhaust gases on the murals of the Holy Trinity Church in Sopoćani (belonging to the most beautiful and most impressive achievements of Christian art in the 13th century), the greater risk factor would be increased vibrations caused by the augmentation of lorry traffic, vibrations that have a destructive effect on the building's statics and the physical persistence of the frescoes.

For this reason, as early as in 1998 the Traffic Institute CIP from Belgrade elaborated a project for a bypass of the Sopoćani Monastery area. In 2002, the Expert Council of the Institute for the Protection of Cultural Monuments of Serbia decided to forbid the broadening of the existing road for a length of 2 km near the monastery and recommended the construction of the above-mentioned bypass of 2400 meters length. That bypass would accept the majority of traffic while the existing road would exclusively be used by the monastery fraternity and by tourists.

In urban territorial plans that were elaborated in the past few years (Territorial Plan of the Novi Pazar Municipality, Territorial Plan of the Historic Area of Old Ras and Sopoćani) the bypass was regularly accepted and three years ago the foundation stone was laid, but the construction never started.

In spring 2002, the groundwork for the broadening of the existing route began, and at the moment the asphalt coating is being carried out. It is very difficult to deduce who is responsible. No one disputes that the population of the region really needs the road to Novi Pazar. On the other hand, although the bypass would cost more it would solve both problems: Sopoćani Monastery would preserve its integrity and the local population would finally have the road it had asked for for a long time.



Belgrade Fortress, plan

Belgrade Fortress, underground water collectors

Belgrade Fortress, the walls during the flood

Belgrade Fortress, Nebojsa's Tower during the flood





Sopoćani Monastery, road near the monastery



Sopoćani Monastery, road near the monastery

Case Study 3: Stone Votive Crosses

Stone votive crosses are a cultural-historic characteristic of Eastern and Southern Serbia, although some can also be found, though rarely, in Western Serbia. They served as places of worship during the votive days. Along with the monogram of Jesus Christ and the name of its founder, the cross was dedicated to the saint whose name was inscribed. On the day when a saint was commemorated, in every village this was also celebrated as a votive day. Like the consecrated trees in Western Serbia, stone crosses were supposed to maintain the well-being of the village and to protect it from diseases or climate disasters. Usually, there were several ancestral crosses and one main cross belonging to the village. There was a ritual to slaughter a lamb next to the cross in order to sprinkle the blood over the cross. Afterwards, the lamb was cooked and the whole community dined at a table situated alongside the cross. It is the reflection of the ancient way of sacrificing to the idol representing the deity, which was here replaced by the cross. Votive crosses that can be dated thanks to the inscribed years were raised from the beginning of the 18th century until the first half of the 20th century, when their role began to weaken.

As part of a ritual these crosses were of great importance for the social and cult life of the rural community, but today with the loss of this ritual they are almost completely ignored and forgotten. This is not merely due to the fact that the population in these villages consists mostly of old and weak people. Instead, social changes in the villages are the main cause. A feeling of community that existed from the 19th to the middle of the 20th century has been replaced by individual privacy, and this is the reason why communal celebrations have increasingly been neglected. Although there are individual cases of renewal of customs, after many decades when these customs were not practiced or even prohibited stone votive crosses are still disappearing, either because they fall into oblivion or because they are overgrown by plants and trees.

Concerning the votive or “taboo” trees that played a similar role as the stone crosses, the situation is slightly better. Those that survived the lumbering after the Second World War, which was organized in order to restrain old beliefs and to foster a new ideology instead, have often been protected as natural properties. Striking treetops serve as landmarks dominating the surrounding area, but at the same time they are still worshipped as votive trees.

Case Study 4: Rural Economic Facilities

Water mills as well as buildings for textile refining belong to the group of economic facilities and in the past they were a part of everyday rural life. Water mills were used for grinding corn, by frictioning it between two stones powered by a water wheel. They were built on the river with a vertical water wheel, and on the stream, where the waterwheel was set in a horizontal position. Water mills were made of natural materials: wood, stone, clay. They were two-part buildings; one room served for the grinding and the smaller one was for the miller.

Usually, close to the water mills buildings for textile refining were also erected. In those buildings, the textile was rolled to become compact by the pressure of water. Due to industrial textile production this traditional way of processing textiles and the specially constructed objects have disappeared. The same has happened with water mills as they lost the battle against electric mills.

As a result of industrial modernisation and massive migration from the villages to the towns, today in Serbia it is almost impossible to find any of these facilities still in operation; often they have disappeared altogether. Since they haven’t been in use for many years, an interest in preserving them has also been lost. The situation of the water mills is slightly better thanks to a few individuals who have succeeded in keeping them in operation.

The building materials are disappearing, but also the intangible heritage which was connected to those facilities. As the renewal of water mills and buildings for textile refining has been halted, the skills for building their complex mechanism and the knowledge of using it, which has been transmitted from generation to generation, is in the process of disappearing. The relevant parts of the common law regulating the use of these facilities are ignored. Furthermore, legends about imaginary creatures living in those buildings and other popular beliefs that made these places mystical are slowly being forgotten.

Case Study 5: Memorials Dedicated to the Second World War

After the fall of Communism and the disintegration of Yugoslavia, people changed their attitude towards the Second World War and



Stone votive cross between two sacred "taboo" trees



Watermill

associated it mostly with Communist rule. One of the consequences in the past two decades has been the destruction and damage of memorials dedicated to the Second World War. Sometimes, bronze sculptures, some of them even the work of eminent artists, have been stolen in order to sell them. The community's lack of interest and vandalism have been the biggest threats.

Another aspect of risk is related to the communication antennas, because in some cases they are situated in the closest surroundings of the monuments. They are not a threat because of the radiation, but because they obstruct the views of the monuments.

A memorial complex dedicated to Boško Buha is located in the village of Jabuka, near the city of Prijepolje in Southern Serbia. Boško Buha was a young partisan, almost a boy, who was killed during the Second World War. Probably the most significant part of this memorial complex is a statue of Boško Buha, which is situated at the top of a hill and overlooks the rest of the complex. Today, the statue looks directly at the communication antenna which was built without any knowledge of the institutes for the protection of cultural monuments.

Near the city of Užice, there is a hill called Kadinjača. This hill was a battlefield in 1941 when the German army defeated Yugoslav partisans and ceased the existence of the only free territory in Serbia at that time, later called the Republic of Užice. At the top of the hill, immediately after the war a graveyard for the killed partisans was laid out. Later, their remains were buried in the collective ossuary and in 1979 a new memorial complex was built there. During the past few years, this complex has been endangered by antennas. The first one was built without any knowledge of the institutes for the protection of cultural monuments. For the other one, the company



Kadinjača, memorial complex

planning to build it sought for a permission from the Institute for the Protection of the Cultural Monuments of Serbia. After receiving a negative answer, it was built anyway. Furthermore, during the construction the Institute for the Protection of the Cultural Monuments of Serbia banned the continuation of the works, but this was ignored.

ICOMOS Serbia

SPAIN

Salamanca

Many historic centres and urban areas should not only be regarded as monuments and ensembles visible above ground. Instead, they are simultaneously archaeological zones and include the remains of earlier buildings. For that reason the Charter for the Conservation of Historic Towns and Urban Areas (The Washington Charter, 1987) states: "Knowledge of the history of a historic town or urban area should be expanded through archaeological investigation and appropriate preservation of archaeological findings" (art. 11). Sadly, this principle is often ignored during countless measures of urban rehabilitation. Consequently, together with the historic building stock archaeological traces below the ground are also destroyed, often without investigation and without trying to preserve the remains of a town's history in situ.

The following press release by the *Asociación Ciudadanos por la Defensa del Patrimonio (de Salamanca)* illustrates a sad example:

Los restos arqueológicos de Niños de Coro, arrasados

28 de enero de 2009

Tal y como se puede apreciar en las fotografías adjuntas, los restos arqueológicos que aparecieron en el solar de Arroyo de Santo Domingo, donde el Colegio de Arquitectos pretende construir su Fundación Cultural, han sido arrasados.

Resulta difícil de entender y de explicar que se hayan destruido estos restos, cuando la Comisión Territorial de Patrimonio, en su reunión de 1 de agosto de 2007, acordó asumir el informe del arqueólogo Territorial, cuya propuesta, como se puede ver en el escrito adjunto, pedía "la conservación e integración en el nuevo edificio de los restos hallados en el denominado sector 2, visible en una superficie de 10,5 x 7,30 m., aconsejando aumentar la misma por el sur, al menos 4 m. (franja de 4 x 7.30 m.), para completar y facilitar la comprensión estratigráfica e interpretación de los restos constructivos que se pretenderían exponer."

Observando los resultados, sólo cabe decir que no se ha conservado nada de nada, por lo que difícilmente va a poder exponerse ni visitarse resto alguno.

Desde la Asociación "Ciudadanos por la Defensa del Patrimonio" de Salamanca queremos denunciar esta nueva pérdida en el patrimonio de la ciudad, una más en una larga lista que parece no tener fin.

Y también queremos denunciar la poca sensibilidad de los responsables del Colegio de Arquitectos, que han preferido sacrificar los restos encontrados antes que renunciar a un volumen edificatorio que es, por otra parte, excesivo. Habría sido posible mantener esos restos y convertirlos en un aula arqueológica en el sótano del edificio. Pero eso exigía una generosidad que, como resulta evidente, no ha existido por parte del Colegio.

La Asociación quiere recordar, a la opinión pública, que la construcción de este edificio, así como la segregación de parcelas que

ahí se ha producido, se ha denunciado en reiteradas ocasiones. Además, nos encontramos la pérdida irreparable de un trozo de la historia de Salamanca que ahora ha sido desgajado, puesto que en las parcelas aledañas sí perviven restos arqueológicos, los cuales, mientras no se descubran podemos decir que están siendo conservados.

