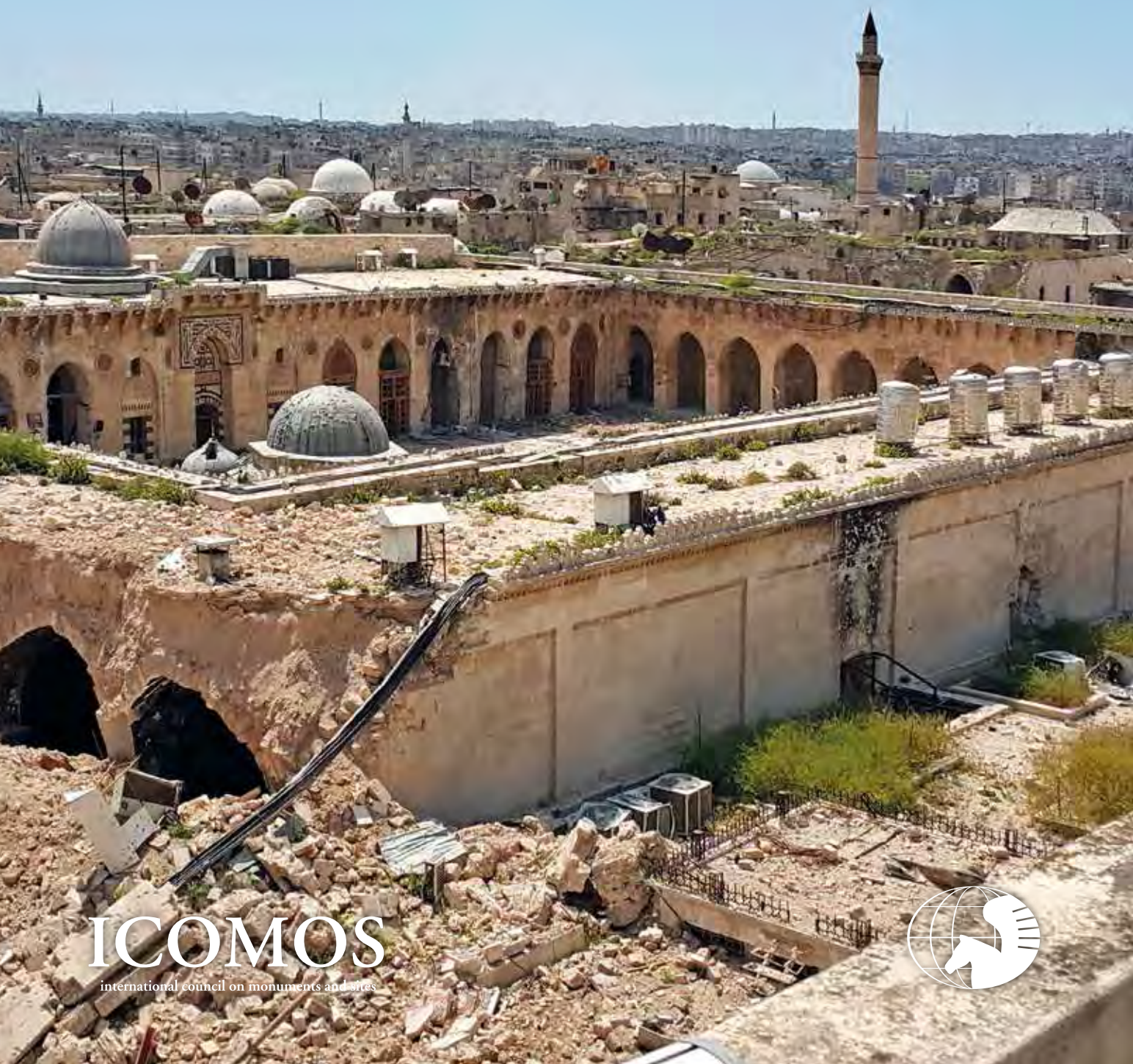

HERITAGE AT RISK

WORLD REPORT 2014-2015 ON MONUMENTS AND SITES IN DANGER



ICOMOS
international council on monuments and sites





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**WORLD REPORT 2014-2015
ON MONUMENTS AND SITES IN DANGER**

**PATRIMOINE EN PÉRIL
PATRIMONIO EN PELIGRO**

EDITED BY CHRISTOPH MACHAT AND JOHN ZIESEMER

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ICOMOS
international council on monuments and sites



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Front Cover: Old Aleppo, the Omayyad Mosque in 2016 (©DGAM)

Inside Front Cover: Protesters smashing the head of the Lenin monument in Kiev, December 2013
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Inside Back Cover: Mali, Mosquée Sankoré, crépissage du minaret, juin 2013 (photo ALDI)

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FOREWORD

This wonderful initiative of our German National Committee for an ICOMOS periodic publication on *Heritage at Risk* (H@R) sprang from an optimistic desire to reduce or even eliminate the threats to heritage places by building public awareness about their fragility and the irreversibility of their loss. Over the life of its existence, *Heritage at Risk* has helped mitigate the threats to hundreds of sites by bringing them to the global attention.

Since its first publication in 2000, natural disasters have continued to occur, perhaps with greater frequency due to climate change. While there is little that humans can do to prevent such natural phenomena, *Heritage at Risk* has fostered the preparation of better disaster preparedness plans in many parts of the world that in turn have increased the resistance of monuments and sites to seismic activity, winds, and floods.

In sad contrast to this, human induced disasters, especially those fueled by international terrorism and armed conflict, remain on the rise, especially in the Middle East where the emblematic attacks on the fabric and the courageous stewards of Aleppo, Pal-

myra, Cairo, and Sana'a challenge the international legal recognition of the neutrality of cultural heritage as initially embodied in the 1954 Hague Convention, and since then re-affirmed through many other declarations.

Under the leadership of ICOMOS, the international heritage community has always maintained that the heritage of one is the heritage of all, and that respect for all cultural heritage is a major instrument for peace-building through mutual inter-cultural understanding. As we slide recklessly towards a new world order that seems intent on feeding a growing crisis that undermines the basic beliefs that have held ICOMOS together and that are at the very foundation of UNESCO, *Heritage at Risk* has acquired a more urgent and essential role in helping the planet return to greater harmony and sanity. For this reason and more ardently than ever before, I once again thank our German colleagues who work ceaselessly to assemble every issue of H@R as well as the enlightened German authorities that continue to provide the generous funding for its publication.

Gustavo Araoz
President

AVANT-PROPOS

La merveilleuse initiative de notre Comité national allemand pour une publication périodique de l'ICOMOS sur le Patrimoine en péril (*Heritage at Risk*; H@R) découle d'un désir optimiste de réduire ou même d'éliminer les menaces qui pèsent sur les lieux patrimoniaux en sensibilisant le public à leur fragilité et à l'irréversibilité de leur perte. Tout au long de son existence, la publication *Heritage at Risk* a contribué à l'atténuation des menaces pesant sur des centaines de sites en les portant à l'attention mondiale.

Depuis sa première parution en 2000, des catastrophes naturelles continuent de se produire, peut-être avec plus de fréquence en raison des changements climatiques. Bien qu'il y ait peu de choses que les humains puissent faire pour prévenir de tels phénomènes naturels, *Heritage at Risk* a encouragé l'élaboration de plans de préparation plus efficaces en vue des catastrophes dans de nombreuses régions du monde. Ces plans de préparation ont ensuite augmenté la résistance des monuments et des sites aux activités sismiques, inondations, etc.

En revanche, malheureusement, les catastrophes provoquées par l'homme, en particulier celles dues au terrorisme international et aux conflits armés, continuent d'augmenter, surtout au Moyen-Orient où les attaques emblématiques sur Alep, Palmyre,

Le Caire et Sana'a, et leurs gardiens courageux, défient la reconnaissance juridique internationale de la neutralité du patrimoine culturel initialement entérinée par la Convention de La Haye de 1954 et réaffirmée depuis lors par de nombreuses autres déclarations.

Sous l'impulsion de l'ICOMOS, la communauté internationale du patrimoine a toujours soutenu que le patrimoine de l'un est le patrimoine de tous et que le respect de toutes les formes du patrimoine culturel est un instrument majeur dans la consolidation de la paix à travers la compréhension interculturelle réciproque. Au fur et à mesure que nous dirigeons vers un nouvel ordre mondial qui semble vouloir alimenter une crise croissante qui mine les valeurs fondamentales qui animent l'ICOMOS et qui sont à la base de l'UNESCO, la publication *Heritage at Risk* endosse un rôle devenu plus urgent et essentiel pour aider le monde à retourner vers une plus grande harmonie et équilibre. Pour cette raison, et plus ardemment que jamais, je remercie de nouveau nos collègues allemands qui travaillent inlassablement à compiler chaque numéro dans la série de publications H@R ainsi que les autorités allemandes éclairées qui continuent à fournir le généreux financement qui permet sa publication.

Gustavo Araoz
Président

PREÁMBULO

Esta maravillosa iniciativa de nuestro Comité Nacional Alemán para una publicación periódica del ICOMOS sobre *Heritage at Risk* (H@R, en castellano, Patrimonio en Riesgo) surgió de un deseo optimista de reducir o incluso de eliminar las amenazas a los lugares patrimoniales al crear conciencia pública sobre su fragilidad y la irreversibilidad de su pérdida. Durante lo largo de su existencia, *Heritage at Risk* ha ayudado a mitigar las amenazas a cientos de sitios al elevarlos a la atención global.

Desde su primera publicación en 2000, los desastres naturales han continuado produciéndose, quizás con mayor frecuencia debido al cambio climático. Aunque hay poco que los humanos podamos hacer para prevenir tales fenómenos naturales, *Heritage at Risk* ha fomentado el desarrollo de mejores planes de preparación para desastres en muchas partes del mundo que a su vez han aumentado la resistencia de monumentos y sitios a la actividad sísmica, vientos e inundaciones.

En triste contraste con esto, los desastres inducidos por el hombre, especialmente los alimentados por el terrorismo internacional y los conflictos armados, siguen en aumento, especialmente en el Medio Oriente, donde los emblemáticos ataques contra el

tejido y los valientes cuidadores de Alepo, Palmira, El Cairo y Sana'a desafían el reconocimiento jurídico internacional sobre la neutralidad del patrimonio cultural, inicialmente plasmado en la Convención de La Haya de 1954 y, desde entonces, reafirmado a través de muchas otras declaraciones.

Bajo el liderazgo del ICOMOS, la comunidad internacional del patrimonio siempre ha sostenido que el patrimonio de uno es el patrimonio de todos y que el respeto por todo el patrimonio cultural es un instrumento esencial para la consolidación de la paz a través del entendimiento mutuo entre culturas. A medida que nos deslizamos descuidadamente hacia un nuevo orden mundial que parece decidido a alimentar una crisis creciente que socava las creencias básicas que han mantenido al ICOMOS unido y que son el fundamento de la UNESCO, *Heritage at Risk* ha adquirido un papel más urgente y esencial en ayudar a que nuestro planeta regrese a una mayor armonía y cordura. Por esta razón y con más ardor que nunca, vuelvo a dar las gracias a nuestros colegas alemanes que trabajan incesantemente para reunir cada número de H@R, así como las ilustradas autoridades alemanas que continúan proporcionando la generosa financiación para su publicación.

Gustavo Fernández-Araoz
Presidente

INTRODUCTION

The *ICOMOS World Report 2014/2015 on Monuments and Sites in Danger (Heritage at Risk)* is the latest volume of what is already a whole series of World Reports started in 2000 on the initiative of President Michael Petzet and followed by the volumes *H@R 2001/2001*, *H@R 2002/2003*, *H@R 2004/2005*, *H@R 2006/2007*, *H@R 2008–2010*, and *H@R 2011–2013*. The 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 Cultural Heritage and Natural Disasters/Risk Preparedness and the Limits of Prevention*. The continuation of the successful series, also disseminated via the internet, is related to Resolution 26 of the 16th General Assembly of ICOMOS in October 2008 in Quebec, which resolved to “request the Heritage at Risk Series to be continued and that actions be taken to enhance its communication and impact so as to support protection and conservation of the cultural heritage world-wide and to better serve ICOMOS and its Committees to define priorities and strategic goals”. And the ‘ICOMOS Cultural Heritage Global Monitoring Network’ initiated by President Gustavo Araoz in June 2010 is considered as being “the logical outgrowth of our Heritage@Risk programme”.

In light of the ongoing armed conflicts and destructions of cultural heritage in Syria, Iraq and in Yemen the UNESCO World Heritage Committee at its 2015 session in Bonn/Germany recommended ‘to the World Heritage Centre and the Advisory Bodies to develop a post-conflict strategy, including means to extend support for reconstruction of damaged World Heritage properties through technical assistance, capacity-building and exchange of best practices...’. As a consequence ICOMOS at its Annual General Assembly and Advisory Committee meeting in October 2015 in Fukuoka/Japan decided to dedicate its 2016 scientific activities to the topic of ‘post-trauma reconstruction’, by means of workshops and international conferences, to raise fundamental questions, explore theoretical and practical issues and lay the foundations for practical recommendations that will hopefully be needed in a not-too-distant future. In this spirit, the new *ICOMOS World Report 2014/15* not only tries to fill a gap in ICOMOS’ annual reporting, but offers among others two very relevant contributions to the topic of post-trauma reconstruction after threats and damages caused by human-made or natural disasters. One is related to Mali, where in May 2012 Islamic rebels caused serious damages to mausoleums, mosques and manuscript collections in Timbuktu (*H@R 2011–2013*, pp. 94 f.). Unfortunately, a report on the destructions was not available. The new detailed report from ICOMOS Mali on the “identical” reconstruction of the 11 destroyed mausoleums in Timbuktu in 2014–2015 (pp. 52–57) – based on archaeological investigations, research and complete documentation and the use of traditional construction materials and techniques – is a convincing document about the necessity of including the local communities in the reconstruction process. The same lesson we have to learn when reading the report on the

disastrous earthquakes of April and May 2015 in Nepal (pp. 102–109): During the preparation of the post-disaster rehabilitation process it became clear that a successful reconstruction of the settlements and the cultural sites will only be possible by ensuring cultural continuity – and cultural continuity can only be ensured through the knowledge and skills of the community being passed on from generation to generation.

In this volume special attention is given to reports focussing on the current situation in the Near East (pp. 63–101), some of them including similar reflections concerning the involvement of stakeholders and citizens in the planning process of rehabilitation. The impact of the civil war on the cultural heritage in Syria was first documented in the previous edition (*H@R 2011–2013*, pp. 143–147). In January 2013, ICOMOS in cooperation with ICCROM, the DGAM (Directorate General of Antiquities & Museums in Syria) and UNESCO managed to hold an e-learning course for Syrian cultural heritage professionals, conducted by ICORP, the ICOMOS International Scientific Committee on Risk Preparedness (see *H@R 2011–2013*, p. 9 and p. 146). It was coordinated by the ICOMOS permanent and operational working group on Syria, established informally as early as in 2012. Since 2014 also in charge of Iraq, the working group was validated by resolution of the General Assembly in Florence in November 2014 as *ICOMOS Working Group for Safeguarding Cultural Heritage in Syria and Iraq*. Among the activities of the working group (see report on pp. 63–67) monitoring is the highest priority (see also the report on Aleppo, pp. 97–100), followed by intensifying contacts to other organisations, such as DGAM (with a detailed report on Syria 2015, pp. 69–96), and universities, and involving them in research, formation and training courses for cultural heritage professionals in both countries (offered in Beirut in 2014 and 2015, with the support of UNESCO). However, activities also include establishing a data base with the architectural and urban documentation of all the cultural heritage sites in both countries, starting with a 3D documentation of the old city of Damascus with the assistance of the American CyArk Foundation (report of the working group, p. 64 f.). On behalf of the Annual General Meeting of its members in November 2015, the board of ICOMOS Germany adopted a memorandum ‘For the Safeguarding and Preservation of the Cultural Sites in Syria’ (p. 101). As regards Iraq, the attacks against Nimrud in March 2015 and the ongoing damages to the archaeological site by terrorists were denounced in a UNESCO Press Release of April 2015 by Director-General Irina Bokova, declaring that the “deliberate destruction of heritage is a war crime” (p. 67). Unfortunately, no report on the situation is available. The report on the future of the heritage of Mosul after the destruction by ISIS in April 2014 (p. 65 f.) clearly points out the importance of research and documentation for a possible post-disaster reconstruction. In the case of Yemen, again there is no report to describe the extent of cultural heritage at risk due to the ongoing armed conflict, but ICOMOS in a statement of April 23, 2015 expressed its deep concern about

threats to cultural properties in Yemen, mentioning the three Cultural World Heritage Sites, but also many other places of great cultural importance (p. 141 f.). On June 3, 2015 the International Committee of the Blue Shield published a statement on the extremely worrying reports about the destruction of cultural properties, including the bombing of the World Heritage Site Old City of Sana'a, and urged all parties to abide by the terms of the 1954 Hague Convention (ibid.). Finally, on June 12, 2015 the Director-General of UNESCO condemned the destruction of historic buildings in the old city of Sana'a (ibid.).

It is worth mentioning that for the first time ICLAFI, the ICOMOS Legal International Scientific Committee, is contributing to an edition of *H@R* with a very detailed report related to the legal problems in connection with the protection of cultural properties in the event of armed conflicts, followed by a recommendation to expand the definition of cultural heritage in *Heritage at Risk* (pp. 152–164).

The new *ICOMOS World Report 2014/2015* consists of contributions from 24 countries, among them reports from national and international scientific committees of ICOMOS, but also, as usual, reports by individual experts and also quotations from different expertises, statements, articles and press releases. An analysis of the reports shows that, apart from the general risks to heritage from natural disasters and physical decay of structures, there are certain patterns in human activity endangering our heritage, such as risks from war and inter-ethnic conflicts, as documented in the mentioned reports on the Near East. Human-made risks from development pressures caused by population growth and progressive industrialisation are reported from all parts of the world, resulting in ever-greater consumption of land, destroying not only archaeological evidence, but entire (even protected) cultural landscapes, either by planning tourist development facilities like the aerial tramway in the Navayo Reservation of the world-famous Grand Canyon (p. 140), or building commercial and residential tourism units, like on the shore of Lake Burley Griffin (p. 18) or at the South Rim entrance of the Grand Canyon. Renewed uranium mining around the Canyon is threatening drinking water, and uncontrolled alarming contamination from mining activities and sewage pollution is reported for the basin of Lago di Cuitzeo, a protected ecological reservation north of the city of Morelia, Mexico (p. 58). Large-scale mining projects continue to threaten cultural landscapes (see the ICOMOS Australia report, p. 16 ff.), for instance the planned copper mining in the area of Oak Flat in Superior, Arizona (p. 139) – or those reported already in the previous volume (*H@R 2011–2013*, Introduction p. 10) at Mes Aynak, Afghanistan (ibid., p. 18), Sakdrisi, Georgia (ibid., pp. 64–66) or Roşia Montana, Romania (ibid., p. 122). – Good news at least regarding the latter: after its nomination by the Romanian Government the ‘Rosia Montana mining cultural landscape’ has been included in the UNESCO World Heritage Tentative List since February 1, 2016.

In some countries such uncontrolled developments are often justified by the lack of financial resources to guide them in the direction of protection and cultural continuity. In this sense the declaration of ICOMOS Bulgaria of June 2014 states in plain terms how bad the condition of the ‘authentic’ cultural heritage is, while significant EU funds are being allocated for false reconstructions of ruins, based on conjecture and having destructive consequences especially for archaeological sites (pp. 35–37). Often it is also the political will that is missing, for instance if the extant legal regulations and structures are not put in use, are weakened or even neglected, as reported by ICOMOS Pakistan about the pro-

ject of the Lahore Orange Metro Train and its implementation (pp. 110–113). In some countries, the economic crisis (reported in the previous volume, pp. 10, 74, 82–84) seems to be used as a pretext for the repercussions on the cultural heritage sector – as reports from Serbia (pp. 125–128) and Croatia (pp. 38–41) try to investigate and explain. To some extent, e.g. concerning the Socialist (Soviet) modern heritage (see also the *H@R* Special 2006 on *Soviet Heritage and European Modernism*), there is apparently a problem of attitude: While in the Republic of Moldova an ICOMOS member of the International Scientific Committee on 20th Century Heritage is fighting for the recognition – and protection – of four important public buildings as outstanding examples of Socialist modern heritage in Chişinău (see report pp. 147–151), in Bulgaria the Buzludzha building from 1981 (a monument to praise the glory of the Bulgarian Communist Party) was abandoned after 1989 and has suffered since then from vandalism and decay (report pp. 32–34). In Bosnia-Herzegovina the Historical Museum in Sarajevo, a typical building of Socialist modern heritage from 1963, was damaged during the armed conflicts in 1990 and since then has been in bad condition. The project for rehabilitation worked out by ICOMOS has not been supported by the public administration (report pp. 29–31). The ongoing destruction of Soviet Heritage in the Ukraine also needs to be mentioned (report pp. 133–135).