*Asociación Ciudadanos por la Defensa del Patrimonio
(de Salamanca)*

*www.patrimoniocastillayleon.org/salamanca
salamanca@patrimoniocastillayleon.org*

Niños de Coro, los restos arqueológicos arrasados



SWEDEN

Stockholm City Library Threatened by Construction Project

In 2007, the winning design of an architectural competition for an extension to the Stockholm City Library (1924–28) designed by Gunnar Asplund was announced. The heritage significance of the library building and its annexes are theoretically protected by a range of Swedish laws, but it is considered that the winning design would have serious adverse impacts on the heritage of the Asplund Library complex. The proposed size of the new buildings would overwhelm the library and the original monumental main entrance would lose its function, thereby diminishing the power of Asplund's original design. The proposed demolition of the three annexes would destroy the overall experience of the site as originally planned and designed by Asplund. The heritage values of this site, and the international importance of the work of Gunnar Asplund requires careful and comprehensive reconsideration of the proposal to avoid such impacts.

The presidents of the International Union of Architects, DOCOMOMO International and the ICOMOS ISC20C jointly requested that the Mayor of the City of Stockholm urgently reconsider the project to avoid any adverse heritage impacts, and to resolve a more acceptable design solution in heritage terms:

14 September 2009

Dear Mr Mayor,

At its meeting held in Sydney, Australia on 7th July 2009, the International Scientific Committee on Twentieth Century Heritage of ICOMOS, the International Council on Monuments and Sites, was most concerned to learn that the process of architectural competition and planning for the extension of the most outstanding and protected Stockholm City Library complex may be concluding with a proposal to demolish its annexes and replace them with new buildings, which are significantly out of scale with the original historic landmark ensemble.

The Sydney meeting enjoyed the presence of Gustavo Araoz, President of ICOMOS International, Maristella Casciato, President of

Stockholm City Library, main building



Docomomo International, and Louise Cox, President of the International Union of Architects, UIA, who shared an equal concern.

We agree to issue an international ICOMOS Heritage Alert regarding the project. The Heritage Alert process uses the ICOMOS International Scientific Committee's international professional and public networks to promote the conservation of Twentieth Century Heritage and draw attention to the threats which it confronts and to promote good conservation solutions.

The Stockholm City Library, a work by architect Gunnar Asplund, is an exceptional building and an internationally applauded landmark in the history of architecture in the Modern Age. It also forms a remarkable ensemble with its annexes and landscape which are also protected under Swedish heritage legislation. We note that Gunnar Asplund is the author of Stockholm's Woodland cemetery – Skogskyrkogården – one of Sweden's 14 sites listed under UNESCO's World Heritage Convention for their outstanding universal value.

The International Scientific Committee on 20th Century heritage of ICOMOS is very concerned over the current proposal. Whilst appreciating the attention paid by your administration to improving the functionality of the library for contemporary society, we believe that implementing the current proposal would have serious adverse impacts on this very important place of cultural heritage



Winning design for an extension of the library at the site of the annexes

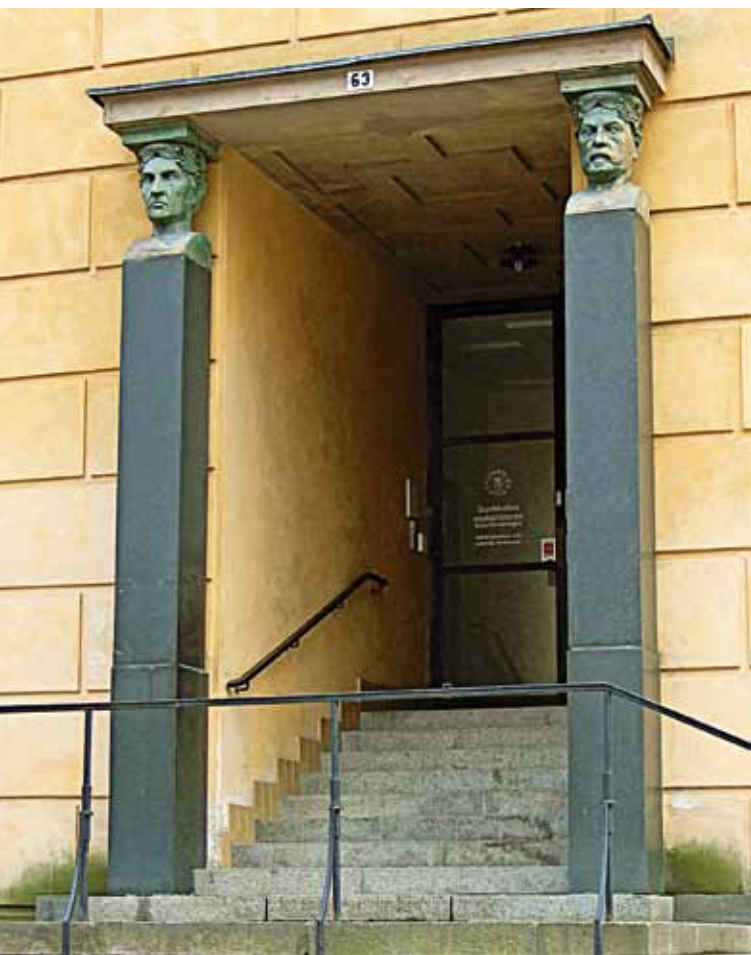
View of the library's main building and annexes (DOCOMOMO Sweden)





The library's central book hall

Entrance to the annex



significance for Sweden and for the world. This loss through the demolition of the library's protected annexes and the dwarfing and marginalisation of the original library by this proposed new construction is not an acceptable solution in heritage terms.

Beside the architectural and heritage loss, this would be seen as a sign of failure of the widely acknowledged commitment of Stockholm and, indeed Swedish society and legislation for the protection and long-term conservation of its cultural heritage and historic sites of all periods, be they ancient or modern.

The world looks to Sweden for inspiration in modern architecture and excellence in heritage conservation practice. However, the undersigned international presidents of the International Council on Monuments and Sites (ICOMOS), the International Union of Architects (UIA), the president of The Documentation and Conservation of the Modern Movement (Docomomo) and the ICOMOS International Scientific Committee on Twentieth Century Heritage are unified in their concern about this proposal and urge the City of Stockholm to reconsider the current proposal to eliminate its adverse impacts and thus demonstrate its leadership in resolving appropriate conservation design solutions.

We urge the City of Stockholm to suspend the current proceeding of this proposal and to engage in a process to ensure that the goals of functional upgrades are met with due respect to the heritage significance and maximum retention of this outstanding landmark of 20th century architecture and its setting. ICOMOS, its partners and members of its International Committee on 20th Century Heritage offer the City of Stockholm and the Swedish authorities their assistance in taking on this truly challenging approach, the only one to be considered for such a masterpiece of global influence.

Our representatives would be pleased to have an opportunity to discuss this further with you.

Yours faithfully,

*Sheridan Burke
President, ICOMOS International Scientific Committee, Twentieth Century Heritage*

*Louise Cox
President, International Union of Architects, UIA*

*Maristella Casciato
President, Docomomo International*

(for more information see also <http://icomos-isc20c.org/id3.html>)

TURKEY

Threats to the World Heritage in the Changing Metropolitan Areas of Istanbul

The Historic Areas of Istanbul on the Bosphorus peninsula were inscribed in 1985 in the World Heritage List, not including Galata and without a buffer zone to protect the surroundings. Risks for the historic urban topography of Istanbul, especially by a series of high-rise buildings threatening the historic urban silhouette, were already presented in *Heritage at Risk 2006/2007* (see the visual impact assessment study by Astrid Debold-Kritter on pp. 159–164).

In the last years, dynamic development and transformation have changed the metropolitan areas with a new scale of building interventions and private investments. Furthermore, the privatisation of urban areas and the development of high-rise buildings with large ground plans or in large clusters have dramatically increased. Conflicts in managing the World Heritage areas of Istanbul Metropolis derive from changing the law relevant for the core areas. Conservation sites and areas of conservation were proposed in 1983. In 1985, the historic areas of Istanbul were inscribed on the basis of criteria 1 to 4. The four “core areas”, Archaeological Park, Süleymaniye conservation site, Zeyrek conservation site, and the Theodosian land walls were protected by Law 2863, which in Article I(4) gives a definition of “conservation” and of “areas of conservation”. Article II defines right and responsibility: “cultural and natural property cannot be acquired through possession”; article 17 states that “urban development plans for conservation” have to be prepared and approved. In 2005, this law was substituted by Law 5366, which instead of the conservation aspect declares: “The aim of this law is to rebuild and restore the regions in accordance with the development of the region, which are registered and announced as sites by cultural and natural protection boards.” The focus of Law 5366 is on land development and renewal, which means reconstruction, destruction and relocation rather than preserving the existing historic buildings in the World Heritage areas. This new law facilitates the privatisation of large areas in the hands of international developers. Now we have urgent conflicts between the aims of preservation and metropolitan planning, such as the development of metropolitan and intercontinental traffic projects on land and sea concentrated in the historic centre, new traffic infrastructure projects like bridges and new transportation systems, projects out of proportion compared to the surrounding historic urban landscape. Protected traditional views and the monumental urban silhouette could be degraded by ambitious new traffic constructions. Open public spaces will be diminished by new transportation infrastructure. The city highway along the peninsula shore is 25 m wide. Large-scale traffic projects as the Golden Horn Bridge will cause a degradation of historic buildings, of monuments and urban heritage illustrating very distinguished phases of human history. Expropriations, demolitions and relocations have been decided for several historic buildings and large-scale transformation and construction are being planned for tourism and business.

Impact assessment studies on traditional and popular places have not been made from the pedestrian’s perspective, but only from a helicopter and from the bird’s eye view. A proper simulation would demonstrate that famous views would be completely disturbed by



Fig. 1. Project for Diamond of Dubai, 2010, height 270 m, 53 floors, Hattat Holding Arch. Murat Yilmaz (reproduction taken from ARCH + no. 195, November 2009)



Fig. 2. Galata Port, cruise ships blocking the view towards Tophane shore, degrading the historic silhouette with the mosque by Sinan (photo: Debold-Kritter 2006). The Galataport project was submitted in 2007.

dominating, out-of-scale technical constructions. From Atatürk Bridge, only 9.5 m high, the pylons will degrade Sinan’s Süleymaniye silhouette. The view towards Top Kapi’s gentle silhouette has not been considered, either; it will also be blocked or at least badly affected. The core areas of the World Heritage, some of which

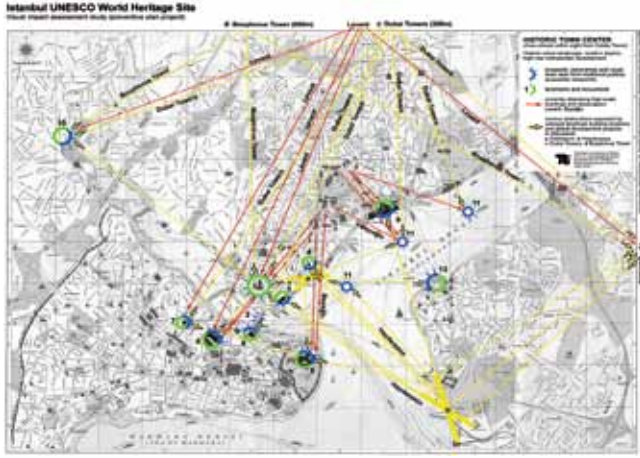


Fig. 3. The Istanbul World Heritage site visual impact assessment study (preventive plan project, TU Berlin) indicates traditional publicly accessible viewpoints. Important viewpoints on Golden Horn are marked: no. 1 Galata Tower, no. 2 Galata Bridge, no. 8 Eminönü Mosque, no. 6 Süleymaniye Mosque Terrace, and no. 7 Zeyrek Terrace.



Fig. 6. Yenikapi traffic area with central terminal and crossing point is situated in the historic centre. The area of construction, which is now open to archaeological research with unique testimonies of the Byzantine and Ottoman civilizations, covers 58 000 m².

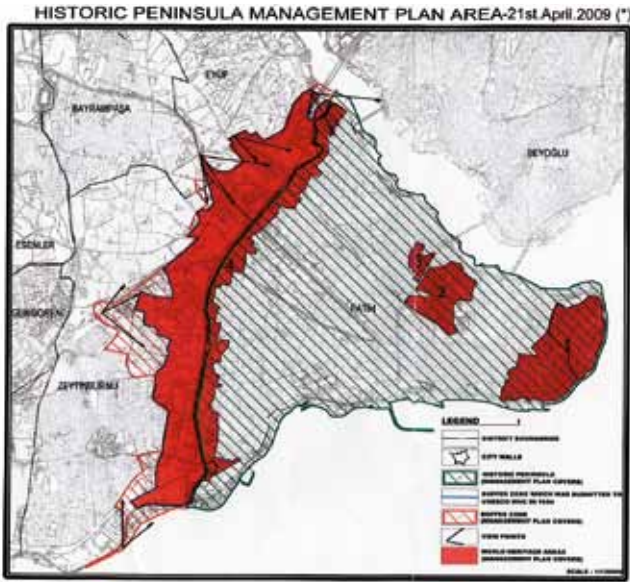


Fig. 4. In the Management Plan 2009 showing the four core areas of the World Heritage some views were drawn outside the Theodosian wall but without topographical identification. There is a buffer zone along the Theodosian Walls, but none towards the Golden Horn, which is an extremely important part of the historic urban landscape.



Figs. 7 and 8. The project of the Halice Metro Bridge (1999) has grown since 2002. It is now presented as a multifunctional cable-stayed bridge, almost 20 m above the sea with two pylons almost 70 m high. The bridge will be 390 m long with a 180 m long Metro station on top.

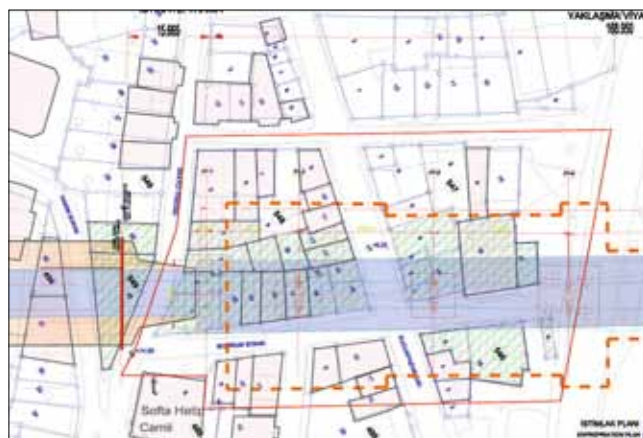
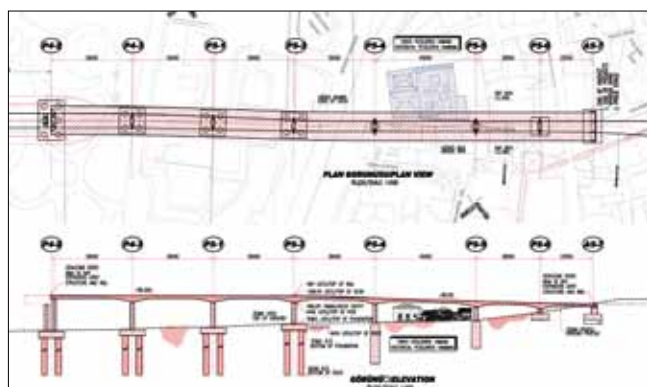
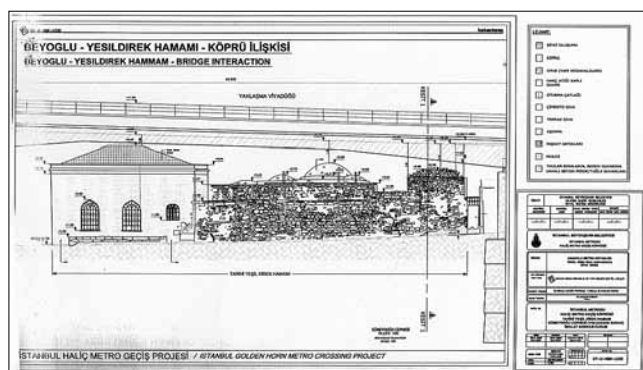
◁ Fig. 5. Traffic Plan. Its junction is on the historic peninsula near the Byzantine harbour at Yenikapi, providing transfer possibilities to sea bus, suburban trains, Light Rail transport LRT (tramway) and new metro interchange.



Fig. 9. Three types of traffic will cross the bridge, pedestrians are to cross on the lowest level.



Fig. 10. Recently the idea of a swinging bridge on Unkapane bank has come up, with two aisles of 50 and 70 m to open for ships of up to 25 m width.



Figs. 11–14. The bridges on land of the Beyoglu and Unkapane banks will span 460 m, covering not only large streets and traffic areas but also areas with cultural and historical structures as well as listed historic buildings, e.g. Yesildirek Hammam and even mosques.

were inscribed more than 20 years ago in accordance with the then existing protection law, are now losing their legal foundation by a change of local building and metropolitan planning law and by management decisions.

This is the case at Sulukule in core area 4 near the Theodosian Wall. Sulukule is the first project of renewal in accordance with Law 5366. It is a development project realised by demolishing almost all the houses and driving out the old-established inhabitants, most of them Roma who have lived in this region for several hundred years and have owned stable houses. The conflict of interests lies in the responsible national Ministries of Culture and of Tourism. The Ministry of Culture is responsible for national monuments and sites that have been declared UNESCO World Heritage. The Tourism Ministry is part of the metropolitan and even national economy and therefore is interested in related investments. The na-

tional interest in urban development is dominated by TOKI (Mass Housing Administration) and KIPTAS, both of which organise the market of run-down areas.

Another core area with considerable conflicts of heritage protection and building investment speculation is Süleymaniye. This core area 2 will be the next renewal project in accordance with Law 5366 and without a conservation plan. In order to handle changes in metropolitan planning decisions and legislation and to implement World Heritage conservation standards, preventive planning taking care of core areas and following conservation ethics would be necessary. This has been repeatedly demanded in the ICOMOS/UNESCO missions. Without a legal conservation plan, vernacular architecture will vanish and historic neighbourhoods will fall into decay. Ottoman timber houses in Süleymaniye and Zeyrek, standing for a variety of interesting historic building types, are very much



Figs. 15–18. These are views of the Golden Horn from Galata Bridge and from Yeni Cami as well as from Süleymaniye Mosque terrace. The view of Eyup is unique in the historic urban landscape of Ottoman Istanbul (photos: Debold-Kritter 2006).



Fig. 19. The new development plan for Sulukule completely lacks local traces. Its realisation with underground car parks will even risk destroying archaeological traces of more than 1500 years of urban life near the Theodosian Walls. No preventive archaeological research is planned.



Fig. 20. Four Seasons Hotel extension above the archaeological remains of the Great Palace of the Roman and Byzantine empires, an archaeological zone in one of the core areas of the World Heritage



◁ Fig. 21. Since 2007 private excavations have been carried out on a leased site with the idea to establish an Archaeological Park, and Tourism and Cultural Area open to the public and to guests of the hotel.

in danger, not only because of substantial damages, but also because many of them have not yet been listed and therefore receive no financial and technical support from KUDEB for protection and maintenance. There seems to be no hope as long as there is no definition of a conservation plan and no buffer zone towards the sea front of the Golden Horn. The Golden Horn Bridge and the highway along the shore are supposed to upgrade World Heritage areas for new development and to make these areas accessible to new inhabitants and owners.