Neglect and/or lack of use and maintenance are very often the source of possible deterioration or destruction. It applies to industrial buildings, like The Factory in West Hollywood from 1929 (p. 137 f.), to single or groups of buildings, like the Old U.S. Mint (1874) in San Francisco (p. 139), the A. G. Gaston Motel (1954) in Birmingham, AL (a gathering place for prominent leaders in the Civil Rights movement in the US, p. 138), the ‘Cliff Block’ hospital building of 1903 in Tanga, Tanzania (report provided by the ISC on Shared Built Heritage, pp. 144–146), the *Ledigenheim* (home for singles) in Hamburg (pp. 45–47), the *Multihalle* (multi-purpose hall) in Mannheim (p. 47 f.), but also to churches, like the Collegiate Church of the Holy Cross in Liège (pp. 23–28), or to mural paintings, such as the fresco cycles in five of the six churches in Voskopoja, Albania, under state protection as ‘Monuments of Culture of the First Category’ (report on pp. 12–15), and the wall-paintings in Ireland and their endangered condition (pp. 49–51). Even historic urban districts all over the world suffer from neglect, lack of maintenance or careless, often totally unplanned renewal processes, like the Historic Civic Block in East Point, Georgia (p. 136), the South Street Seaport in New York (p. 137), the economic area of the Otto-Wagner-Hospital in Vienna (p. 21 f.) or the medieval town of Vyborg in Russia (report pp. 120–123). Similar threats to the historic urban structure by development pressures are reported from World Heritage Sites – the core zone of Vienna (Karlskirche p. 120 f.), the core and the buffer zones of the Moscow Kremlin (pp. 117–119), one of the buffer zones in Berlin (St. Hedwig’s Cathedral and Magnus-Haus, pp. 43–45), the cities of Guadalajara, Guanajuato and Puebla and the university area in Mexico City (see the reports on pp. 58–62), from the buffer zone of Cuzco, Peru (pp. 114–116), and the continuing threats to the buffer zone of the ‘El Camino de Santiago’ cultural route in Spain (pp. 129–132).

All these reports on threats to World Heritage Sites – it is a relatively large number – including armed conflicts (Mali, Syria, Iraq, Yemen) or development pressures (Austria, Russia, Germany, Mexico, Peru, Spain) can be considered as the result of a continuous proactive observation, a preventive monitoring of the state of conservation, which – in accordance with article 4 of

the ICOMOS Statutes – lies in the responsibility of the National Committees of ICOMOS (in special cases supported by the International Scientific Committees). As explained already in the Introduction to the previous edition, such preventive monitoring is part of the responsibilities of the advisory bodies ICOMOS, IUCN and ICCROM, and their mandates and functions result from articles 8 (3), 13 (7) and 14 (2) of the UNESCO World Heritage Convention in connection with paragraphs 30 and 31 of the Operational Guidelines. For instance, the positive results of the continuous activities of the German monitoring group for World Heritage Sites, founded in 2001 (compare H@R 2006/2007, pp. 62 f., H@R 2008–2010, p. 13 and H@R 2011–2013, pp. 67–71), but also of ICOMOS monitoring groups in other countries, or the monitoring reports presented in this edition will hopefully convince all National Committees of ICOMOS to attend to the task of preventive monitoring in the future. Based on the annual reports of all ICOMOS committees on the dangers and trends in conservation in their region, the *Heritage at Risk* initiative becomes the database for the already mentioned Global Monitoring Network: ICOMOS as a sort of general “monument watch” observing the state of conservation worldwide.

With this volume of *Heritage at Risk* we hope to have succeeded in giving a certain overview of the threats, problems and trends

regarding the protection of monuments in different regions of the world. We are quite aware of the gaps in our work and of the limits to what we can do. However, in the near future the *Heritage at Risk* initiative will not only need an improved financial base, but also contributions from all ICOMOS committees in the form of annual reports collected by a press and information office to be installed at our International Secretariat in Charenton-le-Pont. Our special thanks are addressed to Gaia Jungeblodt, our director at the International Secretariat, who over the last years has collected all the relevant information for our editorial work, such as reports, press releases and comments on worldwide threats to heritage. Thanking all colleagues who have contributed to this publication and made their pictures available to us, we would also like to note that, in line with ICOMOS policy, the texts and information provided for this publication reflect the independent view of each committee and of the different authors. At the secretariat of ICOMOS Germany in Berlin we would like to thank John Ziesemer who was in charge of the editorial work and the English translations, and Aurelia Ziegenbein for her administrative work. Finally, we wish to extend our thanks to the German Federal Government Commissioner for Cultural Affairs and the Media who once again provided the necessary financial and organisational framework for this publication.

Christoph Machat

NATIONAL REPORTS

ALBANIA

Mural Art of Voskopoja

Voskopoja is one of the few Balkan cities that were not built over the foundations of an ancient city. The city is mentioned in written sources of the 17th and 18th centuries. In that period Voskopoja had about 6,000 houses and 30,000 residents. The city had a developed urban area, with cobbled streets, hospital, homes for the elderly, schools, a high school known as the New Academy and one of the first typographies in the Balkans dating back to 1726.

Wall paintings

Painters like David from Selenica, Constantine and Athanasius from Korça, Michael from Linotopi, painters from Agrafa, etc, are some of the masters who decorated the interior walls of the Voskopoja basilicas as well as their porches. Also their masterful painted icons and the “beautiful doors” of the iconostasis can often be found in churches of Voskopoja and the surrounding area. Painters from Korça and David from Selenica also decorated the massive walls of churches and monasteries in the region as well as in Mount Athos. The mural art of Voskopoja



St. Athanasius Church, Christ Pantocrator, painted by Constantine and Athanasius from Korça

Churches

The most important buildings in the city were religious. Written sources mention that there were 24 churches in Voskopoja in the 18th century, when the city was flourishing. Only six of them have survived. The magnificent appearance of the three-nave basilicas with large external dimensions represents a refined example of mural art, typical of the post-Byzantine period and realised in “mezzofresco” technique.

follows the Byzantine tradition influenced by the art of Crete and Venice as well as by the Macedonian tradition of the 14th and 15th centuries, which shows a rich and variegated iconography. The decorated mural surface of the interior walls and porches is about 600 m².



St. Athanasius Church, lower register of the apse, degradation of the paint layer



St. Athanasius Church, south wall, gold leaf applied on the halos of the saints



St. Athanasius Church, loss of the preparation and paint layers in the central cupola

The chronology of the construction of churches and mural paintings

Among the six surviving religious monuments today in Voskojka, the St. John the Baptist Monastery dates back to the 16th century, while the most recent is the church of Prophet Elijah which is devoid of murals. The construction chronology is as follows:

1. The monastery of St. John the Baptist: according to the monastery codex, it was built in 1634 and painted by Michael from Linotopi in 1659.
2. The basilica of the Archangels Michael and Gabriel was built in 1696 and decorated with wall paintings in 1722 by an anonymous painter.
3. The cathedral “Dormition of the Virgin Mary” was built in 1699 and decorated with paintings by Theodor, Anagnost and Sterian from Agrafa in 1712.
4. The basilica of St. Nicholas was built in 1721 and decorated with wall paintings by David from Selenica in 1726 and 1750 by Constantine and Athanasius from Korça.
5. The basilica of St. Athanasius was built in 1724 and decorated with wall paintings in 1744-45 by the brothers Constantine and Athanasius of Korça.
6. The basilica of St. Elijah was built in 1759. There are no wall paintings in it.

Techniques of execution

The wall as the main support of the building is made of carved and square stones. The plaster, which is the first preparation layer,

is made of lime, river sand, goat’s hair and a considerable quantity of straw. “Intonachino” is the last layer. Covering the entire surface, it is made of lime in order to prepare the surface for painting. An XRF analysis has shown the different compositions of the pigments. Some of them are earth colours, some are minerals, and others enamels. In some cases, we find that gold leaf was applied over the halos of the saints.

Causes of degradation of the wall paintings

- The main cause of degradation to the surface is attributed to the winter weather, i.e. the freezing winter temperatures of the mountainous area where these churches are found. The weight of snow on the roof structure, which is covered with stone slabs, and the slightest movement can cause moisture infiltration. Defects in the roof during this period are almost inevitable. Consequently, the sensitive technique of mezzofresco has suffered.
- Other causes of degradation are numerous acts of vandalism, such as scratches and writings on the wall painting seriously damaging the integrity of the images and the material. This phenomenon is mainly present in the lower parts of the paintings inside the churches and especially in the porch areas. These “inscriptions” are mainly related to dates and names of people who want to leave a sign of their presence in that place. In certain areas, due to the density of scratches and damage, it is very difficult to perceive the images and scenes depicted.
- Another phenomenon, which rather than being an act of vandalism could be linked to superstition is the scratching of the



St. Nicolas Church, scratches and writings on the wall paintings in the portico area



St. Nicolas Church, abrasion and loss of preparation and paint layers

irises of the saints' eyes. The scrapings were swallowed with the food in the belief that they would heal eye ailments. This phenomenon is clearly visible in the portraits of the saints located in the lower part of the paintings.

- It is worth mentioning that the churches of Voskopoja are under state protection and were awarded the status “Monument of Culture of the First Category” on March 17, 1948. Since then, different interventions have been made on the buildings as well as on the wall paintings. Conservation and restoration works carried out by specialised Albanian institutions, as well as joint

projects with European partners, have not been sufficient to adequately maintain the integrity of these artistic values.

- It should be considered that for a period of about 25 years during which the religions in Albania were prohibited, the community did not have access to these churches, could not take care of them or use the spaces for religious services.

This article is based on different studies performed over the years by specialists in conservation, architects, engineers, historians, and art historians.

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AUSTRALIA

Introduction

In Australia's 2011–2013 report for Heritage at Risk we noted the prevalence and impact of natural disasters across Australia. Sadly, bush fires remain the country's most threatening natural disaster with a number of bush fires occurring constantly since January 2013 across the states. We remain grateful that the impact on life has been much less than that from previous disasters, and while a loss of significant heritage values has not occurred in these events, the destruction of more local and community based values has been sorely felt.

A major achievement by the Australian Government has occurred by the release of the Australian Heritage Strategy on 9 December 2015. The Strategy sets out the Australian Government's priorities over the next decade and the actions it will take to support and promote Australia's remarkable natural, historic and Indigenous heritage.

Issues and Threats

While we continue to recognise the threat to heritage arising from natural disasters, the two major studies have not been updated since our last report in order to provide overview of ongoing threats to Australia's cultural heritage since 2013. The five-yearly Australian Government publication *State of the Environment 2016* (SoE 2016) is currently being compiled and due for completion and release by December 2016. Notwithstanding, the Australia ICOMOS Executive Committee had a workshop with the author of the SoE 2016 providing more recent data on the threats to Australia's cultural heritage to the study. The other study, UNESCO World Heritage Asia Pacific Second Cycle of Periodic Reporting 2010–12, is also due for another period reporting, but it is yet to be released. Australia ICOMOS members continued to contribute to the SoE study and its findings.

The key threats to heritage (both natural and cultural) which were identified in the *State of the Environment 2011* (SoE 2011) report remain similar: the impact of natural and human processes and a lack of public sector resourcing. While Australia at last has a national Heritage Strategy, it is, however, very high level. The Strategy sets out a framework for the next ten years to address heritage priorities against three high level outcomes:

- national leadership
- strong partnerships
- engaged communities.

The Strategy has taken some time to develop, and it is much anticipated in the heritage sector as a way of re-energising community interest and providing a much needed focus for the future. While Australia ICOMOS is still in the process of reviewing it in detail, there is much to spark interest, including the outcomes focused on leadership, partnerships and engaged communities,

consideration of a Heritage Quality Framework, engagement with the Australia ICOMOS Heritage Toolkit, a recognition of the economic benefits associated with heritage, the concept of a shared responsibility for heritage management, and the very exciting national lottery proposal.

Notwithstanding that the strategy is good, unless it is embraced by individual state governments, NGOs and community groups, its key objectives will be impossible to achieve. In recent years, public sector funding across the states has declined for heritage education, conservation, good conservation studies, and grant programs. The strategy needs resourcing by both State and Commonwealth governments. Major public infrastructure, land releases and mining are increasingly threatening the cultural sites at a landscape scale.

As noted above, in the preparation of the SoE 2016 report, Australia ICOMOS had the opportunity to contribute through a workshop session, which involved review of a survey that was responded to by more than 150 Australia ICOMOS members. The table includes summary results of that survey for the SoE 2016.

While in some cases there has been marginal improvement in the protection of heritage places in Australia, in particular for some of Australia's World Heritage sites, key threatening factors remain. Many have already been identified above and those listed below stand out, and remain, as additional issues. While the Periodic Reporting process arises in the context of World Heritage properties, it was clear from the questionnaires and workshops that the implications for heritage management exist in many national entities across all heritage places and values:

- incomplete inventories (in both extent and diversity)
- inadequate tentative lists
- inadequate legal frameworks
- lack of management plans or ineffective/incomplete plans
- failure to engage in effective monitoring programs
- lack of heritage training (including traditional trades and skills training) and access to experienced people
- need for consolidated research programs
- inadequate involvement with local and traditional communities
- impacts from tourism activities and visitation
- impacts from development (for example the attached case study)

Arguably one of the strongest challenges that has been identified in the Australian context and reflected across the region relates to communication and awareness raising at the grass roots level. The impetus for conservation and protection of heritage values can be best instilled through education programs, whether school based or mature-age programs, and through mechanisms for information exchange, discussion, debate and learning. However, this is but one of a tool set of activities and mechanisms that need to be put into play to help reduce the threats we are facing to heritage within Australia. One of the key messages coming out of processes such as the State of Environment and Periodic Report-

Issue	Summary of Responses
State/Trend: Historic Heritage	<ul style="list-style-type: none"> • no significant progress has been made in the collection data relating to statutory listing process for historic heritage • although the number of listed cultural heritage places has increased and there have been more systematic, thematic historic heritage assessment projects these are not at the desired level • the majority of Australia's cultural heritage places are not in good condition and do not retain integrity of their identified values
Pressures: Climate Change	<ul style="list-style-type: none"> • there is an increased pressure and high impact of rising temperatures, changing rainfall, rising sea level, altered fire regimes and extreme weather events
Pressures: Population Growth	<ul style="list-style-type: none"> • community perception of value of both natural and cultural heritage remains disconnected from the allocation of public resources, and for some places heritage values are perceived as expendable • population shift also has high impact on the intensive land uses and pressures from increasing land values and infrastructure demand resulting in destruction of heritage places to make way for new development, inappropriate changes to heritage places, and impacts on their setting
Pressures: Economic Growth	<ul style="list-style-type: none"> • resource extraction (mining), development and tourism remain key threatening factors for heritage places, with mining and development having very high impact on the protection and survival of the heritage places
Management Effectiveness – Historic	<ul style="list-style-type: none"> • Australia's cultural heritage is not well understood and appropriately recognised • inadequate resources are available for the survey, identification and assessment of Australia's cultural heritage places • understanding of management needs and processes are marginally improved by those responsible for managing Australia's cultural heritage places • there is a lack of appropriate management plans or other mechanisms
Protection	<ul style="list-style-type: none"> • there is a lack of adequate protection through existing statutory controls • decision regarding cultural heritage places is not well-informed by an understanding of heritage values and the principles of the Burra Charter
Leadership	<ul style="list-style-type: none"> • there is a lack of appropriate governance structures to coordinate and manage cultural heritage in Australia
Celebration	<ul style="list-style-type: none"> • there is some degree of appreciation and presentation of cultural heritage places in Australia contributing to the community's sense of place

ing is that the recommendations in these publications are of little value unless they are acted on and reviewed in a timely, regular and proactive way. Waiting for another five or six years for the next report in these programs devalues the efforts that have gone into their creation. Although it is not an extensive survey, this has been confirmed by the results of the survey of the Australia ICOMOS members for the SoE 2016.

The new Australian Heritage Strategy has brought an opportunity for increased communication between Australia ICOMOS

and the Federal Government. Australia ICOMOS is in the process of further discussion and collaboration with relevant government and other bodies, both nationally and regionally, to ensure that the key heritage objectives of the Heritage Strategy, including establishment of Quality Heritage Framework, tentative list and provision of adequate public sector funding for conservation, comprehensive heritage studies and grant programs, are embraced and achieved by all levels of government bodies, NGOs and community groups.

Kerime Danis
President, Australia ICOMOS

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Australia ICOMOS members survey for the State of Environment 2016, non-public

Case Study: Lake Burley Griffin and Lakeshore Landscape

Background

Located in the approximate geographic centre of Australia's capital, Canberra, Lake Burley Griffin is the centrepiece of the City. The lake system is a fundamental feature of the visionary prize winning plan by Walter Burley Griffin and Marian Mahony Griffin of 1911 that initiated the idea of a lake with a parkland perimeter as a central feature of the Canberra design. It was not until 1958, under the encouragement of Prime Minister Robert Menzies, that the lake works commenced with a reduced size and slightly modified alignment. The lake, its landscaping, two bridges and a dam were completed in 1963, retaining its conceptual vision and has since acquired great beauty. There is no other designed landscape of this scale and success in Australia.

Lake Burley Griffin and lakeshore landscape is of outstanding significance for its aesthetic and ethereal beauty experiences and as a planar base for the valued vistas across water to the wooded hills and mountain ranges. The lake unifies the city and contains the crossing of the lands and water axial vistas and

attest to a concern for the protection of the values by heritage legislation.

Commercialisation of the foreshore began in the 1990s with a land exchange of the Canberra Hospital site for a new National Museum of Australia. Kingston Foreshore was devolved to the ACT Government where an extensive urban apartment estate has since been developed.

Concerns

There is no encompassing heritage protection for the lake and its lakeshore landscape. Heritage protection is just for a few areas: the Central Basin including Commonwealth and Kings Parks have Commonwealth Heritage protection and Yarralumla, the Governor General's Estate, has Commonwealth Heritage List protection. Jerrabomberra Wetlands and Weston Park have ACT Heritage Register protection. The lake system is part of the National Heritage List assessment for Canberra that has been waiting on finalisation by agreement from the ACT Government since 2013, with the assessment now delayed until 30 June 2017.

Although Lake Burley Griffin is a core Canberra heritage icon and essential to the national significance of Canberra, its integrity is being incrementally diminished by divided government (Com-



The 1911 prize winning plan for Canberra by Walter Burley Griffin and Marion Mahony Griffin (Source: Canberra following Griffin by Paul Read, 2002 National Archives of Australia)



The West Basin section of the 1913 plan by Walter Burley Griffin (Source: segment from Griffin, Walter Burley & Australia. Department of Home Affairs. (1914). Canberra Federal Capital of Australia preliminary plan, retrieved April 9, 2016, from <http://nla.gov.au/nla.obj-230041959>)

landscaped perimeter. It provides landscapes of public parklands for people, arboreta, native woodlands, native grasslands, and wetlands for wildlife including international migratory species. The water and parklands deliver climate amelioration. It is loved and used by Canberra citizens and is the venue for numerous local, national and international events. It is the restful heart for the City.

Heritage nominations for the Lake and lakeshore landscape have been proposed: initially in 1999 to the Register of the National Estate, in 2011 to the Commonwealth Heritage List, and in 2011, 2014 and 2016 to the National Heritage List (NHL), which

monwealth and ACT) responsibilities, successive developments and changing land use practices. The proposed development would have a significant impact on the heritage significance of the cultural landscape.

Recently, sites in the Kingston Foreshore of the boat maintenance complex and a rowing club have been relocated to the established lakeside parks and their Kingston sites sold for more development.

Currently, an urban estate development is proposed for Acton Park, West Basin under the ACT Government's *City to the Lake* project. This was initially proposed in 2003 and has grown



West Basin in 1964 showing the alignment of the extant lake and the horseshoe shape of the Basin (Source: Clough, R. 1964 Fully Filled West Basin from Air from above Australian National University (ANU) 1964, Canberra. The National Library of Australia)



The proposed urban development of the West Basin; note the changed shape of the Basin from Fig. 3 (Source: ACT Government, Land Development Agency: <http://www.lida.act.gov.au/en/city-to-the-lake>)

from approximately 50% park coverage to approximately 80%. It involves infill of a segment of the lake in the Griffin Plan alignment – a claim that rebuts the significance of the extant lake shape developed in 1963. The development will appropriate the West Basin's public parkland, damage vistas across the lake and blight the significant symbolic route of the Commonwealth Avenue to Parliament House. It will unbalance the urban form of the City and the perimeter lakeshore parklands. It will add environmental damage of a heat bank, water and night light pollution.

Prepared by Juliet Ramsay,
NSC on Cultural Landscapes and Cultural Routes

AUSTRIA

Visual Integrity of Famous Karlskirche in Vienna at Risk

The Karlskirche in Vienna is one of the most important baroque buildings in Europe and the major sacral building designed by architect Johann Bernhard Fischer von Erlach. In the plague year of 1713, Emperor Charles VI had pledged to Saint Charles Borromeo that he would erect a church. Work started as early as in 1714, and the church was consecrated in 1737 (after Fischer von Erlach's death in 1723 completed by his son Joseph Emanuel). Generally considered as a programmatic work of Habsburgian imperial style, the church dominates the southern side of the Karlsplatz, one of the major historic squares in the city, situated in the core zone of the UNESCO World Heritage site Historic Centre of Vienna. Between 1954 and 1958 a new building for the Wien Museum (founded in 1888 as the Historisches Museum) was erected on the



Aerial view of the Karlsplatz with simulation of the Wien Museum Neu (photo Architektur aktuell)



View of the Karlskirche with simulation of planned height of the Wien Museum Neu (photo Wikimedia)

east side of the Karlsplatz (architect Oswald Haerdtl). In the early 1970s, in the line of the museum's façade the Winterthur building of the Zurich Versicherung (architect Georg Lippert) was added. The latter building bends and comes as close as three metres to the east side of the Karlskirche (thus visually closing the square).

After a lengthy planning phase for the Wien Museum (today a listed building) the result of the architectural competition of 2015 for the "Wien Museum Neu" was a largely accepted conversion project, including an additional storey, however, with planned open passageway and demolition of the adjacent building section of the Winterthur building. As compensation for this partial

demolition it was suggested to the Zurich Versicherung to build storeys on top of the remaining building. Plans intending to add two full storeys and thus a height of ten metres have caused quite a stir. The visual consequence of one of the submitted designs would be that the Karlskirche would look as if it received another side tower. Due to the present moderate height of the Winterthur building and the considerable distance between the church and the next building on the west side the church so far appears as if standing alone. If the extra storeys were built, the original appearance of this Viennese landmark would be lost and the ensemble of the Karlsplatz willfully destroyed.

Heritage Alert for the Otto-Wagner-Hospital in Vienna

The following letter was sent by the Secretary General of ICOMOS and the President of ICOMOS Austria to the Mayor of Vienna in December 2015 (with copies to Mag. Maria Vassilakou, Vice-Mayor of the City of Vienna; DI Dr. Bruno Maldoner, Federal Ministry of Arts and Culture, Constitution and Media; the Austrian Commission for UNESCO; and to Ing. Gerhard Hadinger, Initiative Steinhof) to express their concern about the present condition of the Otto-Wagner-Hospital, a major work by the famous architect Otto Wagner. The letter is part of the Heritage Alert strategy initiated by ICOMOS. The Heritage Alert process uses ICOMOS' professional and public networks to promote the conservation of cultural heritage and draw attention to the threats which it confronts and to promote good conservation solutions.

Dr. Michael Häupl
 Mayor of the City of Vienna
 Town Hall Vienna
 Lichtenfelsgasse 2, Stiege 5, 1. Stock
 1010 Vienna
 Austria

Paris, 18 December 2015

Subject: ICOMOS Heritage Alert for the Otto-Wagner-Hospital, Steinhof, Vienna

Dear Sir,

ICOMOS international and ICOMOS Austria wish to express their deep concern at the situation of the Otto-Wagner-Hospital, Steinhof, Baumgartner Höhe 1, 1140 Vienna, owned by the City of Vienna.

The significance of the site as an extensive ensemble, built from 1903–1907 by Otto Wagner with the participation of Heinrich Goldemund, among others, is beyond doubt and has been confirmed by several scientific studies (notably most recently by Jäger-Klein, Caroline & Plakolm-Forsthuber, Sabine (ed.). (2015). Die Stadt außerhalb: Zur Architektur der ehemaligen Niederösterreichischen Landes-, Heil- und Pflegeanstalt für Geistes- und Nervenranke Am Steinhof in Wien, Birkhäuser-Verlag).

The importance refers to both the architectural characteristics and the spatial planning of the site, including the horticultural design of the gardens. In addition, its relevance to developments in medical and therapeutic history are eminent and therefore of major cultural value.

Whilst the core area (Kernbereich, pavilions and church) of the site benefits of Statutory Monument Protection, no protection is afforded to the so called economic area (Wirtschaftsbereich) in the eastern part and today the site is gravely endangered by:

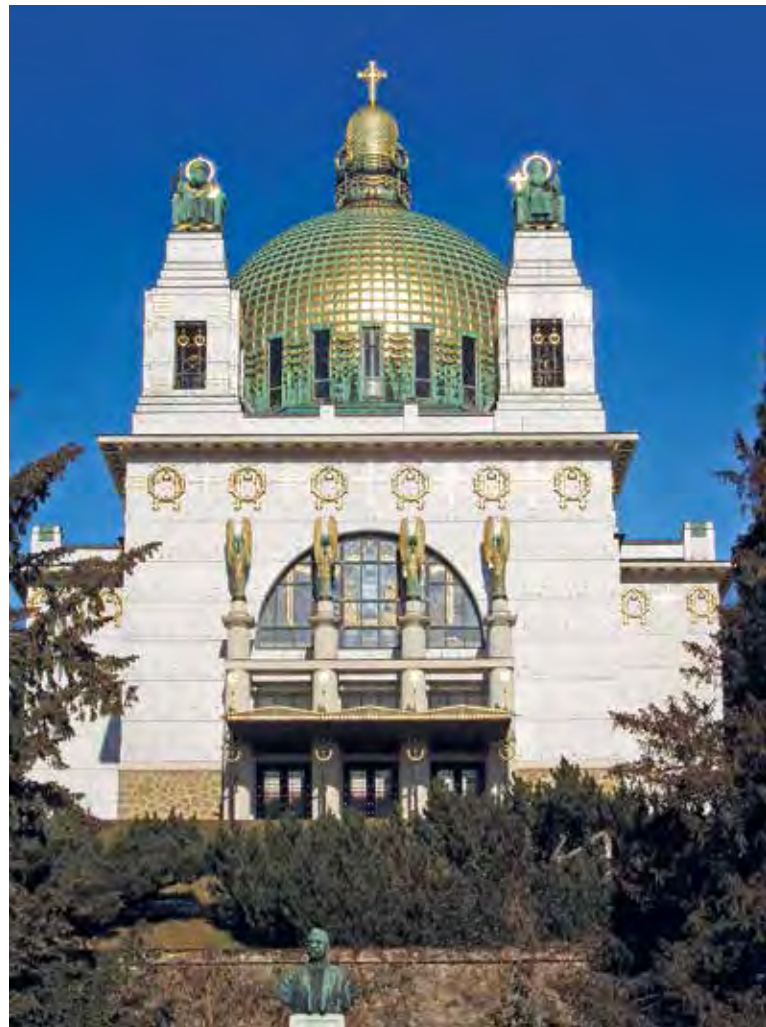
- Already newly erected constructions (VAMED) and buildings under construction;*
- Change in land use/dedication of the so called economic area (Wirtschaftsbereich) in the eastern part of the ensemble;*
- The planned closing of hospital services within the next decade.*

Due to the extraordinary characteristics of the site, in recent years numerous suggestions and appeals have been made from

various quarters to the authorities of Vienna and Austria to consider nominating the Otto-Wagner-Hospital for inclusion on the UNESCO World Heritage list. In this light, ICOMOS Austria asked internationally renowned expert Dr Leslie Topp (University of London) to make an assessment, on the basis of a com-



Aerial photo of the Otto-Wagner-Hospital, 1932
 (photo Wikimedia Commons)



Steinhof Church by Otto Wagner (photo Haefelr, Wikimedia)

parative analysis, on whether the site may possess potential for the values which would argue in favour of such a nomination. Dr Topp's study came to a positive conclusion. In addition, a citizens' initiative (Initiative Steinhof) independently consulted Dipl.-Ing. Christian Schuhböck, Alliance of Nature, whose expertise came to the same conclusion.

Based on these findings, and considering the dangers the site is facing, ICOMOS Austria made several petitions to the authorities of the City of Vienna, also highlighting the values of the site. Due to increasing public attention, a mediation process among the various stakeholders was initiated by the City of Vienna. In addition, an Expert Committee was established to review the development potential of the area taking into account the preservation of the existing core site. The result was that it was suggested to reduce the originally planned 600 new building units in the eastern part of the area to 440 units. However, another 100 additional apartments are planned by conversion of usage of protected estate buildings.

Although the findings of the Expert Committee, established by the City of Vienna (in which ICOMOS did not participate), have led to significant changes in the foreseen usage of the area, the new planning basis still remains in contradiction with the multifaceted significance of the site. Taking into account its values, it is beyond doubt that the site must be maintained intact in its entirety. The new structures that have regrettably already been built

serve as a reminder of a misguided concept and unsuccessful policy. Also a number of the historic structures are in an increasingly poor state of conservation, especially the building originally used for "Pathology" – associated with the terrible memories of Nazi crimes, and in need of urgent attention.

ICOMOS therefore again calls upon the authorities of Vienna and Austria not to allow economic aspects to override the cultural importance of the ensemble and to urgently:

- Extend the status of protection to also include the so called economic area (Wirtschaftsbereich) in the eastern part of the site;
- Reconsider the development and conservation concept for the entire area;
- Develop a usage programme for the future when the hospital services close, which takes into consideration the exceptional importance and history of the whole ensemble.

ICOMOS, through its Austrian National Committee, remains at the disposal of the City of Vienna and the Austrian governmental authorities, for all advice they may wish to undertake the above actions.

Yours sincerely
Kirst Kovanen
ICOMOS Secretary General

Wilfried Lipp
President of ICOMOS Austria

BELGIUM

La collégiale Sainte-Croix à Liège

Summary

Founded by Bishop Notger at the end of the 10th century, the Collegiate Church of the Holy Cross in Liège was rebuilt during the 13th, 14th and 15th centuries. Its late Romanesque Westbau, its choir, inspired by the Sainte-Chapelle in Paris, its hall-type nave and finally, its side chapels very well illustrate the evolution of styles and influences during the reconstruction in the 19th century. In the 19th century, the church was restored; the Westbau and the southern side of the building being the most heavily affected by these works, while the northern side and the chevet remain untouched due to lack of money. Inside, the church was adorned with a rich neo-Gothic decoration.

Listed as a monument in 1936, the church was inscribed on the Outstanding Heritage of Wallonia List in 1999 (the Westbau

being excluded for authenticity reasons) and finally in 2013 in its entirety. Its heritage value lies in its particular meaning for the city of Liège and its exceptional architectural features. As part of an ambitious construction programme aiming at turning Liège into one of the most prestigious cities of the Holy Empire, the church still assumes the role of an urban landmark, indispensable for the perception of the religious topography of the city that included the nearby cathedral, demolished at the end of the Ancien Régime. From the architectural point of view, the originality of the plan as well as the quality of the neo-Gothic decoration give Sainte-Croix an exceptional value.

The decline of the church dates back to the second half of the 20th century, starting with emergency interventions mostly on the parts that had not been restored in the 19th century. Meant to be temporary, these interventions were never followed by a proper restoration and had disastrous consequences in the long term. However, the most crucial event was the construction in the 1980s of a highway connecting the heart of the city with the motorway, which resulted in the disappearance of 80% of the church par-



Vue générale de la collégiale Sainte-Croix



Le chœur oriental



Le chœur occidental

ish. Without parishioners, the church has suffered from a lack of maintenance. The last priest has not been replaced, and finally, the church was closed to avoid vandalism and theft. As a consequence, the regional authorities have stopped investing in the building, which is difficult to reuse in an unstructured urban area with a lack of social cohesion and local life. The Institut du Patrimoine Wallon, in charge of developing scenarios for the future of the church, has not succeeded so far in finding a practicable solution. In addition to the problems of the surroundings, the architectural qualities of the building impede a reuse, with an internal space difficult to divide and the presence of the neo-Gothic decoration, explicitly catholic. A good solution would be a mixed allocation, combining a cultural function with the resumption of the cult, but that would mean the transfer of parishioners from other nearby churches, a solution that is not conceivable for the religious authorities.

Owing to its desperate condition, in 2014 the church was inscribed on the World Monuments Fund Watch List, on the initiative of the SOS Sainte-Croix association founded in 1998. This dubious distinction has made the problem more visible in the media and has resulted in the consideration of more ambitious actions than the emergency measures that are often taken in desperation by the church at its own expenses. A first assessment of the structural problems has been made, leading to the definition of priorities: first, securing and provisionally waterproofing the building should allow it to be reopened to the public. But after

that, the roofs must imperatively be repaired and the church restored as a whole.

The case of the Holy Cross Church illustrates the fragility of listed religious heritage in today's Belgium, victim of a vicious circle of lack of use and maintenance and of neglect. The reuse of this type of heritage is problematic, especially when the heritage values are high. The solution seems to lie in a dialogue between religious and heritage authorities, resulting in a strategic plan that will take into account the challenges of de-Christianisation as well as of heritage preservation, two aspects apparently difficult to reconcile.

La collégiale Sainte-Croix est fondée par l'évêque Notger (972–1008) à la fin du Xe siècle sur le Publémont, une colline située à la périphérie du cœur historique de Liège. À l'est de la nouvelle collégiale est construite dès le XIe siècle la petite paroissiale Saint-Nicolas-aux-Mouches, dépendant des chanoines de Sainte-Croix. Au sud de l'église primitive s'étend un cloître bordé des bâtiments canoniaux.

Au début du XIIIe siècle, les chanoines entament la reconstruction de la première église. Ils commencent par la partie occidentale, où ils édifient le Westbau, au caractère encore très roman, sommé d'une tour octogonale flanquée sur ses petits côtés de tourelles semi-circulaires. La reconstruction se poursuit à l'extrémité orientale quelques décennies plus tard, avec la construction d'un



Vue générale de la nef-halle

nouveau chœur, puis d'un petit transept et d'une nef-halle, bâtie en deux temps, et achevée seulement dans les années 1330. Dans le courant du XVe siècle, la construction de chapelles latérales et d'une nouvelle trésorerie donne enfin à la collégiale médiévale sa physionomie définitive.

Transformée en paroissiale à la suite du Concordat, l'église Sainte-Croix est ensuite restaurée au XIXe siècle. A l'extérieur, c'est assurément le Westbau qui est le plus profondément touché par ces travaux, avec le renouvellement de l'ensemble de ses parements et la reconstruction de la moitié supérieure de sa tour. La façade sud, avec ses pinacles, pignons et ornements néogothiques, porte également la marque prégnante de travaux qui, faute de moyens, épargneront le chevet et la façade nord. A l'intérieur, le décapage systématique des supports et la mise en œuvre d'un riche décor néogothique confèrent à l'édifice son aspect actuel.

Un édifice d'exception

L'église Sainte-Croix est classée en 1936. Elle est ensuite inscrite sur la liste du patrimoine exceptionnel de Wallonie en 1999. Dans un premier temps, le Westbau est exclu de ce classement, en raison du faible niveau d'authenticité matérielle (l'authenticité formelle est en revanche bien avérée) de son élévation extérieure. Ce premier jugement est revu par la suite et c'est

la totalité de l'église liégeoise qui est inscrite sur cette liste en 2013.

La valeur patrimoniale de l'édifice tient à la fois à sa signification particulière, à l'échelle de l'histoire liégeoise, et à une architecture d'exception.

L'église Sainte-Croix est l'une des sept collégiales fondées entre le Xe et le début du XIe siècle pour faire de la cité liégeoise l'une des villes d'Empire les plus prestigieuses de l'époque. Son imposante tour octogonale joue aujourd'hui encore le rôle de signal dans le paysage urbain, et constitue un jalon symbolique indispensable pour la mise en relation des différentes collégiales, dans une lecture de la topographie religieuse de la cité, dans laquelle la cathédrale Notre-Dame et Saint-Lambert, détruite à la fin de l'Ancien Régime, jouait un rôle central.

L'importance de l'édifice tient également à sa valeur architecturale exceptionnelle. Avec ses deux absides opposées, un chœur oriental évoquant, dans les années 1250, la Sainte-Chapelle de Paris, avec sa nef-halle également, bâtie dans les années 1270-1280 d'après un modèle encore très peu répandu en Europe, avec, aussi, ses chapelles latérales à l'élévation singulière et ornées d'écoinçons sculptés de tradition brabançonne, elle s'écarte des dispositifs architecturaux traditionnels de la région mosane et participe à l'importation et l'élaboration de nouvelles formules gothiques dans la partie occidentale de l'Empire germanique.

Enfin, la valeur patrimoniale de Sainte-Croix est également indissociable des travaux de restauration des XIXe et XXe siècles,



Dégâts visibles des voûtes

qui vont réinterpréter l'édifice médiéval et nous le transmettre dans un état primitif agrémenté d'ornements néogothiques souvent de grande qualité.

Chronique d'un lent déclin

Dans la seconde moitié du XXe siècle, l'église Sainte-Croix subit un lent déclin. Dans les années 1970, les parements médiévaux, non restaurés au XIXe siècle, comme certains ornements néogothiques, montrent de dangereux signes de faiblesse. L'édifice est alors consolidé en urgence au moyen de briques de ciment, qui prennent la place des pierres fragilisées. Cette intervention provisoire explique l'aspect « patchwork » que la façade nord de l'église affiche aujourd'hui. C'est également lors de ces travaux d'urgence qu'un revêtement bitumeux est fixé sur la couverture d'ardoises défectueuse, au moyen de lattes de bois clouées sur les voliges. Ce choix, probablement approprié pour stabiliser le site en prévision d'une restauration prochaine, a généré des effets désastreux pour l'édifice sur le long terme...

Mais l'événement crucial, à l'origine du déclin de l'église Sainte-Croix, c'est l'aménagement, dès la fin des années 1970, de la voie rapide reliant la Place Saint-Lambert à l'autoroute. Ce nouvel axe de circulation nécessite en effet la destruction des immeubles rue Sainte-Croix et rue de Bruxelles. Dans les faits, c'est près de 80% de la paroisse qui est rasée. Depuis, le nombre de paroissiens a évidemment chuté, à tel point que, lorsque la chau-

dière rend l'âme, il n'est pas jugé opportun de la remplacer, les messes ne se donnant plus que pour une poignée de fidèles, dans la trésorerie du XVe siècle.

Privée de paroissiens, l'église Sainte-Croix se verra ensuite privée de curé, dans les années 2000, après le départ à la retraite du dernier d'entre eux, l'Abbé Crochet. Plusieurs cas de vandalisme – l'église est alors surtout fréquentée par des toxicomanes – et le vol de deux miséricordes du XIVe siècle ont ensuite raison de l'accessibilité du bien. L'église ferme ses portes aux passants, et ne peut plus se découvrir, désormais, que dans le cadre de visites guidées...

Désertée par les paroissiens, fermée au public, l'église est aussi progressivement désinvestie par les pouvoirs publics. Il y a beaucoup d'églises médiévales, à Liège comme en Wallonie, souvent de grande valeur, et la concurrence est rude, d'autant que se pose, à Sainte-Croix, le problème de la réaffectation. Pour bénéficier de la restauration globale qu'il attend depuis près de 40 ans, l'édifice doit en effet se voir attribuer une ou plusieurs nouvelles fonctions. La réflexion est confiée à l'Institut du patrimoine wallon, dont l'une des missions est précisément d'œuvrer aux scénarios de réaffectation du patrimoine régional. Elle n'a cependant pu mener à ce jour à des propositions convaincantes. Deux obstacles majeurs semblent se dresser sur le chemin d'une réaffectation globale du bien. Le quartier, tout d'abord, n'apporte guère de soutien au débat : amputé par les grands travaux de la fin du XXe siècle et déstructuré par plusieurs dents creuses et façades aveugles, il a perdu son identité originelle. La cohésion sociale est faible et la vie de quartier quasi inexistante. Certes, l'église est-elle située dans le prolongement de la rue Mont Saint-Martin, un quartier à fort potentiel patrimonial, avec ses nombreux hôtels particuliers et la collégiale Saint-Martin qui le domine. Certes, la réaffectation de plusieurs hôtels particuliers dans un vaste complexe hôtelier de luxe, à une centaine de mètres de l'église Sainte-Croix, a probablement contribué à revaloriser le quartier. Mais cette activité très élitiste n'implique en rien les communautés locales et n'apporte qu'un faible concours à la redynamisation d'un quartier vidé de vie sociale.

L'architecture et son décor constituent l'autre obstacle majeur à un projet de réaffectation respectueux de l'église et de son histoire. L'édifice est vaste et n'offre guère de possibilités de cloisonnements ; le décor néogothique, très présent dans les chapelles et la partie orientale, impose une réserve dans les choix opérés et suppose que l'essentiel de ces ornements catholiques du XIXe siècle restent présents dans l'atmosphère future du lieu. Une salle de concert ou un musée s'accorderaient probablement bien avec ces contraintes, mais la « rentabilité » de ces fonctions pose immédiatement question dans une petite ville, qui dispose déjà de nombreux bâtiments affectés à ces deux missions.