The urban development policy in World Heritage areas should be regulated by preventive planning. Informal or legally binding instruments, such as an inventory of listed monuments, a conservation plan, a land-use plan, a defined buffer zone, etc need to be elaborated and presented with extensive mapping in order to give a framework to local or global investors and developers as well as to the local, regional, national and transnational decision and administration processes. Nothing like this has been planned for the Süleymaniye area or for Zeyrek.

Another conflict is due to the lack of a consistent management plan, a tool of great importance for guaranteeing the strategic process of presenting, communicating and resolving conflicting interests. The hierarchic responsibilities of state, municipality and district administrations concerning the World Heritage site and the procedure of protection need to be clarified in a World Heritage management plan. The Ministry of Culture and Tourism should not be allowed to transfer the responsibility for the safeguarding of the World Heritage site to private or commercial users or owners, as was done in the case of the extension of the Four Seasons Hotel. The permission which had been given by the local government was suspended by a court decision in 2009.

The civil society and cultural elites not only in Istanbul are very much aware of the dramatic conflicts between authentic Roman, Byzantine and Ottoman heritage, and neo-liberal urban transformations causing cultural destruction and social gentrification in Istanbul Metropolis. Therefore, decision-makers and stakeholders must give priority to authentic historic and cultural values. A newly built "Ottoman skyline" will not attract cultural tourism. Another aspect is that a gentrification of traditional quarters on the peninsula could also endanger religious and national monuments, if they lose their traditional functions. It is the tangible and intangible heritage of more than 2000 years of urban culture that Istanbul might lose through uniform global renewal. By respecting the historic urban layers and the monuments and sites, and by integrating a unique social diversity of ethnics, religions and cultures Istanbul could remain one of the most fascinating metropolises worldwide.

Astrid Debold-Kritter
ICOMOS Germany



Figs. 22–25. Three hotel extension structures, each on four pylons, have already been built very near the Hagia Sofia

Allianoi and Hasankeyf Doomed

The Turkish government is planning in the next years the construction of hundreds of dams that will affect almost every river in the country. Environmentalists are alarmed that a new “law on the protection of nature and biological diversity” could threaten the existing nature reserves. Environment Minister Veysel Eroğlu, whose ministry is responsible for granting the licenses for dam constructions, is considered to be the most prominent dam lobbyist (see article by Karl Strittmatter, in: *Süddeutsche Zeitung*, 3 November 2010). In *Heritage at Risk 2006/07* (pp. 155, 157–159) ICOMOS Turkey already gave an account of the planned flooding of Allianoi, a unique Roman bath complex near Bergama (ancient Pergamon), once Yortanlı Dam will be completed. Unfortunately, the joint international appeals by Europa Nostra, ICOMOS and EAA (European Association of Archaeologists) of 16 September 2005 and 20 March 2007, published in H@R 2006/07, did not change the plans of the Turkish government. Several recent articles in international newspapers reported on the imminent disappearance of Allianoi:

Le complexe thermal romain d'Allianoi, le plus vaste d'Asie Mineure, datant du IIe siècle, repose désormais sous plusieurs mètres de sable. Les fresques et les colonnes de ce site archéologique unique, situé à quelques kilomètres de l'ancienne Pergame, dans l'ouest de la Turquie, ont été ensevelies et pourraient bientôt être englouties sous les 17 mètres d'eau d'un lac artificiel.

Malgré la mobilisation d'associations écologistes, rien ne semble pouvoir arrêter le projet de barrage qui menace Allianoi. « C'est devenu un enjeu politique et le gouvernement essaye d'en finir avec le site d'Allianoi. Nous voulons éviter un massacre », proteste Güven Eken, président de l'association de défense de la nature (Doga Dernegi). Avec une poignée d'autres activistes, M. Eken s'est enchaîné aux grues du chantier, lundi 20 septembre au matin, pour dénoncer « le massacre illégal de la culture à Allianoi ».

Selon les associations, l'ensablement du site, censé protéger les richesses archéologiques avant l'inondation, aurait été mené « de manière impropre ». Du ciment contenant de la poussière de brique serait utilisé. (...)

Le projet de barrage de Yortanlı, lancé il y a quinze ans, violerait également la loi de protection du patrimoine naturel et historique. Une dizaine de décisions de justice se sont déjà opposées aux travaux de construction. Enfin, la rentabilité du projet est incertaine.

Allianoi, detail of the archaeological site



La mise en valeur du site d'Allianoi aurait pu, en revanche, attirer quelques centaines de milliers de touristes par an.

Le ministre de la culture et du tourisme, Ertugrul Günay, a qualifié d'« exagérés » les appels alarmistes de la société civile et d'artistes pour sauver Allianoi, et a assuré que le patrimoine historique ne subirait aucun dommage dans l'opération. Son collègue de l'environnement, Veysel Eroğlu, s'est montré moins diplomate envers le très populaire chanteur Tarkan, qui s'est mobilisé pour la sauvegarde des bains romains. « Il ferait mieux de ne pas mettre son nez dans des affaires qu'il ne comprend pas », a déclaré le ministre.

« Allianoi est sacrifié à la politique du ministre Eroğlu », estime pour sa part M. Eken qui dénonce des conflits d'intérêts. Le ministre, ancien directeur de l'administration des eaux, qui supervise la construction de barrages, a lancé de nombreux projets d'irrigation et d'hydroélectricité ces dernières années. Une autre retenue d'eau, qui doit être édifiée sur le Tigre à Illisu, dans le sud-est, rencontre l'opposition de la société civile et risque de submerger la cité d'Hasankeyf.

Guillaume Perrier

*“En Turquie, les thermes d'Allianoi condamnés par un barrage”, in: Le Monde
25 September 2010*

Hasankeyf, an outstanding medieval site by the Tigris River, with cultural traces dating back thousands of years, cannot be saved, either, although national and international opposition was able to at least postpone the construction of the Ilisu Dam, which according to experts will only have 30–50 years of functional life. ICOMOS Austria, ICOMOS Germany and ICOMOS Switzerland pointed out to the government authorities responsible for the export credit guarantees the devastating consequences the planned project will have for the cultural heritage. Initially, the project was planned together with a consortium of German, Austrian and Swiss companies. For a while, there was hope that the dam project would not go ahead, when the three countries cancelled their credit guarantees in 2009 and backed out of the project altogether, because of the ecological, social and cultural-historical consequential damage. However, the project will now be realised with the help of Turkish companies. To commemorate the history of Hasankeyf a “historic theme park” is planned with transferred remains of the monuments, e.g. the 900 year-old bridge across the Tigris.

M. Pz.

View of Hasankeyf (photo: Gökalp İşcan)



UGANDA

Tombs of the Buganda Kings at Kasubi

During the night of 16 to 17 March 2010 a devastating fire destroyed one of the most important monuments of East African history, the “world’s largest hut” containing the Kings’ Tombs of Kasubi. The Muzibu Azaala Mpanga building on a hill above the Ugandan capital of Kampala was erected by King Mutesa I, who was buried there together with three other kings of Buganda. In 2001, the Tombs of Buganda Kings at Kasubi were inscribed on the World Heritage List as an outstanding example of the architecture of the Buganda Kingdom. Under the huge conical dome of the thatched roof column-like posts carry the ring-shaped roof construction. While the kings’ tombs in the ground have been preserved under stone slabs, of the building itself only charred remains, parts of the wooden construction and remains of a low wattle and daub wall have survived. Sadly, drums, hides, spears, the insignia of the four kings buried at Kasubi, and a padded leopard were also destroyed by the fire.

Before the disaster, the sanctuary of the Baganda was in daily use as a ceremonial centre. In accordance with the decisions of the 34th Session of the World Heritage Committee the sanctuary will be reconstructed by using a detailed documentation of the former state of this building, which in past decades was renovated and repaired several times. The reconstruction is to be “based on authenticity in design, materials and techniques as well as continuing use”.

M. Pz.



UKRAINE

Wooden Churches in Danger

In the Ukrainian Carpathians more than 1000 wooden churches have been preserved, the oldest dating back to the late Middle Ages. Most parts are log constructions, except the ridge turrets and the often free-standing church towers which are post-and-beam constructions. Before the Soviet era most of these churches belonged to the Greek-Catholic Church later forbidden by the Soviets. Nowadays, about 17% of these wooden churches are listed monuments, some of which were used as museums during the Soviet era (e.g. the Church of St. Parasakewa in Oleksandrivka), others as storages. In the early 1990s these churches were given to the Russian-Orthodox and the Ukrainian-Orthodox Churches, because the Greek-Catholic confession was only re-acknowledged much later. Afterwards, fierce disputes about the ownership followed that culminated quite often in church fires and wilful destructions: Since the 1990s between four and six wooden churches have been destroyed by fire every year!

The acknowledgement of many confessions has led to an enormous growth of the parishes. On the whole these parishes prefer

Church in Oleksandrivka, wall painting with partly detached strips of cloth on the east wall of the sanctuary (photo: A. Kutnyi)



newly built churches, because the old wooden churches are considered to be too small and unpractical. In Oleksandrivka, too, a new stone church was erected only a few hundred metres from the wooden church. The negative impact on the abandoned old church is already obvious, as the first damages to the roof cladding and the roof itself have occurred. Penetrating humidity can cause structural damage to the log construction, which may lead to a complete decay of the church. Damages caused by humidity are also recognisable on the paintings inside, as the cloth strips used for sealing the joints are beginning to lose their connection to the walls, while the paint layers increasingly show phenomena such as brittleness, detachment from the painting ground and scaling. Furthermore, the churches built of fir wood are often infested by a fungus (*fomitopsis rosea*) that can lead to the destruction of the wood. In such cases the affected wooden parts have to be completely replaced.