Se profile également le scénario d'une affectation mixte, probablement plus conforme aux possibilités offertes par le lieu, et qui permettrait de préserver un culte – fut-il épisodique. L'opinion est défendue par l'association « SOS collégiale Sainte-Croix », fondée en 1998 pour concourir au sauvetage de ce riche patrimoine. Elle propose ainsi d'associer à un espace culturel préservé dans la partie orientale, des concerts, expositions et autres activités occasionnelles, mais, surtout, d'aménager dans le lieu le centre d'accueil d'un nouveau circuit touristique associant les anciennes collégiales de Liège, et baptisé « Circuit des collégiales ».

L'idée d'une réorganisation des cultes paroissiaux en fonction de la valeur patrimoniale des églises bénéficierait assurément à l'église Sainte-Croix. A une centaine de mètres de là, une église plus modeste, et profondément altérée par un incendie dans les



La lente disparition de sculptures murales du XVe siècle

années 1980, abrite encore périodiquement une population paroissiale digne de ce nom. Le déplacement progressif de ces fidèles vers l'église Sainte-Croix permettrait de redonner du sens à l'ancienne collégiale liégeoise. Mais l'idée passe mal chez les ecclésiastiques, qui soulignent, avec raison d'ailleurs, que la valorisation du patrimoine religieux et la dynamique des communautés paroissiales répondent à des logiques bien différentes et, souvent, peu conciliables. Des autorités ecclésiastiques qui ne lâchent pas l'édifice : tout récemment, l'évêque lui-même a proposé de faire de l'édifice un lieu privilégié pour des célébrations œcuméniques et d'installer dans les dépendances de l'église une communauté religieuse qui pourrait contribuer à redynamiser l'église, comme dans d'autres cas comparables, en Belgique ou ailleurs.

Sainte-Croix sur la World Monuments Watch List 2014

Au cours de ces dix dernières années, l'état du bien n'a cessé d'empirer, et ce malgré les interventions d'urgence requises par l'état des toitures. L'état désastreux de la couverture, dû notamment à la détérioration de la couverture de fortune de la fin du XXe siècle, provoque de fréquentes infiltrations d'eau. A l'aplomb du ruissellement, les voûtes, murs et supports se gorgent d'eau, avec tous les dégâts que cela suppose. La mise hors eau de l'édifice est clairement la priorité numéro un, examinée par l'Institut du patrimoine wallon, mais l'argent manque. Souvent,

la fabrique d'église doit parer au plus pressé, quitte à assumer, seule, le financement de ces opérations d'urgence. Ce concours de circonstance, peu favorable au monument, incite l'association « SOS collégiale Sainte-Croix » à envoyer au World Monuments Fund un dossier pour l'inscription de cette église, désormais explicitement menacée, sur la liste World Monuments Watch 2014.

L'édifice est sélectionné par la fondation new-yorkaise pour figurer sur la liste convoitée. Après le site industriel de Tour & Taxis et la maison de la radio, tous deux à Bruxelles, et le sanatorium Joseph Lemaire à Overijze, l'église Sainte-Croix est le quatrième monument belge – le premier monument wallon – à figurer sur la liste américaine du patrimoine en péril. Cet événement a offert un surcroît de visibilité au drame patrimonial qui se joue sur le site et, au-delà, a permis de médiatiser le problème de plus en plus complexe de l'avenir du patrimoine religieux dans la Belgique du XXIe siècle.

L'aube d'un renouveau?

Si les interventions des pouvoirs publics se sont toujours bornées, depuis le dernier quart du XXe siècle, au financement de mesures conservatoires d'urgence, elles s'intègrent depuis peu dans un calendrier plus ambitieux, laissant entrevoir la possibilité d'une restauration globale de l'édifice. Un premier bilan de l'état sanitaire est ainsi commandé par la Ville en 2014 au bureau d'études bruxellois Origin. Il s'agit d'identifier les pathologies les plus évi-

dentes et de lister les études préalables nécessaires pour aboutir à un diagnostic précis du bien. Cette étude permet également de dresser un ordre de priorités des opérations nécessaires pour sauvegarder l'édifice et de chiffrer, ne fut-ce que de façon approximative, les interventions nécessaires. La première étape doit être celle de la réouverture du site au public, moyennant les travaux de sécurisation nécessaires et l'étanchéisation provisoire de la toiture. La réfection de la couverture doit intervenir dans un second temps, avant la troisième étape, celle de la restauration globale du bien. La première étape, bien moins coûteuse que les deux suivantes, est en bonne voie de concrétisation. Mais pour qu'elle ne se résume pas à une nouvelle campagne de travaux provisoires, elle doit impérativement être suivie des deux phases suivantes. L'avenir dira si ce premier état sanitaire constitue l'aube d'un renouveau ou une éclaircie dans une grisaille persistante ...

Le cas de l'église Sainte-Croix illustre bien la fragilité du patrimoine religieux classé en Belgique. Comme dans bien d'autres cas, le problème commence par la disparition des paroissiens,

puis s'aggrave faute de perspectives de réaffectation. Le bâtiment souffre alors d'un cercle vicieux qui altère de manière souvent irréversible ses qualités patrimoniales : faute d'une présence régulière, le bâtiment est fermé de plus en plus fréquemment. Cette mesure, destinée à prévenir le vol ou le vandalisme, condamne le bien à un abandon croissant, qui accélère sa détérioration. Si, comme dans le cas de l'église Sainte-Croix, les perspectives de réaffectation restent peu convaincantes, le débat gagnerait alors à être élargi aux quartiers avoisinants, et aux églises qui en jalonnent le paysage. L'enjeu ne se réduirait dès lors plus à la sauvegarde ou la condamnation d'un bâtiment isolé, mais bien à l'organisation du culte catholique selon un plan stratégique, résultant d'une politique concertée associant les différents niveaux de pouvoirs et les autorités ecclésiastiques, et qui s'appuierait à la fois sur le dynamisme de certaines paroisses, sur les attentes des communautés locales, souvent attachées à leurs « vieilles églises », sur la valeur patrimoniale des églises et sur les possibilités réalistes de réaffectation.

ICOMOS Belgique
ICOMOS Wallonie-Bruxelles remercie Mathieu Piavaux
et Claudine Houbart

BOSNIA AND HERZEGOVINA

The Historical Museum, Sarajevo

Description of the structure

The Historical Museum is one of the eminent representatives of socialist Yugoslavia's architecture and part of the rich heritage of the 20th century in Europe. It was declared a national

monument in 2012, as one of the most important examples of modern heritage in Bosnia and Herzegovina. It is located in the central part of the city's Marijin dvor quarter, between a green belt (Wilsonovo Promenade along the river Miljacka) and a busy traffic road called Meše Selimovića Boulevard. Together with the neighbouring historicist complex of the Zemaljski Museum that consists of a few pavilions (built by Karel Parik in 1909) it forms the museum quarter, soon to be enlarged by the Contemporary Art Museum building named Ars Aevi (designed by



Historical Museum in Sarajevo, built in 1963, architects: Boris Magaš, Edo Šmidihen and Ranko Horvat (photo 2016)



The composition is dominated by the cube – the main exhibition space positioned on a strong pedestal



View of the Historical Museum's rear façade with garden (photo 2016)



The smaller cube, much more modest and intended to house the museum's management (photo 2016)



Steel construction with obvious and very advanced corrosion; stone surfaces also showing severe damage (photos 2016)

Renzo Piano). The Historical Museum was built in 1963, on the basis of the first-prize design at the Yugoslav Architectural and Town-Planning Competition; it was the work of Croatian architects Boris Magaš, Edo Šmihel and Ranko Horvat. The museum was named the Museum of the Revolution until the end of the 1990s and its collection of that time referred to the history of World War II in the region. Today, the Museum's collection focuses on the history from the Middle Ages to contemporary Bosnia and Herzegovina.

The Museum building has to be seen as part of the specific socio-political and cultural context of post-war Europe and the efforts to institutionalise and reify the collective or official memory of World War II by means of the architectural and spatial language. It can also be seen as a component for a new city centre of Sarajevo with cultural and educational attractions. However, its architectural expression is completely devoid of any kind of ideological, archaic and folklore narration. Therefore, the expressionist character of the building's architecture opens up a dialogue with the tendencies of international contemporary architecture, which, in turn, is not formally unilateral.

The composition of the structure consists of three volumes: a dominant "hovering" exhibition cube, a smaller cube with offices, and a linear glazed corridor (with multifunctional halls), which connects them. The entire composition is laid on a white stone pedestal, thus being an early example of an urban gallery/terrace open towards the museum quarter. At the same time, the pedestal enables the creation of a delimited garden at the back façade – a reminiscence of the unbreakable bond between the traditional urban dwelling and the greenery.

It is obvious that the authors of the design with their vocabulary of shapes and selected concept mediated between the universal and the particular, giving precedence to the formation of modern local identities. Apart from the recognisable references applied (the cross-section columns, the black modular structural pattern of the glass surfaces, the free-standing wall, marked consoles, etc), modernisation processes still represented a challenge to the authors. An active dialogue was established with the tradition and it resulted in the language of abstraction. By applying reduced forms and a simple geometrical composition to the

building's appearance, this architecture seems to be shaped in the minimalist manner. However, on the contrary, a rich and complex spatial disposition was realised along with various scenarios and atmospheres. The structure neither has an extrovert nor an introvert character. Instead, with its composition and materialisation (white stone from the island of Brač and the glass facade), it skilfully balances between the full and the empty.

The structure's condition in 2016

During the war activities in the early 1990s, the Museum's structure was at the frontline, which caused significant devastation, both physically and functionally. After the end of the war, due to political reasons the status and funding of the Museum were not adequately solved. Because of the lack of thorough renovation and regular maintenance, the building rapidly fell into disrepair. Although experts have evaluated this building as an exceptional achievement of 20th century architecture, relevant institutions have not yet undertaken appropriate measures in order to prevent its present condition.

Confronted with the intolerable handling of this cultural asset of the 20th century, which is restricted to an occasional and partial "patching up" on the surface, and being fully aware of the fact that without funds work on this important cultural monument cannot be carried out, the ICOMOS National Committee in Bosnia and Herzegovina decided it was necessary to enter the *Keeping it Modern 2015* competition of the Getty Foundation in the hope of obtaining financial support to professionally and ethically conduct the restoration of the museum.

Bearing in mind that interventions so far have been made provisionally and at random, the design intended to be prepared by ICOMOS Bosnia and Herzegovina would be based on the compilation of an expert designing-conservation documentation that would include:

- detailed information about the building;
- description of the current condition of the building, including an analysis of any structural and/or material deficiencies and conservation needs;

- detailed description of the proposed conservation planning, including types of research and analysis (historic, technical, or scientific);
- objectives and expected outcomes and a rationale for each component;
- detailed information about specialists involved in the project (including the principal consultants, architects, engineers, scientists, researchers, conservators, surveyors, project supervisor who will be overseeing the architect(s), design and construction dates, etc), their roles and responsibilities, and their qualifications to undertake the project;
- in addition, images illustrating the exterior and interior of the building, including depictions of its location, architectural details, and past and present condition would be included. That photo documentation would demonstrate the continuous deterioration of the building.

All our preparations and negotiations with a representative of the Getty Foundation, as well as sincere efforts to help to contribute to the preservation of the Historical Museum and to its expert restoration and presentation were in vain, because the Museum's management did not give us their consent to take part in the *Keeping it Modern 2015* competition. The ICOMOS National Committee in Bosnia and Herzegovina does not want to speculate about the reasons for such behaviour, but must conclude that in this case the only real loser is the Historical Museum itself.

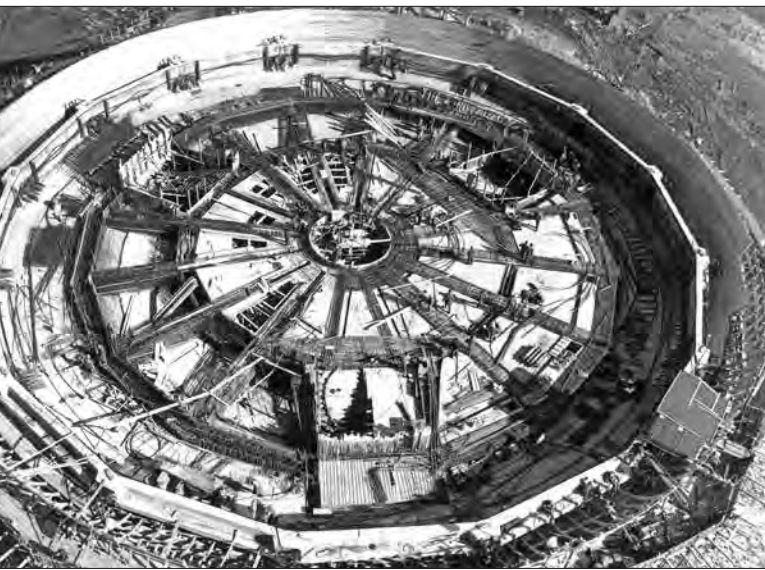
The importance of the prestigious location of the museum and the many years of conscious neglect of the building itself suggest that an inevitable demolition and the construction of some new office building may occur in the future, following the model of the current building trends in the neighbourhood.

National Committee in Bosnia and Herzegovina

BULGARIA

Buzludzha: Forbidden History of a Neglected Masterpiece

Buzludzha monument is an architectural masterpiece, an outstanding engineering achievement and an admirable example of monumental art. Despite this, it is an abandoned, neglected and crumbling site for historical and political reasons. Buzludzha was built in 1981 on a mountain peak in Bulgaria to praise the glory of the Bulgarian communist party. The extraordinary structure had a very short life of just eight years until the end of the socialist regime in Bulgaria in 1989. Soon after the political changes Buzludzha was abandoned to its fate and to the hands of looters, to vandalism and severe weather conditions. Today



The Buzludzha monument during construction (photo Bedros Azinian)

the glamour has turned into decay, but the building still attracts attention with its dramatic history; it thrills with its architecture beyond gravity and astonishes visitors with the remains of colourful mosaics inside. Although the monument was built with a past ideology in mind, it is part of the Bulgarian history – an artifact with immense potential to become a sight of world significance.

Context

Similar is the destiny of several hundred other monuments built during the socialist era in Bulgaria. Every city and every small village has traces from the period, e.g. sculptures, memorials and

signs about local or national historical figures and events connected to the socialist ideas. Some of them have been destroyed, others displaced or abandoned, but the majority still stand as stone witnesses to a period difficult to evaluate. Thus, its legacy has not yet been assessed. None of the monuments built during the socialist period in Bulgaria (1944–1989) are listed; therefore, officially they are not protected as heritage. This silent inaction allows the weather and looters to destroy the monuments “naturally”. If prompt action is not taken, there may soon be nothing left to preserve. It would be a significant architectural, historical and cultural loss to allow the destruction of sites such as Buzludzha, the “1300 Years Bulgaria” Monument in Sofia, the Monument to “Bulgarian-Soviet Friendship” in Varna, and many more. However, the problem concerning such contempo-



The monument shortly after its opening in 1981 (photo Bedros Azinian)

rary heritage is not only Bulgarian but European. The post-socialist countries have the potential to reveal unique architectural achievements. Buzludzha, as one of these masterpieces, could easily turn into a powerful example for the reassessment and hopefully for the preservation of other sites often described as dark heritage.

Historical background

Buzludzha is located on a mountain peak at an altitude of 1432 m. It sits in the very heart of Bulgaria, the Balkan Range. This site received historical significance in 1868, when the last fight of the revolutionary formation, the organised resistance against the Ottoman yoke led by Hadzhi Dimitar, took place. The event and



View of the Buzludzha monument from afar (photo Nicola Miller)

battle site were symbolic for the liberation of Bulgaria. Knowingly, at the exact place the socialist-democratic party was founded in 1891 as successor to the revolutionaries. Furthermore, guerrilla movement members were killed there in 1944. Accordingly, to celebrate the 90th anniversary of the party's foundation, the House-Monument of Buzludzha was built.¹

Construction and utilisation

Architect Georgi Stoilov's project won the announced architectural competition and construction work started in 1974. The mountain peak was reduced by nine metres and 15 000 cubic metres of rock were dug off for the laying of the foundation of the monument. 70 000 tons of concrete, 3 000 tons of reinforced steel and 40 tons of gilded glass were used in the process. Qualified military forces, craftsmen, engineers, technicians and volunteers worked in three shifts; labouring was continuous day and night. A total of 6000 people worked for eight years, dedicated to the common objective. Buzludzha was the life's work of the best artists, engineers and architects in the country. The project was financed by public donations, because it was a national cause. On 23 August 1981 the monument was inaugurated during an official celebration.²

During the eight years of use, the building was visited by between two and three million people, which equates to more than 1000 people per day. The monument was built to be a pantheon of socialism and was used for the political education of all social groups and for ritual political events such as obtaining party membership.

The building lies secluded on the mountain peak and its 60-metre-wide spherical body symbolises a wreath, as if laid out on the mountain top in recognition of the described historical events, whereas the 70-metre-high pylon represents a waving flag with the world's biggest illuminated pentagrams, which had to be seen from as far away as north of the Danube and south from the Aegean Sea. With its clearly defined architectural shapes, advanced

light system, unique acoustics and more than 1000 m² of storytelling mosaic panels the building was a synthesis of architectural and monumental art on the highest level.³ The building was a huge engineering achievement with its 60 m free-spanning steel roof and its main body overhanging 20 m and supported by only three main anchorage points. The materials used in the construction were fair-faced concrete, white marble for floor and walls, granite plates on the staircases, and red velvet adorning the walls – all combined with the impressive architectural shapes contributed to the strong visual and emotional impact of the monument.

Present condition

After the collapse of the communist social model in 1989, the new government neglected to look after this most significant symbol of a previous ideology. In 1992, the Monumental House Buzludzha was nationalised under the Totalitarian Organisations' Property Confiscation Law and then closed. The last employees were made redundant and the doors were locked. Now unprotected, a number of thefts were recorded and vandalism soon started. Some incidents were politically motivated and born out of hatred towards communism, others were opportunistic and commercially motivated as metals were collected and sold off as scrap, and thirdly, some people merely enjoyed the act of destruction for the sake of it. This sustained neglect has brought the building to its present condition – an abandoned and half-destroyed monument of a past time. A lot, but thankfully not all is lost. The monument's supporting structure appears to be stable and the majority of the mosaic panels are still in place. The white marble of the ritual hall's floor remains as well as the marble on the walls of the staircases. Luxury was replaced by ruin, but the frame of the monument is still there. It has preserved its impact, its overall impressive and inspiring appearance. This is due to its shapes, proportions, scale, light concept, its location and position.

Buzludzha was included in an international ranking of the 33 most beautiful abandoned places in the world by BuzzFeed,

which gives it high popularity abroad. This ranking has been viewed by almost five million people so far. Many of them travel to Bulgaria from the other side of the world to see this beautiful ruin. Foreigners often describe the monument as the best thing to see in Bulgaria. This is the reason why Buzludzha received a Certificate of Excellence for 2015 by tripadvisor – the biggest internet site for tourism in the world. Hundreds of people visit it every day, however, its massive tourism potential is ignored. The doors have now been welded shut to prevent access into the building, because it is considered dangerous to visitors, but they always find a way to enter it. Meanwhile the cracks in the concrete are deepening, the roof is crumbling and the mosaic stones are falling off. Every day and particularly every winter, there is a new challenge for the monument, because through the leaky roof and missing windows wind, rain and frost continue to destroy the building's unique architecture.

Future function

What should be the future of the biggest and most impressive modern monument in Bulgaria? Just a ruin? Abandoned symbol of the socialist regime and of the transition to democracy? Multifunctional concert hall? Restaurant and night club? Luxurious five-star-hotel? Museum of communism?

In any case, Buzludzha needs a new function in order to be preserved; a new use that unites the different views within society about the idea that historical and cultural monuments must be preserved. I developed the conceptual design “Buzludzha – memory of time” as my master thesis in architecture at the Technical University Berlin. It suggests the usage as a monument of national historical memory, where Bulgarian history will be presented clearly and emotionally, methodically corresponding to and complimenting the atmosphere of the existing architecture. The building will not just serve as a frame, but in fact will be the most important and influential exhibit. Part of the concept is a multifunctional hall that will be used as a forum for history and art. The circles around it will represent different historical periods of the country. A panoramic glass elevator will give the visitor the opportunity to explore the open deck at the top of the 70-metre-high pylon, revealing breathtaking views of the Balkan Range.