Serious threats also exist if the parishes decide to “restore” their churches at their own expense. Since they want their churches to look “like new” and often choose the most cost-saving method, the wall paintings are treated by ordinary painters rather than by professional restorers. One example is the church in Isayi, erected in 1663 and painted inside around 1800. Here, the saints were repainted with oil paints. Only gradually, people are beginning to recognise that such a method destroys the original paintings. In some cases, the new medallions are now painted on cloth which is then placed above the original surfaces.

Similar problems exist regarding the renovation of the roof covering. Frequently, the time-consuming and costly covering by hand with wooden shingles is given up and the shingles are replaced by a cheaper tin covering, as the church in Busovysko shows.

In summary, the preservation of wooden churches in the Ukraine is problematic, partly for economic reasons and partly due to an insufficient training of conservationists, to the loss of independent craftsmen in Soviet times, to a lack of publicity and the weak status of legal regulations. In 2002, ICOMOS Ukraine had proposed ten wooden churches to be inscribed on the World Heritage List, but nothing has happened since. However, at the moment a joint nomination of wooden churches belonging to the Greek-Catholic Church in Poland and the Ukraine is being prepared.

(For more detailed information see also A. Kutnyi, “Zur Erhaltungsproblematik ukrainischer Holzkirchen”, in: E. Emmerling (ed.), *Toccare – Non Toccare*, ICOMOS Journals of the German National Committee XLVII, Munich 2009, pp. 154–164.)



Wooden church in Stebkivka, destroyed by fire in 1994 (photo: A. Kutnyi)



Roof damage on the south side of the church in Kolodne (photo: A. Kutnyi)

UNITED STATES OF AMERICA

Endangered Historic Places (2008–2010)

The “11 Most Endangered Historic Places” are compiled annually by the National Trust for Historic Preservation and are meant to illustrate the plight of many other sites throughout the United States. The National Trust is a major partner organization of US/ICOMOS. Here is a selection of sites from the years 2008–2010.

2008

Hangar One, Moffett Field

Hangar One, with its exceptional character, innovative design and technical virtuosity, has long been one of the most recognizable landmarks of California’s Silicon Valley. This cavernous, dome-shaped structure, built in 1932 to house U. S. Navy dirigibles, measures 200 feet tall and covers more than 8 acres of land. During World War II, it served as a docking station for the USS Macon, the largest aircraft in the world at the time. The hangar dominates the landscape at Moffett Field, towering over an impressive array of 1930s-era Spanish Colonial Revival military buildings, which are now part of NASA’s Ames Research Center. Hangar One is no-

Hangar One, Moffett Field



table for its colossal Streamline Modern form, and is regarded as emblematic of Silicon Valley’s contributions to aviation and space advancement as well as technology research and development.

In 2005 a group of local citizens formed the grassroots Save Hangar One Committee to advocate for preservation and adaptive reuse of the hangar. They continue to wage an effective campaign, coordinating information for the community and others on the status of the Navy’s remediation plan. The group is also mobilizing efforts to have NASA consider rehabilitating Hangar One for adaptive reuse or educational purposes. In early 2009, after a long and contentious public review process, the Navy formally decided to remediate the environmental hazard at Hangar One by stripping the hangar of its exterior siding, doors and windows, and interior elements, leaving only the structure’s large steel frame. NASA has backed away from its earlier pledge to restore Hangar One after the Navy strips the structure of its toxic siding. Should the Navy proceed with its plan without a commitment for rehabilitation, Hangar One’s exposed frame will be vulnerable to the elements.

Michigan Avenue Streetwall, Chicago

An enduring image of the Chicago skyline, Michigan Avenue stands as one of the world’s most-recognized streets. Its 12-block stretch of historic buildings – dating back to the 1880s – is a virtual encyclopedia of the work of the city’s best architects including Daniel Burnham and Louis Sullivan. Although this “streetwall” was designated a Chicago Landmark in 2002, its historic character is now being threatened by the inappropriate addition of large-scale towers that retain only small portions of the original buildings or their facades. Should these development projects gain approval, they will render the local landmark ordinance ineffective as a tool for preservation of the district.

At present, the 1893 Chicago Athletic Association, designed by Henry Ives Cobb is slated for a rooftop addition. These plans propose to demolish a significant portion of the vacant building’s structure and several elaborate interior spaces to accommodate a multi-story, stepped, glass hotel tower. While the building is protected by landmark designation and a preservation ordinance, the project has been justified on the basis that the new construction will not be visible from across the street. However, because of the one-sided nature of the street, the mass of the tower would greatly disrupt the historic skyline as viewed from Grant Park, Millennium Park, and the lakefront.

If approved, preservation advocates fear that this project will set a precedent for similar proposals within the historic district, creating a domino effect of high-rise development on a street where landmark designation was established to prevent such a situation. Chicago’s preservation ordinance currently allows construction proposals to be reviewed on a case-by-case basis, which has prevented a clear set of standards from being established. Consequently, an increasing number of projects in which only the façade of an historic building is preserved have been permitted.

The recent economic downturn and the slump in real estate prices has helped to cool the rampant pace of downtown development in Chicago, and the Michigan Avenue Streetwall is no exception. The proposed rooftop additions for two prominent buildings – the YWCA and the Chicago Athletic Club – would have been highly visible from one of the most public spaces in the City. Chicago’s Millennium Park sits directly across Michigan Avenue and defines the edge of the Streetwall, drawing millions of visitors and residents every year. But lack of financing has put one of these projects on



The Boyd Theatre, Philadelphia

Downtown (“Center City”) Philadelphia’s last surviving major motion picture palace opened Christmas Day in 1928 and operated until 2002. This masterpiece of Art Deco design now sits vacant, has no preservation easement in place, lacks designation as an historic landmark and is threatened with demolition.

The Boyd Theatre was considered the most elegant theater in Philadelphia’s premier shopping area, Chestnut Street. Designed by the architectural firm Hoffman-Henon, the Boyd was the only first-run Art Deco movie theatre ever erected in Philadelphia. The rich beauty of its interior was characterized by luxurious ornamentation such as an exquisite, etched glass-mirrored lobby, an enormous auditorium with a seating capacity eclipsing 2,500 and stunning chandeliers. The Art Deco decorative motif was carried out in full force with stained glass insets, a huge mural by acclaimed artist Alfred Tulk and gold and black metal silhouettes celebrating the progress of women throughout the history of the world. The decoration inside the Boyd Theatre has survived and should be preserved.

Following the theatre’s closing in 2002, a local group, Friends of the Boyd, Inc., a nonprofit organization of community volunteers, was formed. Since then, it has waged a highly visible citywide advocacy campaign to prevent the demolition of the theatre, including letters to city government, public testimony, rallies, editorials



Michigan Avenue Streetwall, Chicago

hold indefinitely, and the publicity and public outcry generated from the listing of the Streetwall as an Endangered Historic Place by both the National Trust for Historic Preservation and Landmarks Illinois has caused a rethinking of the addition proposed for the Chicago Athletic Club. The developer is considering a revision of its original design, which would move the stepped glass addition away from the Michigan Avenue façade and relocate it to the rear of lot, where it will be an extension of the adjacent building on Monroe Street. This change to the design would make the addition more appropriate and much less visible to the public from Millennium Park.

The proposed addition for the Henry Ives Cobb-designed Chicago Athletic Club is being revised in response to requests from City officials. The new design has not yet been released, but is expected to be more sensitive to the historic character of the Athletic Club and the Streetwall as a direct result of publicity generated from 2008 “Endangered Places” listings. While the immediate future of the Athletic Club seems brighter, there is still a fear that inappropriate additions will reappear as a threat to the Streetwall when the economy and real estate prices begin to recover. The City has yet to address the issue of formal design guidelines for the Streetwall district, and there is a distinct possibility that future projects will continue to be handled on a “case-by-case” basis. Landmarks Illinois, the statewide preservation non-profit, plans to have its East Loop Task Force press the issue with City staff, requesting that the Commission on Chicago Landmarks adopt design guidelines that will apply to all proposed projects in the Streetwall and protect one of Chicago’s most prominent historic districts.



The Boyd Theatre, Philadelphia

The Boyd Theatre, the auditorium



to key media outlets, and petition drives. Friends of the Boyd, Inc. has a website, and uses other tools in collaboration with local advocates, including the Preservation Alliance for Greater Philadelphia, which this year included the Boyd on its most endangered places list. The National Trust for Historic Preservation has had a longstanding interest in preserving the Boyd; in 1993, the National Trust was involved in litigation to grant landmark status to the Boyd, and Adrian Fine, the Director of the National Trust's Northeast Field Office, serves on the board of Friends of the Boyd, Inc.

In 2005, Clear Channel, Inc. purchased the Boyd and planned to embark on a \$31 million restoration of the theatre as a live performance art venue. After Clear Channel underwent a re-organization, however, the Boyd was transferred to Live Nation. Restoration plans were halted in early 2006 when Live Nation decided to re-focus itself as a concert presentation company. Subsequently, the Boyd was placed on the market.

Currently, there is no sales agreement in place for the Boyd Theatre. The National Trust for Historic Preservation is working with Live Nation and the Preservation Alliance for Greater Philadelphia to attract purchasers who will restore and use the historic theater. The Boyd is eligible for use of Federal Rehabilitation Tax Credits by developers.

The Lower East Side, New York City

Few places in America can boast such a rich tapestry of history, culture and architecture as New York's Lower East Side. However, this legendary neighborhood—the first home for waves of immigrants since the 18th century—is now undergoing rapid development. New hotels and condominium towers are being erected across the area, looming large over the original tenement streetscape. As this building trend shows no sign of abating, it threatens to erode the fabric of the community and wipe away the collective memory of generations of immigrant families.

Although the Lower East Side was placed on the National and State Registers of Historic Places in 2000, such a designation functions primarily as an “honor roll” and does not preserve a neighborhood's appearance or regulate real estate speculation. The community, with little recourse for protection, is reeling from the recent destruction of its cultural heritage, including the defacing of several historic structures and the loss of First Roumanian Synagogue. Slapdash and haphazard renovations have led to the destruction of architectural detail, while modern additions to historic buildings sharply contrast with the neighborhood's scale and character. In 2007, permits were approved for the full demolition of 11 buildings on the Lower East Side, compared with just one in 2006. These developments, among others, signify the quickening erasure of the neighborhood's architectural and socio-cultural fabric.

The Lower East Side Preservation Coalition, comprised of nine community organizations, formed in 2006 to create a landmark district that would protect the physical character of the neighborhood and its history of the immigrant experience. The proposed District encompasses an area bounded on the west by Allen Street, with an extension that includes Broome Street west to Eldridge Street, on the north by Delancey Street, on the East by Essex Street, and on the South by Division Street, with an extension that includes Eldridge below Canal Street. The Coalition has garnered significant



The Lower East Side, New York City, typical façade

support from politicians, members of the Lower East Side community and diverse ethnic groups throughout New York.

A melting pot of cultures and nationalities, the Lower East Side remains central to the social history of the United States. Its preservation of 19th and early 20th century properties convey the story of immigrant home, health, entrepreneurship, labor, education and recreational life in New York City.

At the end of 2008, New York City's rezoning of parts of the Lower East Side lowered height limits in ways that will help preserve the character and scale of its historic streetscapes. The Landmarks Preservation Commission continues its survey of the Lower East Side's resources in 2009, the first step toward creating a landmark district.

New construction immediately slowed with the start of the economic downturn, but advocates know from experience that the need to protect the rare resources of the Lower East Side has not disappeared. In the current climate, it is worth noting that landmark districts have generally been found to stabilize property values in New York City. Creating a landmark district now is the only way to manage change in the most historically significant and intact part of the neighborhood, in anticipation of future cycles of development pressure.

2009

Cast-Iron Architecture in Galveston, Texas

The late 19th century Greek Revival and Italianate buildings with elaborate cast-iron storefronts in Galveston's 12-block Strand/Mechanic National Historic Landmark District constitute one of the largest collections of cast-iron historic commercial buildings in the country. They are reminders of a time when this small island was a center of finance and commerce, with a bustling commercial district nicknamed "The Wall Street of the Southwest". Although the buildings have weathered storms and economic downturns, the blow delivered by Hurricane Ike in September of 2008 has left the Galveston historic commercial district fighting to survive.

On September 13, 2008, Galveston Island took a direct hit from Hurricane Ike, and the downtown commercial district was flooded with 10–13 feet of a noxious mix of salt water, oil and debris. When the water receded after two days, the full impact could be seen: destroyed interiors, ruined mechanical systems and the devastation of Galveston's trademark decorative cast-iron embellishments. In addition, Hurricane Ike's wrath has created structural deficiencies, posing a threat to the integrity of many of the district's buildings.

When it was founded in the 1830s, Galveston was little more than a barrier island with a natural harbor and a barren landscape. Within decades, the city's founders had created a major port, employing architectural cast-iron – both structural and ornamental – as the preferred building material. More than 44 percent of the buildings in the Strand/Mechanic district have cast-iron storefronts, along with buildings along Market and Post Office streets, and many more have brick fronts with cast-iron details. The cast-iron storefronts took the full force of Hurricane Ike's assault and today, the 1859 Hendley Buildings – once used as a Civil War lookout and also reportedly where the first shot of the Battle of Galveston was fired – are suffering from severe structural problems and demolition by neglect.

For more than three decades, the Galveston Historical Foundation has championed economic revitalization in the historic district, and each year it holds a well-attended holiday festival. Even before Hurricane Ike, however, downtown Galveston was experiencing an economic downturn that saw businesses leaving and buildings deteriorating due to neglect. In addition, many business owners had no flood insurance and have not reopened in the wake of the storm. Compounding the already dire situation, the City of Galveston is facing a severe economic decline and has been unable to offer assistance with the revitalization of the historic commercial district.

Frank Lloyd Wright's Unity Temple in Oak Park, Illinois

Frank Lloyd Wright's Unity Temple, designed for a Unitarian congregation in Oak Park, Illinois, is widely acknowledged as an icon of 20th-century architecture. Dedicated in September 1909, the cubic, flat-roofed structure is also one of the earliest public buildings to feature exposed concrete, one of Wright's signature design elements. Reflecting on his career shortly before his death in 1959, Wright described the building, now a National Historic Landmark, as one of his greatest achievements, calling it "my contribution to modern architecture." While Unity Temple has been well maintained, water infiltration has caused extensive damage to the concrete structure and interior finishes over the years. Now structurally



Galveston, Texas, typical late 19th century building



Galveston, immediately after Hurricane Ike, September 2008

Galveston, cast iron damage



compromised, the building urgently requires a multi-million-dollar rescue effort, a capital investment that Unity Temple's community of dedicated supporters cannot afford.

The commission for Unity Temple came from Wright's own Unitarian congregation, and the architect responded with



Oak Park, Unity Temple



Oak Park, Unity Temple, interior

an experimental design that broke the rules for Western religious architecture with its deliberate omission of a central nave and iconic steeple, and use of innovative materials. The building's cubic four-level sanctuary and adjoining social hall feature monumental art glass skylights. When it was completed a century ago, architecture critics praised the design for its strong geometric massing, use of modern materials and intricate manipulation of space.

Unity Temple is the only surviving public structure from Wright's prolific Prairie period. Widely recognized as one of the world's most inspiring sacred spaces, it is also a popular tourism destination and serves as a space for performances, lectures, conferences, and community events.

Despite many repair attempts, the temple's concrete structure and interior finishes suffer from widespread damage. Since Wright's experimental concrete design did not call for expansion joints, there is extensive cracking. A coating of concrete applied in the early 1970s is no longer performing its vital, protective function and must be restored.

With its innovative and geometric design, the building has 16 separate flat roofs. Instead of using gutters, Wright designed an internal drainage system with downspouts hidden inside the four main interior columns of the temple. The system was undersized and essentially inaccessible, and to this day water continually overflows the drains and permeates the concrete roof slabs. Heavy rains in

September 2008 caused a large chunk of plaster and concrete to fall from the sanctuary ceiling.

By end of 2009 the Unity Temple Restoration Foundation had raised nearly half a million dollars to stabilize the roof. Stabilization work began in the fall.

Memorial Bridge in Kittery, Maine & Portsmouth, New Hampshire

For more than 85 years, Memorial Bridge, the first major "vertical lift" bridge in the eastern US, has been a sturdy and dramatic landmark, spanning the Piscataqua River and connecting the historic coastal towns of Portsmouth, New Hampshire, and Kittery, Maine.



Memorial Bridge

At its 1923 dedication as the official state memorial to World War I servicemen, the bridge had the longest lift span in the country (297 feet), making it the prototype for later metal truss bridges. Unlike a drawbridge, which swings open and upward like a gate, a vertical-lift bridge hoists a single section straight up, allowing boats to pass underneath. For generations, the bridge has carried automobiles along coastal Route 1, and its wood-floored walkways still provide the only pedestrian and cycling link between two communities steeped in history.

With its dramatic 200-foot twin towers, Memorial Bridge is one of three highway bridges spanning the Piscataqua River between New Hampshire and Maine. The bridge plays a critical role in the local economy linking historic downtown Portsmouth and the recently revitalized Kittery Foreside neighborhood.

Our nation's historic bridges are being destroyed at the alarming rate of one every two or three days. Lack of maintenance and a knee-jerk preference for replacement often counters the directive of Congress that historic bridges be preserved whenever possible. Bridges that cross state lines are especially vulnerable.

In 2007, the states of Maine and New Hampshire agreed that Memorial Bridge should be fully rehabilitated. When estimates came back \$15 million over budget, the two states disagreed on how to pay for proposed repairs and are now studying their options, including destruction and replacement of Memorial Bridge, a solution that could be far more costly.

Mount Taylor/Grants, New Mexico

Located in the southwestern corner of New Mexico's San Mateo Mountains, midway between Albuquerque and Gallup, Mount Taylor, with an elevation of nearly 12,000 feet, is a startlingly beautiful, sacred place. Visible from up to 100 miles away, the mountain has been a pilgrimage site for as many as 30 Native American tribes, with special significance for the Acoma people. Centuries before the mountain was named for President Zachary Taylor, it was known to the Acoma as Kaweshtima, or "place of snow." Mount Taylor is rooted in Acoma's history and traditions and is closely aligned with the tribe's cultural identity.

Mount Taylor is approximately 50 miles from Acoma Sky City, a 367-foot tall mesa that has been the home of the Acoma people for nearly 1,000 years, and is today a National Trust Historic Site. The



Mount Taylor, New Mexico

mountain sits atop one of the richest known reserves of uranium ore in the country: the Grants Uranium Belt. This reserve has already spawned two uranium-mining booms in the area, one in the 1950s and another in the 1970s. Current high demand for the ore has resulted in a renewed interest in mining the uranium deposits beneath Mount Taylor on federal, state and private lands, as well as on other public and private lands in the area. The New Mexico Mining and Minerals Division continues to receive proposals for exploration, mining and milling operations for Mount Taylor.