The concept proposes a conservation of the monument in its present condition and only minimal architectural intervention. A complete restoration of Buzludzha would not only be much more expensive, but would be communicating the wrong message. The glamour was created to glorify a regime, but both the glamour and the regime are no longer with us today. Conservation instead of restoration of the building will allow to simultaneously save the monument, but leave the traces of time and its connotations open to every visitor who can interpret it, according to his/her own understanding of the period.

Preservation initiative “Buzludzha project”

Although this idea has attracted understanding and support by institutions and Bulgarians, its implementation appears to be very difficult. Buzludzha does not have the status of cultural value as it is not listed in the national monument lists. Only monuments with such status can be managed by the Ministry of Culture and receive funds for their preservation. Ownership is another difficult

topic, as Buzludzha is managed by a regional governor who does not have any budget for such purposes. The other institutions do not take responsibility for the problem as they do not own the building. There are three options for Buzludzha: governmental involvement, business involvement or donations.

The initiative to preserve Buzludzha started as my master thesis and developed into a cause of the “Buzludzha Project” Foundation, established with the purpose to preserve the monument and transform it into an active cultural site. Our newly founded NGO offers solutions, organises exhibitions and round tables, looks for support and tries to depoliticise this difficult topic. Last year numerous exhibitions, presenting the past, present and possible future of Buzludzha were shown in the capital city of Sofia, but also in the towns near Buzludzha in order to inform about the plight of the monument and to search for support on a local level. The majority of the elderly and middle-aged citizens have personal memories of the period when Buzludzha was used and actively want its preservation, whereas the younger generation view it as a bizarre and inspiring structure. They too are enthusiastic about this initiative. This leaves us all with the hope that not everything is lost and preservation of the monument is just a matter of time, but time is the worst enemy of the building and national and international awareness and prompt actions are needed to save Buzludzha.

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For further information: www.buzludzha-project.com

Footnotes

- ¹ Todorov S., Marinov M., “National Park Buzludzha”, [in original “Национален парк Бузлуджа”], Kazanlak 2009.
- ² “Horizont” journal, Interview with Delcho Delchev (the construction supervisor of Buzludzha), [in original “Хоризонт”], 1981.
- ³ “Monumental House on the peak Buzludzha” [in original: Дом-памятник на връх Бузлуджа], Sofia 1984.

Reconstructions of Cultural Heritage Sites Based on Conjecture

Declaration

of the Bulgarian National Committee (BNC) of the International Council on Monuments and Sites (ICOMOS)

Regarding: The present practice in Bulgaria of reconstructions of cultural heritage sites based on conjecture.

The Bulgarian National Committee of ICOMOS (consisting of 152 members – Bulgarian experts and institutions in the field of immovable cultural heritage preservation, members of ICOMOS International) categorically opposes the growing practice of creating conjectural reconstructions of Bulgarian cultural heritage sites that have survived to the present in the form of ruins. As there is no credible information about what these sites originally looked like, their reconstruction based solely on conjecture constitutes an inadmissible falsification of the original.

In this connection, the BNC of ICOMOS declares the following:

– The practice of reconstruction based on conjecture is in deep contradiction with the principles and ethics of scientific restoration laid down in a series of international documents: The International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter of 1964), accord-

ing to which restoration is based on ‘respect for the original’ and must ‘stop at the point where conjecture begins’; The Nara Document on Authenticity (1994); the Convention on Protection of the World Cultural and Natural Heritage (1972), ratified by Bulgaria, and the Operational Guidelines for its implementation, Paragraph 86 of which stipulates: ‘Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on conjecture.’

- This practice of reconstructions based on conjecture leads to irreversible damage to the authenticity of cultural heritage sites, which constitutes their irrevocable quality and their value as unique historical testimony. Any damage to the authenticity of cultural heritage sites is damage to their very original and to the traces of their historical development. Hence, this is also a violation of the Bulgarian Cultural Heritage Act which requires ‘maximum preservation of the authenticity’ of cultural heritage sites.
- The decisions on reconstruction projects are made in a non-transparent manner, without being subjected to professional and public debate.
- The funding of these reconstructions is done through European funds even though it is at variance with the fundamental European and world principles of cultural heritage preservation.
- The drafting of the funding programmes, the selection of projects to be funded, their commissioning and implementation are usually carried out without the participation of experts in the field of scientific restoration.



Ongoing reconstruction at Krakra fortress, Pernik



Ongoing reconstruction at Krakra fortress, Pernik



Reconstructions at Trapesiza

– *The allocation of significant EU funds for false reconstructions (approximately BGN 80 million according to data from the Ministry of Culture) is in stark contrast with the insignificant funds provided by the State for the preservation of authentic cultural heritage sites which are in a critical condition (BGN 500 000 according to data from the Ministry of Culture). This drastically distorts the national policy on cultural heritage preservation.*

All this has destructive consequences for Bulgaria's cultural heritage and especially for archaeological sites, as it impairs their cultural value and unique specificity.

Considering this, the BNC of ICOMOS:

1. *Appeals to the central and local government authorities to terminate the practice of reconstructions of Bulgarian cultural heritage sites based on conjecture, which is incompatible with the contemporary restoration science.*
2. *Proposes that decisions at all phases of programming and projects on immovable cultural heritage reconstruction be made in a transparent manner and after professional and public debates, with the participation of competent experts in cultural heritage preservation. In this respect the BNC of ICOMOS is available to provide all possible support.*
3. *Insists on explicit relevant amendments to the Public Procurement Act, the Cultural Heritage Act and other laws, in order to guarantee the preservation of cultural heritage according to the established international principles and standards, and to ensure conditions for the competition-based selection of the most suitable projects.*

This Declaration was adopted by the General Assembly of the Bulgarian National Committee of ICOMOS on 6 June 2014.

*Mr Rosen Plevneliev
President of the Republic of Bulgaria*

*The Council of Ministers of the Republic of Bulgaria
The National Assembly of the Republic of Bulgaria*

*Our Ref: GA/GJ/66
Paris, 8 April 2015*

**Subject:
Endangered cultural heritage in Bulgaria**

Your Excellencies,

During its most recent meeting held in Paris on 9–10 March 2015, the international ICOMOS Board was officially informed by the Bulgarian National Committee of ICOMOS about worrying trends in current policy approaches to conservation and restoration of cultural heritage in Bulgaria that have already substantially and visibly endangered a number of cultural monuments in the country. ICOMOS is also deeply concerned that these policy approaches may result in adverse effects on the Bulgarian cultural properties inscribed on the UNESCO World Heritage List.

ICOMOS understands that these changes in policy approaches have been motivated by an effort to support regional development in the country by increasing cultural tourism. While policies benefiting local communities are welcome, the cases presented in the report submitted to the ICOMOS Board make it immediately clear that this process has stimulated a widespread trend of large-scale conjecture-based reconstructions on top of the ruins of archaeo-



Reconstructions at Trapesiza

logical sites in Bulgaria. Rather than enhancing the significance of the monuments involved, the large-scale replacement of missing original materials and forms is destroying the authentic spirit of these monuments and sites. By substituting original structures, these new constructions actually falsify history and cause an irreversible loss of authenticity. In addition, they may render any further scientific research impossible.

Such reconstructions go against internationally accepted scientific approaches to conservation and violate the principles of the Venice Charter, Nara Document of Authenticity as well as the Operational Guidelines for the Implementation of the World Heritage Convention (paragraph 86), to which Bulgaria is a signatory.

Being deeply convinced that a sustainable policy in the field of heritage protection should be based on internationally acknowledged and broadly established principles of conservation, ICOMOS appeals to the Bulgarian State to urgently undertake effective actions in order to:

- 1. Put an immediate halt to the on-going conjecture-based reconstructions in the country and ensure appropriate scientific assessment of their effects in order to guarantee that all future conservation and restoration works in Bulgaria follow accepted principles and ethics of scientific conservation, as defined in the Venice Charter and other ICOMOS and inter-*

national doctrinal documents (World Heritage Operational Guidelines, § 86 in particular);

- 2. Guarantee expert involvement in national procedures for calls for tender under the EU Operational Programmes to ensure that internationally acknowledged scientific principles of conservation are applied in all projects in order to minimize risks that heritage authenticity and cultural values are destroyed;*
- 3. Establish, with the comprehensive expert assistance of ICOMOS Bulgaria and all of ICOMOS more generally, a continuous training programme in the field of heritage conservation aimed at building relevant capacity within local authorities for addressing issues related to heritage protection and cultural tourism.*

ICOMOS assures all cultural authorities in Bulgaria of our willingness to help and advise. As a first step in this direction, ICOMOS is ready to contribute to this process by organizing an on-site mission to Bulgaria in support of a scientific assessment of the implementation of internationally accepted conservation principles to the cultural heritage of Bulgaria.

*Yours sincerely
Gustavo Araoz
President*

CROATIA

Diagnosis: The Culture of Denial

The Croatian conservation system is based on two elements: as an institutional activity, it has a venerable and dynamic history of more than 150 years; during that period, it was influenced by a historicist sense of the past and by investment projections of state leaders and administrators. It is therefore marked by an unstable coexistence of professional standards and politically proclaimed “higher goals”. The longevity of the system founded by Emperor Franz Joseph I also implies significant ruptures. These ruptures are an important part of the Croatian history of conservation, imperilling professional dignity. Along with its best traditions, conservation in this country has been marked by denial, indolence, oblivion, threats to the authenticity of monuments and sites, and forbearance of professional standards. This has become obvious especially in the past 25 years.

Croatia became an independent republic after the fall of the Berlin Wall and the ethnic conflict that tore apart what used to be the Yugoslav Federation. Between the 1850s and the collapse of Communism, this South-eastern European borderland pursued a myth of the Western European value system by creating an imagined community. The Habsburg Monarchy fostered this by providing early heritage experts with funds, education and projects in monumental complexes such as Diocletian’s Palace in Split or the cathedrals in Šibenik, Zadar and Poreč.

Part of Croatia’s affiliation to the European conservation tradition can also be seen in the active reception of innovative principles created in Austria and Germany around 1900. The first Croatian conservators were influenced by Rudolf Eitelberger, Alois Hauser, Thomas Graham Jackson, Alois Riegl, Cornelius Gurlitt, George Niemann, Joseph W. Kubitschek, Max Dvořák and Gustavo Giovannoni. Thus, the spreading of the altruistic and emancipatory conservation movement from the German-speaking countries across Europe was also felt in these colonised provinces. During a century and a half of conservation tradition in Croatia, the country experienced identity shifts from decolonisation to full emancipation. In that process, the *fin-de-siècle* conservation theories were understood as an aid to build a collective identity. This meant that conservation was frequently used as a tool for political self-definition or as defence mechanism. This political teleology has harmed the professional ethos of conservators time and again.

Concepts promoted by the champions of the Central European conservation movement, such as democratised perception, cosmopolitanism and age-value, haunted Croatian experts until 1945. Until the bombardments of the Second World War, as in Poland, Italy and Germany, Croatian conservators dogmatically adhered to the motto *Konservieren, nicht restaurieren*, fostered by Dvořák’s Viennese students.

To understand the recent state of Croatian conservation it is necessary to study the genesis of its numerous ruptures. One of the first major breaks followed the creation of the revolutionary

communist state in 1945. In the conservation community, the political newspeak was accompanied by the methodological revisions conceived in Italy and Poland. Until 1955 the basic concepts of the Italian *restauro critico* had implicitly been accepted in Croatia. A more significant shift was promoted after contacts with Polish experts were established. The reconstructions of Polish historic towns encouraged a new interventionism in Croatian conservation. Abandoning the abstinent principle and accepting the reconstructive demand for physical and aesthetic integrity as tools for social experiments, the new paradigm led to the foundation of the Restoration Institute of Croatia in 1966, which has kept its relevance until today.

This is how during the 1950s and 1960s a methodological synchronism was established. In the professional community it gathered the advocates of both the conservation and the interventionist principles. Generally, life between the two groups was idyllic, especially in the 1970s when the so-called *active approach* to conservation was promoted, akin to the political programme of socialist self-governance. By that period, the system of conservation had attained an unprecedented success: from 1945 elaborated legal documents were adopted, inventorying was accompanied by reconstruction interventions, and the possibilities of fusing monumental forms and new socialist contents were studied. Croatia structured its conservation system by setting up regional and local offices, and devising ambitious projects primarily for the sites in the Adriatic region. The socialist system was also marked by corporative trends. Since the end of the 1950s Croatian conservators established their association and published results in a specialised journal. The system led to the inventorying of thousands of monuments. Although there were still problems of public appreciation of their work, conservators succeeded in inscribing the historic centres of Dubrovnik and Split, as well as the Plitvice Lakes on the UNESCO World Heritage List in 1979.

Immediately after the first democratic elections in 1990, Croatia could not tackle the two important concepts of emancipation in post-communist Europe, namely freedom and memory. As mentioned, 25 years ago bloody wars marked the end of the socialist federation. These tragic events represented yet another discontinuity in the system. Croatian conservation was then confronted with war destructions, but also with a new political reality. This reality implied the paternalism of political elites at the birth of the Croatian Republic and its submissive acceptance among professionals. This process was marked by the symbolic abandonment of the conservation tradition created around 1900, namely in the project of the historicist rebuilding of the mediaeval Medvedgrad Castle (fig. 1) on the hills above the new nation’s capital, the city of Zagreb. The project comparable with Bodo Ebhardt’s rebuilding of Wilhelm II’s Hohkönigsburg in Alsace and the Italian creation of *Altare della Patria* on the Roman Capitoline Hill was contrived by the first Croatian President Franjo Tuđman in the early 1990s. At the same time, it represented a re-



Medvedgrad castle after rebuildings in 1993–94 (photo M. Špikić, 2010)

nunciation, a will to methodological regression and a submission to political fantasies.

At that time, the Society of Croatian Conservators was abolished, which facilitated a political take-over. This *coup-d'état* was codified in 1999, when the first law on the protection of cultural properties in independent Croatia was enacted. The controversial and still valid document inaugurated a new system of values for a new epoch: instead of the traditional concept of *monument* (evoking a spiritual dimension of the artefact), a new concept of *cultural property* aimed at the material or, rather, the market value of heritage. In a country whose national economy rests mainly on tourism, it is no wonder that the image of heritage was primarily seen as a tool for a short-term mending of the state budget.

This new era brought about two radical changes: conceptual (or terminological) and administrative (the transformation of the professional community into a mass of bureaucrats with diminished social reputation and no power to prevent negative trends). The conservation system was fragmented into more than 20 conservation offices (instead of four regional offices existing in the socialist period). The new system was an offspring of the non-transparent, unreformed and expensive state that stopped caring for professional expertise and dialogue between administrators, professionals and the public. Rare and praiseworthy successes were new inscriptions on UNESCO's World Heritage List between 1997 and 2016, but local conservation achievements were seldom incorporated in everyday public life.

Consequently, professionals have in most cases been pushed aside. Since the conflict in the 1990s, their professionalism has been substituted by political arbitrariness, hypocrisy and subordination. Naturally, there have been exceptions to the rule but not convincing enough to prompt the change. If there is a segment of Croatian society that exemplifies the crisis of the young republic, it is the conservation system. It is marked by paradoxes, simply because the political representatives, as key players in the process, still have no clear concept of how to preserve and interpret its heterogeneous heritage for future generations.

Consequences in practice

What are the practical consequences of this situation? First of all, the tradition of political denial has led to discontinuities in the perception and treatment of cultural heritage in Croatia. Therefore, the efforts of the best European experts who cared for and protected the monuments of today's Croatia were mostly forgotten or suppressed, as if they were considered uncomfortable or obsolete. It is one thing to ignore Riegl's and Giovannoni's reports on Diocletian's Palace in Split, published in 1903 and 1942 respectively. Equally problematic is the indolence towards monuments and sites that attracted those famous experts to this country in the first place. Administrators of the Croatian conservation system therefore devised a twofold denial: one is being oblivious of the previous conservation ideas (developed by "foreigners"), and



Šibenik cathedral, main portal, apostle without hand, state before substitution (photo P. Markovic, 2007)



Šibenik cathedral, main portal, apostle without hand, new work (photo P. Markovic, 2012)

the other is neglecting or misusing monuments and sites themselves. The second case is dependent on the first and can be seen in diverse forms: in a dangerous carelessness of tourist investments, in the autocracy of secular and ecclesiastical beneficiaries, even in nonsensical expert decisions. In an attempt to illustrate the seriousness of the situation only the most notable problems will be mentioned that have appeared at Croatia's UNESCO sites in the past few years.

The threats range from individual artworks to whole areas, that is, from aesthetic and semantic to ecological contexts. The Cathedral of Saint James in Šibenik was inscribed on the World Heritage List in 2000 (criteria ii, iii and iv). In 2012, the local bishop decided to replace the statues of the saints on the main portal of the Renaissance cathedral without consulting the local conservation authorities. Despite heavy criticism and statements from conservators in 2013, the copies are still in place, harming the authenticity of the protected site.

In the historic city of Trogir, inscribed on the List in 1997 on the basis of criteria ii and iv, a group of art historians, prelates and conservators made a similar decision in 2011. Encouraged by an archival document suggesting that until the early 17th century

a statue of Christ stood in front of the Cathedral of Saint Lawrence, they decided to put a copy of the 15th century statue in the middle of the square that used to serve as a cemetery. Now the professional community was divided: not only were the authentic location, iconography and function of the sculpture controversial, but also the act of reproduction and its hypothetical location. After fierce discussions among the public and the experts' demand for the removal from the site, no change was made, so the copy, placed on top of a contemporary neo-Renaissance column, still stands in front of the Romanesque Cathedral.

These examples may seem harmless in comparison with the plans for the development of the traditionally uninhabited Srdj Hill above the Old City of Dubrovnik, inscribed in 1979 under criteria ii, iii and iv. The problems of Dubrovnik are manifold: they range from tourism sustainability (excessive number of cruise-ship visitors) and the preservation of monuments (menaced by the mass of visitors and "improved" by Hollywood blockbusters) to aggressive investment plans, such as the project of a golf-resort and accompanying apartments on the hill above Dubrovnik. Thanks to local NGOs the problem was internationalised. At the 2014 World Heritage Committee session in Doha, it

was decided that a reactive monitoring mission would be sent to Dubrovnik. In October 2015 the mission took place and in March 2016 a report was issued. This ambitious project, with investor, local and state political actors on one side, conservators on the other and NGOs on the third, is still on hold until “a comprehensive study and Heritage Impact Assessment (HIA) in terms of its cumulative impact on the OUV of the property has been completed for the property and its larger setting.”

As we have seen, Croatia has a problem with non-transparent politics, silent or overambitious professionals and marginalised civic society. It has much to do with the evolution of democratic standards and self-respect, but also with respect towards the preceding cultural and political systems. This country therefore needs help, even in the form of international pressure, to improve its standards, or to retrace the best traditions in its long history of conservation.

Marko Špikić
ICOMOS Croatia

GERMANY

Post-war Interior of St Hedwig's Cathedral in Berlin at Risk of Being Irretrievably Lost

Two years after the erection of the Berlin Wall the rebuilding of the St Hedwig's Cathedral in East Berlin was completed with a modern interior. Hardly any other building in Germany reacted to the guilt and terror of the Nazi era by creating such inspiring architecture. Now, the only modern interior of a cathedral in Germany destroyed in the Second World War and major work by the architect Hans Schwippert is in need of repair. This exceptional interior space and thus also the readability of its multi-layered meanings are threatened to be lost forever if a remodelling is im-



Interior of the St Hedwig's Cathedral, 2015/16
(photo W. Bittner, Landesdenkmalamt Berlin)

plemented which the archdiocese of Berlin initiated in 2013–14 with an open realisation competition for the interior and the cathedral's surroundings.

Built between 1747 and 1773, St Hedwig is of significance similar to other ambitious church projects of the time in European capitals: St Paul's in London, Les Invalides and the Panthéon in Paris, or the Karlskirche in Vienna, all of them crowned by monumental domes. Prussia's King Frederic II had chosen this prominent construction site at the Forum Fridericianum and the type of an antique rotunda based on the model of the Pantheon in Rome, thus making the first Catholic parish church in Berlin after the Reformation a symbol of enlightened religious policy.

From 1884-87 the interior was altered by Max Hasak. After the establishment of the diocese of Berlin in 1930 the church was elevated to the rank of a cathedral and once again altered in 1930-32 by Clemens Holzmeister. In 1943 the cathedral was completely destroyed, except the outer walls. The re-erection of the main dome as a concrete construction was carried out from 1951 by architects and engineers Felix Hinssen, Herbert David, Herbert Ebs and Theodor Blümel, based on the model of St Stephan in Karlsruhe. Hans Schwippert, one of the protagonists of rebuilding in Germany, was in charge of the redesign of the interior between 1956 and 1963. With the building of the first German parliament in Bonn in 1948-49 (demolished in 1987) he had already created the first architectural symbol of the young Federal Republic.