Much of the area is governed by the 1872 Mining Law, which permits mining regardless of its impact on cultural or natural resources, meaning that the U.S. Forest Service and other federal land management agencies lack the authority to deny mining applications, even if the application would adversely affect those resources. In addition to threats posed to the mountain itself, uranium mining may contaminate or impair Acoma's primary water source, the Rio San Jose. The Acoma people view the Rio San Jose as both the key to their physical survival and the cultural lifeblood of their community.

In October 2009 a coalition of mining companies, landowners, the Cebolleta Land Grant and the New Mexico State Land Office filed lawsuits in New Mexico state court challenging the decision to list the Mount Taylor Traditional Cultural Property (TCP) in the State Register of Cultural Properties. The National Trust and Pueblo of Acoma filed a motion to intervene in this lawsuit in support of the

TCP designation, and are currently waiting for the court to schedule a hearing on their motion.

2010

America's State Parks and State-Owned Historic Sites

America's state parks and state-owned historic sites are threatened – perhaps more than at any other time in recent history – with deep funding cuts and uncertain futures.

In response to record-breaking deficits, state governments are cutting funding for state-owned and – managed parks and historic sites from coast to coast. State park systems welcome an estimated 725 million visits every year and include places of national signifi-



Montana de Oro State Park, California

cance – from Native American historic sites to Revolutionary War forts to Civil War battlefields to country estates. This year nearly 30 states have experienced cuts to parks' and sites' budgets, and a recent survey estimates as many as 400 state parks could close. While providing some short-term budget relief, this approach will actually cost states far more in the long term. Before they can re-open, state-owned and – managed resources will require massive investments to undo the damage suffered from abandonment, neglect, and deferred maintenance.

John Boyd Thacher State Park, New York



While all 50 states are at risk, at least 26 states across the country are facing major budget cuts for state-owned and – managed parks and historic sites.

Prime Examples

Arizona: \$19 million in revenue from the operation of state parks and lottery proceeds was cut in half, and thirteen of the state's 31 parks were forced to close. Ironically, a recent study shows how Arizona state parks – when open – attract 2.3 million visitors annually, generating \$266 million of direct and indirect economic impact.

California: Twice in the last two years, budget challenges have put the state's 278 parks at risk, prompting their placement on the 2008 list of America's 11 Most Endangered Historic Places. Chronic underfunding has already impacted 150 parks with reduced services and part-time closures. In a politically-charged climate, a ballot measure slated for November will determine if voters approve a long-term, stable funding solution.

Missouri: Over 120 state park jobs were eliminated due to the downturn in the economy, making a bad situation even worse. With an existing backlog of deferred maintenance totalling more than \$200 million, the state park system's 1,845 structures – 700 of which are historic – are put at even greater risk.

New Jersey: State parks and state-owned historic sites have been on life support for years. Now Governor Christie is slashing the budget of the state agency responsible for parks and historic sites, reducing its funding from \$11.6 million to \$3.4 million. Christie's stark budget also eliminates all funding for the Battleship New Jersey, the Old Barracks Museum in Trenton, Morven Museum in Princeton, and the Save Ellis Island organization.

New York: Governor Paterson announced the closure of 41 state parks and 14 historic sites, including landmarks like the farm and gravesite of abolitionist John Brown in North Elba and the beautiful Georgian-era Philipse Manor Hall in Yonkers – a vibrant center of local community gatherings and activities.

Pennsylvania: A drastic 37% budget cut forced the closure of Old Economy Village – an exceptionally well-preserved religious colony constructed between 1824 and 1830 and the Commonwealth's first historic site – along with 11 other sites that will close to the public. With Pennsylvania's next budget projected to be even more severe, the future of Pennsylvania's historic resources is in jeopardy.

Hinchliffe Stadium in Paterson, New Jersey

On a bluff above the Great Falls National Historical Park in Paterson, N.J., Hinchliffe Stadium, one of only three remaining Negro League stadiums in the country, stands vacant and dilapidated. Designed by the architectural firm Fanning & Shaw and built with public funds at the start of the Great Depression, the 10,000-seat,



Hinchliffe Stadium

poured-concrete Art Deco stadium was once the pride of Paterson. Starting in 1933, the New York Black Yankees played home games here for more than a decade, losing the Colored Championship of the Nation to the Philadelphia Stars that same year. Some of the Negro League's brightest stars, including the legendary Hall of Famer Larry Doby, who tried out for the Newark Eagles at Hinchliffe and became the first African American to sign with the American League, played on Hinchliffe's hallowed field.

A beloved community landmark, Hinchliffe also played host to automobile and motorcycle racing, pro football games, and high caliber amateur boxing attended by celebrities from Babe Ruth to Joe Louis and Lou Costello. Currently owned by the Paterson Public Schools, Hinchliffe has been closed since 1997 and is dangerously deteriorated.

For the last 17 years, the stadium has been assaulted by the elements. Trees and weeds are destroying its seating, and because the structure is not adequately secured, there are many points of illegal entry. The stadium is gradually deteriorating into a haven for gang members and drug users. In the past four years, arsonists have attacked Hinchliffe and surrounding areas more than 30 times.

Pågat / Yigo, Guam

The island of Guam, the westernmost United States territory in the Pacific, is home to the Chamorro people who maintain a thriving

Pågat, Guam



culture dating back thousands of years. A Spanish colony from 1668 until its surrender to the U.S. in 1898, Guam and the neighboring Northern Mariana Islands retain a unique concentration of resources that are central to the cultural identity of the Chamorro.

Dating to 700 A. D., Pāgat, one of Guam's most treasured cultural sites, contains remains of prehistoric structural stone foundations, known as lattes, freshwater caves, medicinal plants, as well as stone mortars, pottery and tools of the Chamorro people. One of the island's last remaining and best preserved Chamorro settlements, Pāgat is revered by native people who continue to perform thousand year-old traditional cultural practices at the site, and serves as a popular destination for hikers, tourists, and students who are drawn to the area's serpentine beachfront forest and sparkling underwater caves.

The United States military plans to undertake a massive buildup on Guam that is estimated to cause a 45% population increase on the island over the next five years. In addition to concerns about Guam's already overtaxed infrastructure and fragile natural environment, many islanders are worried about the potentially devastating impact on the island's cultural resources. Current plans call for the construction of five Marine Corps firing ranges within several hundred feet of Pāgat.

Department of Defense plans for a firing range on a bluff directly above the site would bring military exercises, live ammunition and security fencing to Pāgat. As a result, access to this cherished place will be significantly curtailed, treasured artifacts will be threatened and thousands of years of Chamorro history will be placed at risk. The U.S. military already occupies and restricts access to numerous places of cultural importance to the Chamorro people on Guam.

In addition to the firing ranges, the proposed military buildup includes construction of new infrastructure for nearly 9,000 marines and their dependants as well as a deep-draft wharf that would destroy a 71-acre coral reef. The Department of the Navy has prepared a draft Environmental Impact Statement (EIS) that assesses the impacts to the island, but does not analyze a single realistic alternative to the range location that threatens Pāgat.

In November 2010 the National Trust, joined by the Guam Preservation Trust and We Are Guåhan, filed a legal action against the U.S. Department of Defense challenging its plans to construct a complex of five firing ranges in Guam that are immediately adjacent to and directed toward an ancient settlement, Pāgat Village.

Threefoot Building in Meridian, Mississippi

In 1930, the citizens of Meridian, Mississippi, had never seen anything like the newly dedicated Threefoot Building, a shiny, 16-story Art Deco skyscraper that was the tallest building in the state. Named for its owners, a successful German-American family in Meridian, the building was admired for its decorative polychrome terra cotta and granite exterior and lavish interior details, including marble flooring and wainscoting, cast-plaster walls and ceilings, and etched bronze elevator doors. Although the Threefoot family lost their prized property in the Depression, the building was a mainstay of downtown Meridian for decades until it closed in 2000 because of deterioration and extensive upper-floor vacancies. Hopes were buoyed when the building's owner, the City of Meridian, began negotiations with a developer who planned to renovate the building and turn it into a hotel, but the City later abandoned that plan.



Threefoot Building in Meridian, Mississippi (old postcard)

Threefoot Building, detail of the façade



In the last several years, the building has experienced significant deterioration. Terra-cotta tiles are falling off the facade, water is infiltrating in several locations and windows are in poor shape. Without immediate action, portions of the masonry are at risk of falling into pedestrian and vehicular traffic. Even though a developer expressed interest in the building, the City of Meridian was unable to provide funds for gap financing or other incentives – and

now locals fear that the City Council will attempt to remove the building from the Mississippi Landmark List in order to pave the way for its demolition.

Reports and photos provided by the National Trust
for Historic Preservation

The Global Economic Crisis – a Multiple Risk Factor for the Archaeological Heritage?

Risks to the archaeological heritage are not only due to more or less localised natural disasters, nor are they limited to particular sites, regions or materials. They can also be wider-ranging in nature and more insidious, and have to do with the structural and operational capacities of the archaeological discipline as a whole to accomplish its objectives, namely to protect and enhance the archaeological heritage while generating and disseminating scientific knowledge about the past. The human-induced risks to be addressed here derive from what has been called since the fall of 2008 "the global economic crisis": the sharp downturn following the subprime financial fiasco in the USA, which has been spreading severe and still ongoing shockwaves of recession throughout the economic system of the western and developing worlds. This crisis touches of course each and everyone of us, as working, voting and taxpaying citizens, but it also affects in specific ways archaeological practice and heritage management. While the multiple impacts of the economic crisis on archaeology may seem at times indirect, or intermeshed with other ongoing patterns and factors, they will probably be felt worldwide for some years to come. This assessment results from a study launched in the framework of a European Commission-funded project "Archaeology in Contemporary Europe. Professional Practices and Public Outreach" (ACE) whose areas of concern include the contemporary contexts and prospects of the discipline. An international session organised on this topic at the annual conference of the European Association of Archaeologists (EAA) in Riva del Garda in September 2009 resulted a year later in a freely downloadable publication entitled *Archaeology and the Global Economic Crisis. Multiple Impacts, Possible Solutions*.¹ This volume includes a dozen of well informed (but not necessarily official) reports and analyses from various sectors and countries affected by the crisis, including Ireland, the United Kingdom, Spain, the Netherlands, France, Hungary, Poland, Russia and the United States.