The interior of the cathedral is characterised by a breathtaking building concept: radical utilisation of the centrally planned building and concentration on the vertical main axis by creating a double church with crypt. Through an opening in the centre of the building this crypt has an impact on the main church interior. Schwippert integrated the lower church into the upper church and created a ring of chapel-like spaces used for baptism, the commemoration of the diocese's martyrs killed during the Nazi terror, the burial of the bishops, for confession and as treasury. By taking up the shape of the round roof light the circle-shaped opening in the floor of the upper church not only corresponds to the steeper dome rebuilt after the war, thus creating spaciousness. It also allows access to the space of the crypt and powerful references to the spiritual fundament of the church.

The crypt open for the commemoration of the martyrs shows the visionary character of the created space. Since 1965 it has also become a funerary monument due to the tomb of Provost Bernhard Lichtenberg. In the cathedral he had prayed publicly for those persecuted by the Nazis. In October 1941 he was arrested and died on November 5, 1943 during his transport to Dachau concentration camp. In 1996 the cleric was beatified by Pope John Paul II, who had prayed at his tomb.

In the rotunda, everything is oriented towards the centrepiece of the interior: the liturgical centre near the opening to the lower church with the connecting altar stele, carrying above the main altar with cross and below a sacramental altar with tabernacle. Among the artists involved from East and West Germany were:



The interior seen from above (photo W. Bittner, Landesdenkmalamt Berlin)

apart from Hans Schwippert (Düsseldorf) the glass artist Anton Wendling (Aachen), the textile designer and Bauhaus weaver Margaretha Reichardt (Erfurt), the metal artist Fritz Kühn (East Berlin), the goldsmiths Fritz Schwerdt and Hubertus Förster (Aachen) as well as the painter, graphic artist and draughtsman Josef Hegenbarth (Dresden).

Deliberately quoting the Confessio of St Peter's in Rome was done to show the affiliation to the World Church. It is the only modern *confessio* in church history and moreover quite unique in the modern history of art. The spatial arrangement and the furnishings represent revolutionary dynamics and spiritual depth. In the combination of ancient spatial designs (crypt, double church, *confessio*, and dome on top of the circular building) and exceptional artistic implementation in material and form lies the great vividness and dignity of this interior space until today.

It was a particular venture to implement the impulses of the Second Vatican Council (1962–65) in the anti-clerical German Democratic Republic. The cathedral's consistently modern interior in the divided city of Berlin bears witness to this venture. Archbishop Alfred Bengsch consecrated the main altar on November 1, 1963, i. e. one month before the decisions of the Council valid for the entire Catholic Church were published. If this interior now needs to be defended, it is not merely a matter of heritage conservation. Instead, this also concerns ecclesiological dimensions, because a self-concept of the Church is negotiated. This cathedral and its interior in former East Berlin as seat of a cross-border diocese at the time of the German partition symbolises the unity of Catholic Christians in East and West. Therefore, this monument is a combination of high architectural quality and theological and political relevance.

Consequently, the interior in its appearance of the early 1960s should be preserved and carefully restored or modernised, where

necessary. Through careful maintenance and repairs the cathedral has been preserved almost unaltered. Between 2005 and 2008 the outer shell of this monument of national relevance, an important post-war interpretation of plaster surfaces imitating natural stone, was cleaned and repaired. The interior deserves to be treated with the same care. Closing the central floor opening (as proposed in the prize-winning design of the architectural competition) would equal not only an extreme reorganisation of the church in a rather retrospective sense, but also the demolition of an outstanding monument carrying vanguard ideas and having a forward-looking impact even today.

Sabine Schulte

The Surroundings are an Integral Part of the Monument – The Garden of the Magnus-Haus in Berlin is to be Destroyed

In the 18th century, rich families in Berlin used to live in the very centre, in townhouses boarding the streets and with gardens to the rear. Few of them survived the enormous development of the city that began in the middle of the 19th century and the destructions of World War II. One of those very rare examples is the Magnus-Haus at the *Kupfergraben*. The builder was the Prussian King Frederic II, who in 1753 had the prestigious house built according



The rear front of the Magnus-Haus and the open space of the garden belonging to it



The Remise (depot-building) gives an idea of the scale of the garden

to the designs of the famous architect Georg Wenzeslaus von Knobelsdorff. The townhouse is a typical baroque building, featured with a Corinthian colossal order; its west façade overlooks a typical pleasure garden.

The house received its name when the physicist Gustav Heinrich Magnus became its owner. A few years later, in 1845, the German Physical Society was founded there. When they set up their own company Siemens AG in 1847, Werner von Siemens and Georg Halske were closely associated to the society. Finally, the Magnus-Haus passed into the ownership of the federal state of Berlin.

The house, but not the garden, is inscribed in the list of protected monuments. However, the importance of the garden has not

been ignored: the entire lot is part of a *Denkmalbereich* (listed conservation area) and also of an *Erhaltungsgebiet* (area protected by building regulations); it also belongs to the buffer zone of the World Heritage Museum Island Berlin. In fact, the garden forms an integral part of the ensemble. It is like a small park, surrounded by a wall; several tall trees have a spatial impact on the house and the neighbourhood. Formerly well-groomed, it has been neglected in the last years. The garden is part of a typological unity – the house is not understandable without the wide open space in its original expanse. The case shows the importance of preserving any feature worth protecting in the surroundings of a heritage object.

It was noticed and negatively received when the federal state of Berlin sold the house with its garden to the Siemens AG with-



First detailed plans for the project to erect a large office building in the garden

out any assurance that the historical value of the whole property would be respected. It is a scandal that the company currently plans to erect a building of five or six storeys in the garden in order to have a prestigious office in the heart of the capital city. First intentions were made public in 2012; now the plans have become realistic.

It is most disturbing to see a private company disregard a city's public interest in its intact cultural heritage. The previously agreed preservation plans are callously being neglected. The company's plans act against the perception of the importance of historical gardens and parks, as has been developed in the last decades and become generally accepted in the meantime. By erecting a tall built volume in the rear part of the garden the indispensable relationship with the house would be destroyed.

It is also hard to believe how the city's government and administration dealt with the company's demand for a general construction permission. The competent board and all professional services clearly took position against the project, which violates the existing rules. However, the Mayor gave instructions to "help the investor" and a compliant administrative director delivered the permit immediately. That behaviour of submission was strongly criticised in the media, by political initiatives and by the broader public.

Unimpressed, Siemens organised an architectural competition. Courageously, in an open letter, all the important architectural associations recommended that their members should carefully consider whether they should participate in a procedure that would destroy a highly important piece of landscape-architecture.

While these lines are being written, the procedure is still open. The garden space belonging inseparably to the Magnus-Haus is in extreme danger. The case shows the power of major companies, even in developed democracies, and the weakness of political representatives. The cultural heritage that belongs to the public is sacrificed. Once destroyed, it can never be recovered again.

Bernhard Furrer

The *Ledigenheim*, Rehhoffstraße, Hamburg

The *Ledigenheim* in the Rehhoffstraße in Hamburg's Neustadt is the last surviving example of its type. It was built in 1912 to provide 112 rooms (each of eight square meters) combined with a communal restaurant and library as well as different social services for men who had no other form of accommodation in the city. The Verein Ros e.V. was founded in 2011 to take forward a number of cultural and educational projects in Hamburg and has focused on saving the *Ledigenheim* from redevelopment by a Danish company so that it can be refurbished and continue to provide much-needed housing for people in need.

The *Ledigenheim*

The concept of the *Ledigenheim* (or home for single men and women) was developed from the 1870s onwards as a response to growing concerns over the inability of urban housing markets to



Historic view of the foyer, 1913
(photo Hamburgisches Architekturarchiv, Slg. Koppmann)



Historic view of the *Ledigenheim*, 1913
(photo Hamburgisches Architekturarchiv, Slg. Koppmann)

cope with an unprecedented increase in population growth fuelled increasingly by in-migration. Hamburg, like many other port-cities and manufacturing centres in the German Empire, attracted a growing number of workers, many of whom came from rural areas, its hinterland or from further afield. They were often young, unskilled, and with little experience of daily life in a rapidly developing urban metropolis. The *Ledigenheim* was therefore seen as an important solution to an acute housing problem and was part of a wider strategy of housing reform, particularly in the period between 1890 and the outbreak of the First World War. Homes for single men and women were built by individual employers, as a means of strengthening their control of labour; by the Church, in order to improve the lives of skilled workers; and by municipal authorities, such as Hamburg, to cater for the accommodation needs of single men who were seeking to establish themselves in the local labour market.

In many cases there was a strong emphasis on strengthening community life. Not only did the *Ledigenheim* have a library and eating facilities, it had a separate reading room, a room for playing billiard, a little shop with a friendly shopkeeper, as well as a porter who was responsible for keeping an eye on the residents and their needs. To this extent it was a living institution located close to the city's harbour area which continued to provide good quality accommodation for single men within a wider community-based context. It enabled single men, whether they were sailors or dockworkers, to live a life without undue hardship and it provided a sheltered home in a family-like framework. Overtime, however, the clientele of the *Ledigenheim* in Hamburg changed: during the Weimar Republic a number of police cadets and firemen were accommodated, while during the Nazi dictatorship it is said to have been used by the Gestapo.

Although the concept of the *Ledigenheim* was a product of the late 19th century, it still has a real relevance as a response to the acute needs of our time. Major cities, such as Hamburg, are still confronted by severe housing problems, particularly in terms of providing sufficient accommodation for young people, in-migrants, and those who have difficulties in establishing themselves in urban society. In Hamburg, as in other urban centres, there is a chronic lack of affordable accommodation and the growing number of apartment seekers has contributed to a rapid rise in rental levels. At the same time, the growth of wealth inequality in Western society has been accompanied by increasing homelessness and destitution. In such a context, the preservation and extension of affordable urban housing remain a priority in the 21st century. Indeed, the home for single men in the Rehhoffstraße, with its concept of community-living, continues to fill an important gap in Hamburg's housing provision with tangible socio-cultural benefits.

A home under threat

Despite the fact that the concept of the *Ledigenheim* is still directly relevant to the housing needs of our time, there have been repeated attempts in the last few years to close it, primarily be-



Detail of the facade (photo Ros)

The foyer today (photo Ros)

cause of speculative profit motives. The home has been neglected for many years and is therefore now severely at risk, both in terms of its building fabric and the survival of the social ideal that underpinned its original establishment. Necessary repairs have not been made and the community-based services have been abolished almost entirely. The *Ledigenheim* and its residents have been badly affected by these developments. In 2009, the home was sold to a Danish investor, who had no real interest in retaining its historic function as a home for single men. Naturally, this caused a great deal of fear and anxiety amongst its mostly elderly residents who were very confused and worried about what was going to happen to them. As neighbours, we were very concerned about their plight and offered to provide whatever support might help them to safeguard their interests and preserve a community housing concept that was still helpful and beneficial at the start of the 21st century as it had proved to be in the German Empire.

A new perspective

Eventually, we decided with the support of the home's residents, to contact the new owner. This proved to be a turning point, because during our discussions the idea of trying to convert the *Ledigenheim* back to a non-profit form of ownership emerged as a possible solution to the current crisis. Initial talks with various experts and political leaders in our district demonstrated that there was a great deal of support and active encouragement for this idea. Numerous meetings followed, particularly with the district officials in Hamburg and the Danish owner, which focused on two key questions: the viability of a non-profit form of ownership; and who would take over long-term responsibility for the historic residence. By now we were not only convinced that the concept of the *Ledigenheim* made sense as a charitable enterprise, but that it might be possible to restore and expand this unique socio-historical monument in the long term! As a first step, in a three-way-meeting with the owner and the city authorities we agreed to work together to try to save the home and to revive the original concept through a change in ownership and its transfer to a non-profit organisation. An immediate and timely improvement for the residents was the reintroduction of social services in the home for the first time in over ten years.

The long-term management of the *Ledigenheim*

Although the desirability of preserving and restoring the home had been agreed, there was still some uncertainty over how its long-term management should be secured. Because we had been campaigning for several years for its preservation and retention as a home for single men, it was suggested by many people that we should assume responsibility for ensuring its continued role. Inevitably, this was a very personal issue for us, and we had already been undertaking most of the work to secure the future of the home and the welfare of its inhabitants. We felt that it would not be right to expect other people or organisations to take on this responsibility, so we have committed ourselves to managing the future of the *Ledigenheim* as a non-profit, charitable institution. We have therefore decided to buy the home and have gone on to establish a non-profit public foundation, 'Ros', as a means of securing the *Ledigenheim's* longterm preservation.

Long live the *Ledigenheim*

A considerable amount of money will be required to purchase the home from its Danish owner and to restore the fabric of the building. Thanks to the support of many individuals, local trusts, and individual companies, we have already made considerable progress in raising funds to secure the future of the *Ledigenheim* as a home for single men in desperate need of accommodation within a community-based framework.

For this reason, we are looking for supporters who would be willing to fund the purchase and authentic restoration of the home—people who can help to give the *Ledigenheim*, as a social institution, the necessary means and opportunities to fulfil its historic function by providing single men with a low-cost, family-like-home.

Renew and develop the *Ledigenheim!*

We would like in future to both modernise the home as a unique cultural monument and to technically re-equip the building, so that its historic community role can be re-established. This would bring back to life the unique residential form represented by the *Ledigenheim* which has catered for the accommodation needs of dock workers, seafarers and craftsmen within the harbour-warehouse district of Hamburg since 1912. It would also reinforce the role of the Hamburg Museum by providing a unique example of a building form that reflects the wider process of housing reform in Hamburg prior to the outbreak of the First World War. The *Ledigenheim* is a living testimony to a critical period in Hamburg's history: it is today already of great interest to school groups and people of Hamburg in general, and is bound to become an important heritage attraction to the city's many visitors interested in architecture and the social relevance of building design. More importantly, if we can achieve our objective, a unique cultural monument in Hamburg will have been saved for future generations.

Prof. Robert W. Lee
Antje Block
Jade Peter Jacobs

The *Multihalle* in Mannheim

The so-called *Multihalle* in Mannheim was erected as a temporary building for the national garden show in 1975. It still exists; however, its condition is deteriorating fast. On the whole, in contrast to structures for trade fairs, buildings for one-time exhibitions such as garden shows or World Exhibitions are considered to be temporary. In most cases, this classification has to do less with the construction than with changed terms of use at a certain site. Therefore, "temporary" did not prevent the heritage authority in Baden-Württemberg from putting the *Multihalle* on the monument list at the end of the 1990s.

The *Multihalle* has stood for more than 40 years and was used most of the time for various purposes, until the city of Mannheim as owner suddenly stopped the maintenance without giving any explanation. The office Carlfried Mutschler + Partner from Mannheim in cooperation with the landscape architect Heinz Eckerbrecht from Frankfurt/Main had been the winners of a national



Inside view of the *Multihalle* (photo Architektenkammer Stuttgart)

architecture competition. They were commissioned to do the landscaping as well as to design the many small and large buildings for exhibitions, cafés, and infrastructure that are necessary for operating a large garden show. A number of alternatives were conceived for a central large roofing, all of them as lightweight constructions. Finally, the design of a grid shell made of wood was selected, developed by the architect Frei Otto from Stuttgart, who only a few years before had designed and realised a spectacular pavilion for the Expo67 in Montreal. Both constructions, the tensile structure in Montreal and the grid shell in Mannheim, were novelties on the world market. The constructions and the architectural forms were praised and admired by experts and the general public. Not without reason the *Multihalle* was popularly known as the “miracle of Mannheim”.



The *Multihalle* at night (photo Frei Otto, Warnbronn)

The *Multihalle* is made up of a grate of square meshes turning into rhombuses in order to follow the curvature. 9,500 square metres were covered with a free span of 60 metres. Until then, such dimensions for a wooden shell had never been achieved. This design principle developed by the Pritzker Prize winner Frei Otto (d. 2015) allows a totally free ground plan with different room heights and not least a complete prefabrication using straight bars. For the roofing of the grid shell a plastic foil was used. In addition, methods for calculation and geometric determination were necessary; these were developed by the engineers Linkwitz in Stuttgart and Ove Arup in London. As there were no comparative calculation programmes, an archaic method using suspended weights had to be applied for the static test. Consequently, the calculation was a so far unknown methodology that had a lasting international influence on the technology of wide-spanning structures. The design model is now kept at the Deutsches Architekturmuseum in Frankfurt/Main.

The *Multihalle* in Mannheim is at risk. Wooden structures are sensitive to humidity; however, if looked after well they can be preserved for a very long time – as is proved by centuries-old half-timber buildings and roof trusses. It is not understandable why the city of Mannheim and the region with millions of inhabitants shouldn't be able to find an adequate use. The same applies to the necessary renovation, which is becoming more and more expensive and complicated every day, although the discussion about the *Multihalle's* preservation has been going on for years.

It seems justified to demand that Germany as one of the world's wealthiest industrial countries takes care of the works of its internationally renowned architects. There is no doubt that the *Multihalle* can be preserved and is also particularly worth preserving.

Berthold Burkhardt

IRELAND

Wall-paintings in Ireland: Provisional Stocktaking of their Endangered Condition

Ireland is well-known for its many archaeological sites. For instance, the Stone Forts and alignments and Megalithic tombs at Newgrange, Croagh Patrick, in Fenagh Beg, at Knowth, at Dún Dúchathair on the island of Inishmore, or the Burren dolmens are all of international renown. In contrast, a series of artefacts that have generally been forgotten are to be found among the medieval wall-paintings still extant in a number of ancient churches throughout Ireland. It is also not well known that a number of home of the Irish ascendancy class still retain wall-paintings. Generally speaking, it can be argued that this lack of awareness has its roots in the Reformation of Henry VIII and Elizabeth I. During that period, ecclesiastical wall-paintings were destroyed or forbidden in English churches. The only reproductions that were allowed were the Ten Commandments and the royal coat

of arms, and nothing else. In Ireland, it is not uncommon to find newer Anglican churches directly adjacent to an old church, a building that would often have been destroyed by Cromwell's troops. And, of course, this new church would have no wall-paintings.

The few wall-paintings I know of, or that I have worked on in Ireland, are to be found either in churches and monasteries from the Pre-Reformation period or in tower castles. The paintings found at these locations are usually said to date back to the 15th or 16th centuries, dates which, in my experience, have occasionally proven to be incorrect.

Throughout the period of the 1990s, the Republic of Ireland received generous funding from the European Union. However, throughout this decade it was not only the road network large infrastructural projects that received assistance. Extensive funding was also made available for specific national cultural heritage programmes. For instance, in 1989, on the occasion of the 800th anniversary of the founding of an abbey by Cathal Crobhdearg Ua Conchobair, the King of Connacht, the Cistercian Order was successful in acquiring funds for the conservation of wall-paint-



Ardamullivan Castle with "climate-active" curtains

Wall-painting at Abbeyknockmoy



Ardamullivan Castle, with curtains rolled up the situation becomes visible as immediately after the conservation. The ceiling is new and unnecessary; the electric heating even dangerous. What is still missing, is at least a minimal presentation of the wall-paintings.

ings in Abbeyknockmoy. This turned out to be a starting point for the conservation of this particular element of Ireland's cultural heritage. Two years later, the Abbeyknockmoy initiative was followed by a project to conserve the wall paintings at Clare Island Abbey – once again, this was on the initiative of the Cistercian Order. This restoration and conservation project continued throughout the 1990s.

Throughout this period, wall paintings at castles and buildings as far apart as Ardamullivan (Galway), Askeaton (Limerick), Baryscourt (Cork), Ballyportry (Clare), Cashel (Tipperary), Cobh (Cork), Clonmacnoise (Offaly), Jerpoint Abbey (Kilkenny), Lisdonagh (Galway), and Dun Laoghaire (Dublin) were conserved. In most cases, I was involved as conservationist and/or as advisor.

The problem now is that since the European funding has been drastically reduced, the aftercare for these monuments has also, more or less, come to an end. In the case of the restoration of wall paintings at Clare Island Abbey, a proposal for its aftercare was phrased (2000) as follows: "The stabilisation phase has been completed; maintenance and restoration can now be taken into consideration." This was 16 years ago.

In 2000, any further conservation at Clare Island was interrupted so that the restoration remained incomplete. Since then, Clare Island Abbey has suffered considerably due to a lack of follow-up care. This is made all the more disappointing since the Abbey, historically, is an extremely important and interesting venue – not least because of its connections to Grace O'Malley and the O'Malley Clan. This lack of and pressing need for aftercare can

be applied to most of the various sites mentioned above. More examples could easily be added to the list.

Within the powers that be, of Irish National Monuments, and within the OPW (Office of Public Works) I have argued for, but have not been able to pave a way for a comprehensive conservation approach to these monuments. My aspiration to provide some form of advisory role, from which conservation of these objects might benefit, has fallen on deaf ears.

In general, decisions about what works ought to be done are left to the staff of regional "depots". While members of this staff are charged with taking care of daily maintenance, e.g. lawn-mowing, general maintenance, preservation of the fabric of buildings, they are, however, in their roles as general craftsmen, ill-equipped to deal with specific demands regarding the conservation of historic buildings. A consequence of this is that many decisions taken concerning follow-up care, particularly of wall-paintings, are based on a lack of specific information, or knowledge, and are often wrong. In regard to the wall-paintings, a need for action is either not recognised or is, unwittingly, ignored.

Thus, it took 14 years, and thanks to the advocacy of Michael Petzet, to recognise that conservation-based aftercare needed to be carried out at Clare Island. The inadequate measures that have already taken place include:

- Inadequate water drainage on the roof, thus causing large quantities of rainwater to remain in the masonry;
- Microbiological ingress, a consequence of the dampness, hav-



Clare Island Abbey

ing been treated with pesticides, including interior surfaces and around the wall paintings;

- Installation of thermostatically controlled electric heating, causing a serious increase in salt efflorescence, which is seriously dangerous for the painted plaster surfaces. If at all, any electric heating should be controlled only by a hygrometer;
- Erection of a largely useless and extensive barrier was to prevent visitors from entering the ruins of the sacristy;
- A lack of effective maintenance of the windows; and
- Inadequate disposal of refuse.

About the only measure that does make sense is a visitors' platform in the choir.

Money invested in restoration becomes superfluous, or at least misspent, when an adequate care-plan, with adequate, long-term funding is not included in a comprehensive conservation plan. A parallel can be drawn with a newly built suspension bridge. If there is no long term care, a bridge will easily become a hazard.

In Ardamullivan, for instance, a minimal conservation of the wall paintings was followed by the reconstruction of the original roof and two wooden ceilings. An electrical supply was drawn from over one kilometre away; a thermostat-controlled electric heating was installed; and the car park for visitors was enlarged. However, the site remains closed, because there is no one there to

open it to visitors. Most importantly of all, the fact that the conservation was limited to a minimum, without a continuing care-plan, means that, today, the paintings are barely visible anymore.

In Abbeyknockmoy, where some years after the restoration I documented the condition of the paintings, in order to prove the necessity of an aftercare plan, nothing has happened since 1990. For example, during my last visit, in 2014, the drainage around the choir, once again, was completely blocked. And, once again, the paintings are almost entirely invisible and are beginning to show new signs of damage. This is not withstanding the fact that only 20% of the potentially painted plaster surfaces in the choir were treated. Also, though small in surface area, some astonishingly clear fragments of original colouring can still be found.

The lesson is obvious. Those fragments of medieval wall paintings still extant in Ireland have been subjected to inadequate restoration and conservation plans. These wall paintings are not static objects. They are living artefacts, existing in continually threatening micro-environments. Any plan for restoration and conservation must include detailed costings for continuing programmes of maintenance and care. Aftercare plans must be drawn up by experts in the area of wall-painting conservation. Continuing follow-up care must only be undertaken by staff that have been educated and coached in suitable techniques, under the guidance of conservation experts.

Christoph Oldenbourg
ICOMOS Germany

MALI

Reconstruction de mausolées à Tombouctou après la crise de 2012 : le rôle des communautés

1. Introduction

Le Mali a vécu récemment une crise multidimensionnelle. Cette crise a été particulièrement ressentie dans les régions du nord du pays lors de son occupation par des groupes armés d'avril 2012 à février 2013. Tombouctou, cité millénaire du nord du Mali, ville historique et riche de sa culture, la perle du désert, a vu son patrimoine culturel matériel et immatériel soumis à de graves menaces et dégradation pendant cette période.

L'un des objectifs recherché par les occupants était la négation de leur identité culturelle. Ainsi plusieurs interdictions furent imposées aux populations : l'interdiction de célébrations religieuses (telle que le Maouloud, naissance du Prophète Mahomet : une des plus grandes fêtes religieuses à Tombouctou), l'interdiction de pratiques traditionnelles comme le crépissage annuel des mosquées de la ville, l'interdiction aux jeunes de pratiquer le football, d'écouter la musique etc. Les habitants de Tombouctou ont résisté en refusant de collaborer avec les occupants. N'ayant pu obtenir la soumission des populations locales, les occupants par dépit et/ou par vengeance, s'en prirent délibérément aux symboles les plus visibles de leur culture.

Parmi les graves atteintes au patrimoine culturel de Tombouctou, quatorze mausolées ont été détruits et la pratique traditionnelle du crépissage annuel des mosquées fut interdite, plus de 4200 manuscrits anciens furent brûlés et le monument AL FAROUK, grand symbole mythique de la ville fut démoli, etc.

Les premières destructions de mausolées ont eu lieu le 30 juin 2012 et les dernières le 23 décembre 2012. Signalons qu'un attentat – suicide, chose que la célèbre cité n'avait jamais connue, a ébranlé la ville le 28 septembre 2013. Le présent article traite de la reconstruction des mausolées détruits à Tombouctou et du premier crépissage de la mosquée de Djingareyber à la libération de la ville en août 2013.

2. Contexte/rappel

Les trois grandes mosquées et seize mausolées de Tombouctou sont inscrits sur la Liste du patrimoine mondial de l'UNESCO depuis 1988. Le Mali dispose de textes législatifs et réglementaires pour la gestion, la protection de son patrimoine culturel. Conformément à la Loi N°10-061 portant modification de la Loi N°85-40/AN-RM promulgué le 30 décembre 2010, le patrimoine culturel du Mali est défini comme l'ensemble des biens culturels



Mausolée Alpha Moya avant démolition (photo Sane Chirfi Cisse, juillet 2005)



Mausolée Alpha Moya détruit



Mausolée Alpha Moya, travaux de reconstruction (photo Madou Koné)



Mausolée Alpha Moya, reconstruit (photo DNPC, Madou Koné)

matériels et immatériels qui, à titre religieux ou profane, revêtent une importance pour l'histoire, l'art, la pensée, la science ou la technique.

Le Mali a également adhéré à plusieurs conventions culturelles, notamment :

- La Convention de 1954 relative à la protection des biens culturels en cas de conflits armés, ratifiée par le Mali le 18 Mai 1961 et son Deuxième Protocole de 1999, auquel il a adhéré en 2012 ;
- La Convention de 1970 relative à la lutte contre le trafic illicite des biens culturels, ratifiée par le Mali en 1987 ;
- La Convention de 1972 relative à la protection du patrimoine mondial, culturel et naturel ratifiée par le Mali en 1977 ;
- La Convention de 2003 relative à la sauvegarde du patrimoine culturel immatériel ratifiée par le Mali en 2005.
- La Convention de 2005 relative à la protection de la diversité des expressions culturelles

3. Reconstruction des mausolées

Le Mali en tant qu'Etat partie de la Convention de 1972, reconnaît son obligation à assurer l'identification, la protection, la conservation, la mise en valeur et la transmission aux générations futures du patrimoine culturel et naturel situé sur son territoire, comme le stipule l'article 4 de la convention. Ainsi le Gouvernement de la République du Mali et les partenaires techniques et financiers ainsi que des institutions spécialisées telles que l'UNESCO, ont affiché leur volonté de gérer le patrimoine culturel des régions du nord touché par le conflit armé de 2012 et la crise qui s'en est suivie.

Le processus de reconstruction des mausolées comprend deux grandes étapes : d'abord les « Etudes » et ensuite les « Travaux de reconstruction ».

4. Phase « Etudes »

L'une des premières actions menées par le Ministère chargé de la Culture, à travers la Direction Nationale du Patrimoine Culturel « DNPC » avec l'appui de l'UNESCO, a été de procéder à une évaluation de l'état de dégradation et/ou de démolition des ouvrages du patrimoine culturel bâti à Tombouctou et Gao. Les prestations de la phase « Etudes » ont été confiées à des bureaux d'études maliens. Ainsi deux équipes d'experts nationaux furent envoyées à Tombouctou : une première au mois de mai 2013 et une seconde en août 2013. Ces missions avaient pour objectifs d'évaluer l'état du patrimoine culturel bâti et des manuscrits anciens à Tombouctou et de procéder aux Relevés architecturaux (Etat des lieux) des mausolées détruits et l'évaluation du coût de leur reconstruction/réhabilitation.

Les rapports de ces missions ont servi à préciser le plan d'actions adopté lors de la réunion tenue en février 2013 au siège de l'UNESCO à Paris sur la reconstruction du patrimoine du Mali. A la suite de ces missions d'évaluation, un atelier de restitution qui a regroupé les responsables municipaux, les autorités administratives et coutumières, les experts nationaux et internationaux, les représentants d'institutions régionales et internationales fut organisé à Bamako le 8 juin 2013.

A l'issue de cet atelier il a été décidé :

- de procéder à la reconstruction à l'identique des mausolées détruits ;



Mosquée Sankoré, mobilisation populaire pour le crépissage, juin 2013 (photo ALDI)



Mosquée Sankoré, préparation du mortier pour l'enduit (photo ALDI)



Mosquée Sankoré, directives des anciens maçons, juin 2013 (photo ALDI)

- de confier les travaux de reconstruction à la corporation des maçons traditionnels de Tombouctou ;
- d'assurer la supervision technique des travaux par des experts nationaux et internationaux ;
- de réaliser les travaux de reconstruction dans le respect des normes de la conservation suivant l'esprit de la Convention de 1972 de l'UNESCO.

Pour la mise en œuvre de ces actions un comité de pilotage et un comité de suivi furent mis en place.

Les travaux de reconstruction des quatorze mausolées ont été officiellement lancés le 14 mars 2014 par le Ministre de la Culture du Mali. Ils se sont achevés en septembre 2015.

Il convient de rappeler que la première étape de la phase des études a été la recherche documentaire et d'informations sur les mausolées de Tombouctou, auprès des acteurs suivants : la Direction Nationale du Patrimoine Culturel «DNPC», la Mission Culturelle de Tombouctou, les maçons responsables des mausolées, les notabilités de Tombouctou, etc. Il s'agissait de collecter les informations d'ordre général et technique : documentation photographique, biographie des Saints, le système constructif des mausolées, les matériaux locaux utilisés, les carrières d'extraction, etc.

Cette étape de collecte d'informations a permis de constater une insuffisance de la documentation et des archives relatifs aux dits monuments. Ce constat est d'autant plus important que dans les traditions locales, nous n'avons pas eu connaissance d'archivages particuliers sur des supports classiques concernant les mausolées détruits. Cette lacune (insuffisance constatée lors de la recherche documentaire) a été compensée par le processus de documentation et d'archivage au cours des travaux de reconstruction. Les informations recueillies sont pour la plupart transmises par voie orale avec quelques photographies des périodes récentes de notre histoire.

Signalons ici, le rôle important joué par les communautés locales qui ont assisté les différentes équipes des missions d'experts. Il s'agit en particulier des familles responsables des mausolées (en général les descendants des Saints), des maçons traditionnels responsables des mausolées et des mosquées, les chefs coutumiers et religieux, les autorités administratives et communales et certaines personnes ressources.

Concernant les questions d'ordre technique, les maçons traditionnels et les autres artisans traditionnels tels que les menuisiers ont fait montre de connaissances empiriques exceptionnelles relatives aux constructions en terre d'une manière générale, aux matériaux locaux de construction et aux techniques constructives traditionnelles. Il est aisé de constater qu'ils sont les dépositaires de savoirs et de savoirs – faire traditionnels qui doivent être préservés à tout prix pour la conservation du patrimoine architectural en terre de la cité.

La deuxième étape de la phase des études a concerné les relevés architecturaux et l'évaluation des besoins pour la reconstruction et/ou la réhabilitation des mausolées. Cette partie de la mission de terrain a été exécuté suivant le mode classique de la triangulation. Les dessins ont été complétés par des photographies. Lors de la phase de terrain, les informations relatives aux techniques constructives, aux carrières de matériaux de construction ont été essentiellement obtenues auprès des maçons et autres artisans locaux.

La dernière étape de la phase «Etudes» a concerné l'organisation de concertations avec les acteurs locaux (familles responsables des mausolées, notabilités, corporation des ma-

çons et artisans traditionnels), les experts nationaux et internationaux, les services techniques maliens et les institutions spécialisées, etc. afin de déterminer les principes pour la réalisation des travaux de reconstruction. Les principes suivants furent adoptés :

- le principe de base est la « *reconstruction des mausolées à l'identique* », dans la mesure du possible, et dans les limites des informations rassemblées ;
- tenir compte des cultures constructives locales dans le souci de les préserver et les pérenniser ;
- envisager la réutilisation, dans les limites de la faisabilité technique, de certains éléments de récupération (portes en bois, poutres en rônier, pierre alhore, etc.). D'autres pourraient être exposés dans des musées de la ville de Tombouctou, en même temps que des photos ;
- les fondations et soubassements d'origine, non détruits pour la plupart, sont conservés et consolidés lorsque leur état le permet, ou remplacés lorsque leur état est jugé insatisfaisant.

4.1 Phase « Travaux de reconstruction »

À l'issue de la phase des études, le Mali et ses partenaires, notamment l'UNESCO, ont procédé à la mobilisation de ressources humaines, matérielles et financières en vue du démarrage des travaux de reconstruction des mausolées.

Dans le souci de s'assurer du respect des normes liées à l'inscription des mausolées sur la Liste du patrimoine mondial de l'UNESCO, la supervision des travaux a été assurée par des experts nationaux et internationaux et la participation de la Mission Culturelle de Tombouctou (un démembrement de la Direction Nationale du Patrimoine Culturel) qui étaient particulièrement chargés de veiller au respect des principes et normes de conservation dans l'esprit de la mise en œuvre de la convention de 1972.

Il est important de signaler ici, l'engagement et la volonté des maçons, des familles responsables et des autorités religieuses de Tombouctou de participer activement à la mise en œuvre du projet. Pour favoriser l'implication des maçons et autres artisans locaux et profiter de leurs compétences et savoir-faire, il a été décidé d'organiser la reconstruction des mausolées en mode de la régie des travaux. L'organisation suivante a été mise en place : le chef des maçons mobilise la main d'œuvre, organise et dirige les travaux. Il détermine les besoins en matériels et matériaux de construction. La Mission Culturelle de Tombouctou s'occupe du paiement des factures aussi bien pour la main d'œuvre que pour le matériel et le matériau.

Un autre avantage tiré des travaux de reconstruction des mausolées est l'implication de la jeune génération dans la réalisation des travaux à travers l'organisation de chantiers-écoles. En effet pendant toute la durée des travaux de reconstruction, les maîtres maçons ont formé de jeunes maçons débutants en leur transmettant l'essentiel des savoirs et savoir-faire ancestraux liés aux cultures constructives. Cette formation surtout pratique, a l'avantage d'assurer la pérennisation des pratiques constructives traditionnelles, de garantir la disponibilité de compétences pour la conservation du patrimoine architectural en terre et de contribuer à la relance économique par la création d'activités génératrices de revenus et d'emplois rémunérés.

D'une manière générale, les travaux de reconstruction des mausolées de Tombouctou, qui ont été des véritables chantiers-écoles, ont été mis à profit pour :



Mosquée Sankoré, crépissage du minaret, juin 2013 (photo ALDI)



Crépissage de la Mosquée Sankoré, vieux maçons traditionnels, juin 2013 (photo ALDI)

- Constituer une documentation importante et diversifiée la plus fidèle possible du processus de reconstruction (documentation écrite, graphique et photographique) ;
- Collecter les informations relatives aux pratiques constructives, aux matériaux de construction y compris leur préparation et leur mode d'utilisation ;

- Documenter, archiver (photographies, graphiques, films, dessins, etc.) et à postériori diffuser les techniques constructives traditionnelles.

A l'issue des travaux de reconstruction, les populations de Tombouctou en général et en particulier les familles responsables des mausolées, ont exprimé leur satisfaction à retrouver leurs biens culturels reconstruits et ont salué la renaissance culturelle de leur cité. Ces résultats ont été atteints grâce en particulier à l'engagement des maçons et autres artisans locaux depuis la collecte d'information jusqu'à l'exécution effective des travaux.

Il est important d'apprécier et de reconnaître les compétences, leurs savoirs et savoirs-faire. Ils ont prouvé une fois de plus qu'ils détiennent des connaissances endogènes liées aux cultures constructives locales dont la transmission est nécessaire. La reconnaissance de leurs savoirs déjà reconnus au plan national l'a été au plan international, à travers le diplôme de reconnaissance décerné par l'UNESCO en marge de la réunion du Comité du Patrimoine mondial tenu à Bonn (Allemagne) en juin 2015.

Cette distinction remise au Chef de la corporation des maçons de Tombouctou, Alhassane Hasseye, récompense l'ensemble des maçons de la ville pour leur implication dans le processus de reconstruction des mausolées.

4.2 Fouilles archéologiques

A la faveur de la reconstruction des mausolées, il a été également procédé à des fouilles archéologiques. L'objectif recherché à travers ces fouilles était d'apporter, dans la mesure du possible, des éléments de réponse aux multiples interrogations des communautés locales et des différents intervenants dans le processus de reconstruction. En interrogeant les vestiges des mausolées, certaines réponses relatives aux fondations, aux techniques et matériaux utilisés, système constructif, les enduits, l'évolution des ouvrages (renforcement des structures, rehaussements, etc.) ont pu être apportées. Sur la base de résultats des fouilles, des décisions ont pu être prises pour déterminer par exemple le système constructif qui varie d'un mausolée à un autre et le choix de l'enduit intérieur (« la Terre de Bourem ») qui est quasiment le même pour l'ensemble des mausolées.

La datation d'échantillons prélevés lors des différentes fouilles archéologiques de mausolées, permettra d'insérer le site dans le cadre chronologique global de la région et préciser certaines informations relatives aux Saints de Tombouctou.

4.3 Aspects immatériels de la reconstruction des mausolées

Le démarrage effectif des travaux a été précédé par des pratiques culturelles particulières qui ont mis en lumière la relation directe entre le patrimoine matériel et des pratiques immatérielles. En effet à Tombouctou, comme à Djenné, il est important de noter l'existence de pratiques immatérielles liées à la construction. Certaines de ces pratiques sont effectuées au démarrage des travaux, notamment celle dite « des sept céréales » (à déposer au fond des fouilles pour les fondations) et d'autres à la fin des travaux, notamment les rites et rituels et les cérémonies de lecture du Coran. Toutes ces pratiques ont été prévues et effectuées dans le cadre de la reconstruction des mausolées de Tombouctou.

Selon la croyance populaire plusieurs pratiques immatérielles sont liées aux Saints et aux mausolées. Ainsi les populations de

Tombouctou associent volontiers leurs Saints aux différents événements fastes et néfastes de leur vie. A titre d'exemple, l'une des pratiques courantes à Tombouctou veut que les nouveaux mariés visitent les mausolées des saints selon un itinéraire précis. Au cours de ces visites, ils se procurent une poignée de sable de chaque mausolée et les versent dans leur chambre nuptiale. Ce geste rituel pourrait apporter le bonheur au couple.

D'autres se recueillent sur les tombes de Saints, en différentes circonstances et font des prières et des vœux. En cas de sécheresse, des invocations faites par les ulémas sont adressées à Dieu à travers les Saints. Les populations de Tombouctou étaient et restent fortement attachées à leurs mausolées. Malgré la démolition de ces monuments, il était fréquent de croiser des personnes venues se recueillir sur les tombes de Saints, avant même le début des travaux de reconstruction. Ceci dénote de la dévotion des populations pour leurs Saints et justifie amplement la reconstruction des mausolées; ce qui permet par la même occasion, de perpétuer les pratiques spirituelles ancestrales.

5. Premier crépissage de la mosquée de Djingareyber de Tombouctou après l'occupation (jeudi 15 août 2013)

Après une interruption d'environ deux saisons des pluies, due à l'occupation de la ville de Tombouctou par les terroristes et autres groupes armés, il a été procédé le jeudi 15 août 2013 au crépissage du Minaret et du mur acrotère de la Mosquée de Djingareyber. Comme à l'accoutumé, les préparatifs ont été coordonnés par l'Imam Ben Essayouti, le Comité de gestion de la mosquée et la corporation des maçons traditionnels avec le Chef Maçon Mahalmadane Mahalmoudou responsable de la Mosquée de Djingareyber. Les populations participent massivement et activement aux traditionnels travaux de crépissage de la mosquée.

Dans la matinée de ce 15 août 2013, sous la supervision des maçons traditionnels, il a été d'abord procédé à un dernier malaxage de l'enduit en banco qui a avait déjà été préparé depuis plusieurs jours. Rappelons que la technique ici utilisée est celle dite « du pourrissement ». A ce mélange de banco a été ajouté de la balle de riz et de mil.