To understand the effects of the crisis on archaeology – and thus to identify and eventually counter or contain the risks to the archaeological heritage that it might pose or exacerbate – some preliminary considerations are in order. First, to avoid misinterpretations, it is important to recall and reiterate that quite a range of processes and patterns related to archaeology and heritage have been at work prior to and independently of the crisis in the various countries and sectors concerned. Likewise, not only do each of the countries in question have their own administrative and financial systems of archaeological research and management; it is also likely that these initial conditions will crucially influence their degree of vulnerability or resistance to the impacts of the crisis. Finally, it is noteworthy that the notion of "crisis", much as it conveys a quantifiable economic reality, has also become from the very onset something of a collective representation, a shared mantra and slogan, strategically invoked to legitimate decisions or delay actions, indeed to posit that various political and economic objectives – including policies concerning heritage management and protection – are rendered unavoidable or on the contrary unattainable because of the "crisis". Taking all these caveats into account, several major themes or impact-areas have been identified where the global economic crisis is leaving its mark on archaeology, either directly (through the recession itself) or indirectly (through various countermeasures, stimu-

lus packages and relaunch plans). These impact-areas – research funding and priorities, professional employment, conservation and public outreach, heritage management, policies and legislation – are briefly discussed and illustrated here with reference to the case studies and analyses presented in our publication.

The pattern is probably most striking and contrasted so far as *employment* is concerned, especially in the archaeological heritage management sector. Given their economic structures, the Atlantic fringes have been the hardest hit. In the United Kingdom, the reduction of developers' demand for archaeological work has led several commercial units to the brink of bankruptcy (to the extent that special advice was issued for liquidators and administrators of archaeological companies) and left several hundred archaeologists out of job. This 15% decline in employment in commercial archaeology since 2007, severe as it is, pales in comparison with the astounding 80% recorded in Ireland – a downfall that must however be related to the pre-crisis "overheating" of the Celtic Tiger economy. So far, the trend perceptible in the United States appears a little more moderate: by 2009, job positions deemed non-essential have been largely eliminated from cultural resource management consultancies, and also from state agencies, including universities, museums and parks. In other countries surveyed, including the Netherlands, France, Poland or Russia, employment in heritage management and preventive archaeology appears to have been relatively unaffected so far by the crisis. This is either because archaeologists are better protected from the vagaries of the market as state or public employees, or because work expectancies are bolstered by long term infrastructure developments and the archaeological protection measures they require – be they instigated as a reaction to the crisis (i. e. TGV lines in France) or independent of it (i. e. the Poland-Ukraine 2012 European Football championship).

These crisis-induced job losses have clearly negative repercussions on the profession as a whole, including the *skills*, standards and aims of archaeological practice and heritage management. Among those made redundant are a number of fairly specialised archaeologists whose full employment depends on a certain scale and turnover of data-generating archaeological activities. If dispensed with, their hard-earned expertise will prove difficult if not impossible to replace, let alone to recover. The same applies for the cohorts of field-workers and technicians shed by archaeological operators. There is a risk that with them will also go a range of practical know-how and tacit knowledge, in terms of operational on-site interventions, desk-based and post-excavation skills which are essential to maintain an adequate grasp on the entire archaeological process, from initial evaluation and research design, through data-recovery, analysis and interpretation, to publication, conservation and public outreach.

These risks are compounded by the crisis-magnified stress currently prevailing across the *academic sectors* of higher education and research. For some time already, academic archaeology and heritage management have been drifting apart in many countries, with masses of fieldwork data becoming worthless for lack of proper analysis and publications. With the recession, cash-strapped operators are increasingly tempted to skip costly analysis and publications. Academics for their part feel the burden of the so-called "knowledge economy" with its emphasis on practical training and marketable outputs. In some countries the university and research sectors seem as yet unaffected and student numbers remain stable, but elsewhere the situation is changing fast. In the United States, alongside an injection in research funding, several anthropology departments and museums have already reduced staff, mirroring the worrying decline in public education generally. In France, structural

reforms including the granting of "autonomy" to universities and the quest for better placement in international rankings will soon be leading to a two-tier education system and to the gradual downsizing of public research. In the United Kingdom, the imminent cuts to higher education and research promise to be of unprecedented severity: with whole departments set to close and tuition fees to be multiplied, the social sciences and humanities will be even more at loss to prove their marketable or vocational relevance.

Without a strong research sector to set objectives and *quality standards*, archaeological heritage management will be left to the sole considerations of delays and costs. Without proactive steps, further concessions will probably be made regarding the quality of the research and heritage protection work undertaken, its contribution to knowledge and benefits to society. Such a decline is already perceptible in Poland, for example, with less analyses, lower standards of archaeological documentation, and little investment in post-excavation studies and publications. Similar concerns over quality maintenance are expressed in Russia, with the rise of tax-aided private operators and the reduction in the numbers of reports produced; in France, where the reduction of time for archaeological operations and control (voted into the Heritage code as part of the "relaunch" plan) risks encouraging compromises and "blind eyes"; and in Hungary, where the devolution of preventive excavations from the abruptly dissolved state operator to the regional museums will most probably impact on the quality of the work produced. It may be worth recalling that high quality work, that is work that represents real value for money in the full sense of the term and for all concerned (and not only the contractor and property developers), is not only in the professional interest of all practicing archaeologists, but also part of their deontological commitments, as expressed in various codes of conduct at national or continental levels.

Indeed *heritage management* policies and legislation are also being affected by the crisis, and mainly by various attempts to relaunch and facilitate economic and entrepreneurial activities. Either piecemeal or by design, there appears to be some planned or implemented dilutions in the obligations of the countries concerned to ensure adequate measures for monitoring and protecting the archaeological heritage. In Hungary, to favour developers, a new legal definition of an archaeological site was proposed which would effectively apply to and protect only a fraction of known archaeological occurrences. In Russia, attempts have been made at the parliament to curtail the law on cultural heritage sites, so as to dispense altogether with the obligation to undertake archaeological evaluations on land scheduled for development. These proposals have of course each their specific backgrounds and dynamics. Some are related to straightforward short term financial considerations, and other have to do with ideological repositioning regarding the role and responsibilities of the state in matters of heritage and culture. In the United Kingdom today, the coalition government has already cut funding for English Heritage and reviewed its role and remit, while at local government level reduced resources will directly threaten the provision of proper archaeological protection and management. In France, on the other hand, something like a Faustian bargain is being pressed, whereby more resources and opportunities are made available provided that delays are shortened, operations accelerated, procedures lightened, and compromises accepted – the same goes for the curbing of state architects' responsibilities regarding classified urban zones, and that of environmental protection agencies regarding polluting installations. Whatever the motivations behind these cuts – some, having

to do with prior reforms, clearly use the "crisis" as a smokescreen – the law has been modified without sufficient prior political scrutiny and public debate. After all, to use a clinching argument, heritage, history and culture are surely one of the prime reasons why over 50 million tourists choose to pass by every year, even in times of crisis, to spend money, see the sights, and visit Lascaux II.

The various information and analysis presented here are of course preliminary and partial, and the more pessimistic scenarios may yet (hopefully) be proven wrong. It is in any case intended to produce a follow-up volume with updated information and analyses on the crisis and its effects (those interested are invited to contact the author). Already now, however, some tentative conclusions can be proposed. For one, it is quite clear that the crisis has been having different effects in various countries, such that it functions as a sort of litmus test or philosophical stone with which to reveal the structural properties and resilience of different systems (whatever their other qualities). In systems where archaeological heritage management and protection are provided through free market offer and demand, the crisis seems to have hit particularly hard. In systems where archaeology is considered a public service, or where Keynesian investments in infrastructures and developments have been more forthcoming, the discipline, its practitioners and its goals seem to have fared rather better.

Even when the economy returns to normal, and both funding and employment levels increase, the impact of the crisis may still leave some lasting marks on archaeological research and heritage management, and affect in the long term our ability to identify and to protect our cultural heritage at risk. Besides such causes for concerns as the loss of skills, or the recognition and enhancement of public outreach measures, possibly the most worrying issue surrounds the question of legislation. The general trend of the past decades – with notably the UNESCO World Heritage Convention (1972), the ICOMOS- ICAHM Charter (1990) and the Council of Europe's European Convention for the Protection of Archaeological Heritage (Malta 1992), the European Landscape Convention (Florence 2000), and the Framework Convention on the Value of Cultural Heritage for Society (Faroe 2005) – has been towards the increased capacity of implementation and control of valorisation and protection measures for archaeological, historical and cultural heritage. Either as a genuine need or as a contingent excuse, the "crisis" may well represent something of a watershed point in the roles and responsibilities of the state towards the weakening of protection measures and the lightening of procedures, allowing less time and resources for quality control and assurance, and indeed for public outreach and communication. This is a development we should be aware of, if only to better stand firm to defend our objectives.

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¹ Nathan Schlanger and Kenneth Aitchison (eds.), 2010, *Archaeology and the Global Economic Crisis. Possible Impacts, Multiple Solutions*, ACE project/Culture Lab Editions. Freely available for download at <http://www.ace-archaeology.eu/fichiers/25Archaeology-and-the-crisis.pdf>

Archaeologists demonstrating for higher education, research and employment, Paris, January 2009 (Photo: Nathan Schlanger)



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