Pour le crépissage des façades est et sud, il a été ajoutée de la poudre de baobab (ou pin des singes). Cette poudre confère à l'enduit une meilleure résistance aux eaux de pluies qui, pour la ville de Tombouctou, proviennent essentiellement de l'Est et quelques fois du Sud. L'enduit a été préparé cette année dans des bacs situés au sud de la mosquée. Il a été transporté par les jeunes, des bacs jusqu'au toit de la mosquée. Lorsqu'une quantité importante d'enduit a été transportée sur le toit, le coup d'envoi symbolique des travaux fut donné par le chef des maçons traditionnels responsables de l'entretien de la mosquée (habituellement une seule famille en est responsable).

Les travaux de la matinée ont concerné les faces nord et ouest du minaret central ainsi que les murs acrotères, précisément ceux situés sur les côtés ouest et sud de la mosquée. Les travaux de crépissage des façades est et sud du minaret sont réservés pour l'après-midi après la prière de l'Asr (16 heures). Le début de ces travaux de ce crépissage de l'après-midi est marqué par le « cérémonial de la bande de cotonnade ». Cette bande de cotonnade est préparée par les « vieux maçons » avec des nœuds et des incantations y sont également dites. Elle est ensuite enfilée aux « jeunes maçons » chargés de grimper jusqu'au sommet du minaret et d'y

commencer les travaux d'enduits sur sa façade est. Cette bande de cotonnade qui est donnée par les anciens aux jeunes est une sorte de lien ombilical entre les générations et est censée protéger d'une manière générale les maçons et autres ouvriers notamment contre les accidents (chutes) lors des travaux.

A la fin des travaux du crépissage, des bénédictions sont faites par l'Imam de la mosquée de Djingareyber, entouré pour la circonstance de ceux des mosquées de Sankoré et de Sidi Yahia, à l'endroit de tous les participants ainsi que pour toute la population de la ville.

6. Conclusion

Dans le cadre des travaux de reconstruction des mausolées de Tombouctou, entrepris par le Ministère chargé de la Culture du Mali et l'UNESCO, l'apport des communautés locales a été essentiel et s'est manifesté de façon multiforme et à toutes les étapes du processus.

En effet, au cours du processus de reconstruction des mausolées détruits, les communautés ont joué un très grand rôle autant sur le plan théorique que pratique. Elles détiennent les connaissances empiriques rituelles nécessaires au démarrage des chantiers et ont en leur sein une corporation de maçons traditionnels qui sont des experts locaux rompus à la tâche dans le domaine de la construction et de l'utilisation des matériaux locaux.

Grâce aux communautés, l'historique des Saints et celui de la construction des mausolées (informations fournies par les notabilités, les érudits, les leaders religieux, les responsables municipaux, l'administration publique, la classe des intellectuelles, les familles responsables des mausolées) ont été davantage connus.

Les techniques traditionnelles de construction y compris les matériaux de construction utilisés (techniques maîtrisées et enseignées par les maçons traditionnelles : individus, familles, corpo-

rations) et les cultures constructives locales qui sont l'apanage de la corporation des maçons repartis entre les familles responsables des mausolées, ont été valorisées.

La communauté internationale, à travers l'UNESCO en tant qu'institution spécialisée du système des Nations-Unies, et d'autres partenaires techniques et financiers du Mali, a participé activement à toutes les phases du processus de reconstruction des mausolées de Tombouctou.

Il est important de souligner ici la dynamique partenariale et la collaboration étroite qui ont prévalu entre les experts maliens et les experts internationaux qui se sont appuyés sur les communautés locales par le biais d'échange et de partage des savoirs multi-séculaires, qu'elles détiennent et qu'elles se sont appropriées au fil des siècles. Cela prouve, si besoin est, de la véracité de l'esprit de la Convention de 1972 de l'UNESCO concernant la protection du patrimoine mondial culturel et naturel qui donne une place de choix aux communautés locales dans la gestion et la transmission du patrimoine.

Particulièrement dans le contexte mondial actuel, où l'humanité entière est soumise à des destructions volontaires et massives de biens culturels, le rôle et la place des communautés sont bien perceptibles. La reconstruction des mausolées de Tombouctou est un hymne à la solidarité internationale et à la résistance contre toute forme de négation et de destruction des ressources de la culture.

L'implication des communautés locales est le gage d'une gestion efficiente et de la pérennisation des traditions et pratiques constructives. C'est ce qui explique la forte participation des communautés locales de Tombouctou au lent et méthodique processus de reconstruction des mausolées détruits en 2012. Le rôle et la mission de ces communautés dans la conservation, la valorisation et la transmission du patrimoine culturel s'expliquent par le fait qu'elles se sont toujours approprié les biens culturels qui sont d'abord locaux, nationaux et ensuite universels.

Alpha Diop
Président ICOMOS Mali

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MEXICO

Afectaciones al Lago de Cuitzeo, Michoacán

Identidad y lugar

Nombre actual: Cuenca del Lago de Cuitzeo

Clasificación/tipo de lugar: zona de cultivo rural

Estado actual de la protección del patrimonio natural: zona de reserva ecológica

Declaración de valoración e historia

Incremento de la ciudad de Morelia, de un 400%.

La cuenca se encuentra terriblemente contaminada con metales pesados como cobre y plomo, además de contaminación orgánica con heces fecales que van a dar a la zona de cultivos más importante de la región.

Proyectos bajo evaluación

Mejoramiento de Ecosistemas y Desarrollo Humano en la Cuenca del Lago de Cuitzeo

Análisis

La problemática surge de la falta de planeación del crecimiento de la ciudad de Morelia, por lo que el dilema está entre resolver el problema de la vialidad de Morelia o la problemática ambiental de las zonas de reserva ecológica de la ciudad. Hay que preguntarse si existe realmente una necesidad de crecimiento de la ciudad o se trata de un problema de especulación inmobiliaria; identificar el grado de responsabilidad de la ciudad de Morelia en el problema de la contaminación de la Cuenca del Lago Cuitzeo; identificar para prevenir un problema de salud mayor con la contaminación generada. Existe ya un problema con la contaminación del agua que es urgente resolver.

Acciones recomendadas

- Hay que responsabilizar también a la industria de la generación de metales pesados vertidos a la cuenca.
- Revisar y utilizar las recomendaciones pertinentes del Reporte Técnico realizado por el proyecto de la UNAM.
- Resolver el problema de la Loma Santa María.
- Tomar en serio el dilema del crecimiento de la ciudad de Morelia y la desaparición de las zonas de reserva ecológica y su con-

secuente contaminación. Estos dos temas se tienen que resolver, no se puede dejar de resolver uno en detrimento del otro.

Afectaciones al espacio escultórico de la UNAM por la construcción del edificio H de la Facultad de Ciencias Políticas

Identidad y lugar

Nombre actual: Espacio Escultórico, Ciudad Universitaria

Clasificación/tipo de lugar: espacio urbano situado al sur de la ciudad de México, en la zona conocida como “Pedregal de San Angel”

Estado actual de la protección del patrimonio: Patrimonio Mundial, como parte de la UNAM (julio 2007)

Declaración de valoración e historia

En 1551 el Rey Felipe II de España creó la Real y Pontificia Universidad de México, que junto con la Universidad de San Marcos en Lima, Perú, fueron las primeras universidades del Nuevo Mundo.

La C.U. es un ejemplo único de urbanismo moderno y arquitectura, pero también con referencias a la cultura tradicional, particularmente a los conjuntos de la arquitectura prehispánica y a las artes y diseño del paisaje. El diseño se hizo en 1947 y se empezó a construir en 1948, hasta 1952. Los arquitectos que ganaron el concurso del diseño fueron Mario Pani y Enrique del Moral. En el marco del diseño rector participaron más de 60 arquitectos y artistas.



Vista del edificio H desde el espacio escultórico de la UNAM

Monumento Artístico con Declaratoria publicada en el Diario Oficial de la Federación el 18 de julio de 2005, de acuerdo a lo establecido en la Ley Federal de Monumentos y Zonas Arqueológicas, Artísticas e Históricas.

El conjunto del espacio escultórico se percibe como un tributo al México prehispánico, pero al mismo tiempo, como una promesa hacia el futuro, en medio de los paradigmas de la arquitectura moderna del siglo XX, en donde los valores nacionales y la identidad típica mexicana están presentes.

Inscrito en la Lista de Patrimonio Mundial de la UNESCO en julio de 2007.

Proyecto bajo evaluación

La Construcción del edificio H de la Facultad de Ciencias Políticas y Sociales.

Análisis

En sentido estricto, el edificio H de la Facultad de Ciencias Políticas no constituye agresión a la ley ni al perímetro reconocido como patrimonio mundial. Pero es parte de la zona de amortiguamiento de la declaratoria del campus central. Tampoco está construido en el área de reserva ecológica. Pero la cuestión es que si interfiere con el área del paisaje.

Según el documento de inscripción en el Patrimonio Mundial, «la zona de amortiguamiento está definida en 3 partes: la zona de amortiguamiento 1 (553,5 ha), incluyendo el terreno de la universidad no incluido en el Plan Maestro de 1947 y la reserva ecológica; la zona de amortiguamiento 2 (649 has), incluyendo las zonas urbanas controladas por el Gobierno del Distrito Federal, con una altura de construcción limitada a 2 niveles, que incluye el barrio residencial del Pedregal, concebido por Luis Barragán; y la zona de amortiguamiento 3 (52 Has), una zona urbana también bajo control del gobierno del Distrito Federal, con una altura de construcción limitada a 3 niveles.»

El perímetro donde está construido el inmueble no daña al espacio central perímetro «A» y no es parte de la zona delimitada de la Reserva Ecológica. Pero la cuestión es que si interfiere con el área del paisaje en particular desde el espacio Escultórico de la UNAM.

La construcción del inmueble no fue evaluada y aprobada por el subcomité de Preservación, Desarrollo y Mantenimiento del Patrimonio Inmobiliario del Campus Central y esto si constituye una omisión de los trabajos del Sub-comite (integrada por el Rector, el Director de Obras, de Patrimonio Universitario, de la Facultad de Arquitectura. Del Instituto de Investigaciones Estéticas, etc.).

La problemática surge de la falta de planeación del crecimiento de la ciudad universitaria.

Acciones recomendadas

– Ver por qué no se consultó al Subcomité de Preservación, Desarrollo y Mantenimiento del Patrimonio Inmobiliario del Campus Central de Ciudad Universitaria para analizar si el edificio que se construyó tenía los niveles permitidos y si no perturbaba la vista desde el Espacio Escultórico.

- ICOMOS recomendó poner en práctica lo más pronto posible el Plan de Gestión (o Administración) de la Ciudad Universitaria (PROMACU).
- ICOMOS recomendó cuando revisó el expediente para incluir a la UNAM en la lista de Patrimonio cultural de la humanidad, que las autoridades de la UNAM estrecharan más sus relaciones con las autoridades de la Ciudad de México, para garantizar un mejor cuidado de la ciudad universitaria de las zonas que la rodean, habría que revisar el estado que tenía la ciudad universitaria cuando ICOMOS realizó la evaluación para su inscripción en la lista de Patrimonio Mundial.

El Hospicio Cabañas en Guadalajara y su entorno inmediato amenazado por la construcción de una torre de oficinas (CDD)

Identidad y lugar

Nombre actual: Hospicio Cabañas, Ciudad de Guadalajara, Jalisco

Clasificación/tipo de lugar: zona urbana, centro histórico

Estado actual de la protección del patrimonio: El Hospicio Cabañas esta inscrito en la Lista del Patrimonio Mundial de la UNESCO bajo los Criterios de Valor Universal Excepcional I, II, III y IV durante la XXI sesión del Comité del Patrimonio Mundial celebrada en Nápoles, Italia (diciembre 1997)

Declaración de valoración e historia

El edificio de la Ciudad Creativa Digital (CDD) presentado a revisión se localiza a tres cuadras (378 metros) del Hospicio Cabañas de Guadalajara. Es el proyecto del Primer Módulo de la Ciudad Creativa Digital que se pretende edificar en el entorno inmediato del Hospicio Cabañas. La UNESCO solicitó a la Ciudad de Guadalajara el control de las alturas de la edificación alrededor del Hospicio Cabañas y el Gobierno Mexicano lo asumió como una obligación nacional. Este Plan Parcial consideró el control de las alturas de la edificación en un perímetro de varias cuadras alrededor del inmueble patrimonial y el mejoramiento gradual de la imagen urbana de su entorno inmediato. El plan parcial fue publicado en el Periódico Oficial del Estado “El Estado de Jalisco” el día 5 de diciembre de 1998 bajo el nombre de “Plan Parcial de Urbanización de la Zona Aledaña al Antiguo Hospicio Cabañas”, actuando como parte medular de alta restricción de alturas dentro de la Zona de Amortiguamiento (Buffer Zone) para el inmueble definida por el “Perímetro A” de Protección al Patrimonio Histórico del Centro Histórico de Guadalajara. Por tanto se establecieron, de acuerdo al documento citado, dos polígonos de control de las alturas en el entorno del Hospicio Cabañas, la primera definida como un área de control estricto de la edificación concebido como Zona de Amortiguamiento conformada por 24 manzanas alrededor del monumento y una segunda área concebida como Zona de Influencia que



Proyecto de la CDD con una altura de 47 metros

abarcaría el Perímetro A: Área de protección al patrimonio histórico.

Proyecto bajo evaluación

La eventual construcción de edificios verticales cerca del Instituto Cultural Cabañas, propiciaría la posibilidad de que el sitio pudiera pasar a la Lista de Patrimonio Cultural en Peligro contemplada en la Convención del Patrimonio Mundial Cultural y Natural, al modificarse el entorno histórico de la zona.

Ante la posibilidad de que el Ayuntamiento de Guadalajara aprobara el año 2012 una actualización a los Planes Parciales de Desarrollo Urbano planteando alturas ajenas al Paisaje Urbano Histórico de la ciudad afectando severamente al entorno del inmueble patrimonio mundial, el Instituto Nacional de Antropología e Historia y el Instituto Nacional de Bellas Artes remitieron una comunicación a las autoridades de Guadalajara señalando que era absolutamente inviable la aprobación de un plan parcial de esas características ya que afectaría los compromisos de México ante la UNESCO.

Como producto de la solicitud conjunta entre el INAH, el INBA y la Secretaría de Cultura de Jalisco se estableció una mesa de negociación que después de un largo y difícil proceso permitió que el Ayuntamiento tapatío se comprometiera a bajar significativamente las alturas en el entorno del centro histórico a través del Acuerdo sobre Alturas, Usos y Niveles de Intensidad para los Planes de Desarrollo Urbano de Guadalajara incluidos dentro del "Perímetro A" de Protección al Patrimonio Histórico firmado el 28 de junio de 2012.

Analisis

Con la finalidad de dar uso a los predios adquiridos para el fracasado proyecto de edificar las Villas Panamericanas en los alrededores del Parque Morelos el Ayuntamiento de Guadalajara los ofreció en comodato al Fideicomiso de la Ciudad Creativa Digital (CDD) para edificar en ellos los principales inmuebles de la Ciudad Creativa Digital, proyecto impulsado por el Gobierno Federal y el Gobierno de Jalisco para estimular el desarrollo económico de Guadalajara. La intención por parte de los promotores de la CCD de edificar una torre de 47 metros de altura y la demolición parcial de la finca conocida como Casa Baeza Alzaga que, por su alto impacto urbano, podría afectar la permanencia del Hospicio Cabañas en la Lista citada al ser afectado potencialmente su Valor Universal Excepcional. Además podría afectar el patrimonio arquitectónico presente en los Perímetros "A" y "B" de Protección al Patrimonio Edificado en el centro histórico de la ciudad de Guadalajara, perturbando inmuebles como la Catedral Metropolitana, el Palacio de Gobierno de Jalisco, el Teatro Degollado e infinidad de monumentos históricos al grado de que quedarían jerárquicamente reducidos en su contexto urbano. El complejo de la CCD se localiza a solo 3 manzanas del Hospicio Cabañas. La altura propuesta para la CCD es incompatible con el Paisaje Urbano Histórico y los principales monumentos del Centro Histórico de Guadalajara al localizarse el complejo CCD a solo 2 cuadras de la Cruz de Plazas. El volumen planteado para la CCD tendría un impacto visual completamente negativo para el conjunto histórico al hacer que pierdan su escala y jerarquía urbana.

Acciones recomendadas

Según lo establecido en el Acuerdo sobre Alturas, Usos y Niveles de Intensidad para los Planes de Desarrollo Urbano de Guadalajara incluidos dentro del "Perímetro A" de Protección al Patrimonio Histórico firmado el 28 de junio de 2012, solo se pueden levantar inmuebles de 9 niveles tomando como base la altura promedio de la edificación en inmuebles de la ciudad de Guadalajara que es una altura para cada nivel de 3.00 metros. Lo que da una altura autorizable de 27 metros según lo indicado en el Acuerdo citado.

En ese sentido se recomienda revisar la altura del primer módulo de la CCD para adecuarlo a una altura cercana a los 27 metros que son autorizables por los Planes Parciales de Desarrollo Urbano vigentes.

En lo que se refiere al Monumento Histórico conocido como Casa Baeza Alzaga, se recomienda revisar el proyecto para conservar el partido arquitectónico del inmueble incluyendo crujías y patio central, pudiéndose reconstruir la parte dañada como parte del nuevo uso.

Por tal motivo se solicita respetuosamente al Fideicomiso de la CCD, a SIOF del Gobierno del Estado de Jalisco y al H. Ayuntamiento de Guadalajara la revisión y adecuación del proyecto revisado ya que potencialmente expondrían el sitio, al propiciar el aumento de alturas en la zona de influencia del Hospicio Cabañas de Guadalajara, inscrito en la Lista del Patrimonio mundial de la UNESCO, ya que de no modificarse, podrían poner en riesgo la declaratoria del inmueble como Patrimonio de la Humanidad,

Varias afectaciones al patrimonio de la Ciudad de Guanajuato, Gto.

Identidad y lugar

Nombre actual: Ayuntamiento de Ciudad de Guanajuato, Estado de Guanajuato, México

Clasificación/tipo de lugar: zona urbana

Estado actual de la protección del patrimonio: La ciudad se encuentra inscrita en la Lista de Ciudades Patrimonio Mundial de UNESCO como “Zona de Monumentos Históricos de Guanajuato y Minas Adyacentes” (diciembre 1988)

Declaración de valoración e historia

Los requisitos que cubrieron la ciudad y sus minas adyacentes para su inscripción a la lista de Ciudades Patrimoniales fueron los siguientes:

- Guanajuato abriga algunos de los más bellos especímenes de arquitectura barroca de nuevo mundo y dos obras maestras de estilo churrigueresco mexicano.
- La influencia de Guanajuato se ejerció en la mayor parte de las ciudades mineras del norte de México del siglo XVI al XVIII.
- Guanajuato ofrece un ejemplo de conjuntos de arquitectura integrada, legados industriales y económicos de un lugar minero.
- Guanajuato está directamente y materialmente asociada a la historia económica del mundo, particularmente al siglo XVIII.
- El Valor Universal Excepcional que sustentó la inscripción del Centro Histórico de Guanajuato, está basado en 4 criterios culturales, que resaltan la integridad de la ciudad histórica, en particular su diseño urbano formal y escala dentro del Valle del Río, dictados por la topografía en un espacio sinuoso.

Proyectos bajo evaluación

- La intervención de los jardines históricos, principalmente el Jardín Madero, conformado a principios de los años de 1900 y Florencio Antillon, construido en el año de 1872.
- La construcción de ampliación del Hotel Casa Colorada.
- La construcción de un comercio en una de las zonas más importantes de la ciudad.
- La proliferación de mesas y sillas de bares y restaurantes en los espacios públicos de la ciudad.

Análisis

De los casos expuestos los jardines son los más lamentables pues el valor histórico y el espíritu del lugar de ellos se ha perdido y por lo mismo la autenticidad. Puesto que se utilizaron materiales modernos dando como consecuencia que la integración al resto de la ciudad no concuerde con su valor universal.

En el caso del comercio el impacto visual en el paisaje de la zona es aberrante, las alturas, el volumen y el estilo arquitectónico moderno rompen bruscamente con el entorno inmediato, una



Vista de las obras de ampliación del Hotel Misión Casa Colorada en Guanajuato

vialidad primaria y un parque.

La ampliación del hotel impacta negativamente el paisaje natural de la ciudad pues su ubicación es dominante desde cualquier punto de la ciudad.

Las mesas y las sillas en los espacios públicos, aunque es un problema que se observa a nivel mundial, en la ciudad por sus características particulares, impactan el paisaje urbano e invaden vialidades peatonales.

Acciones recomendadas

- Para los jardines, realizar obras necesarias para recuperar una parte de lo perdido, cambiar los pavimentos modernos por los de cantera, retirar y volver a colocar las bancas que se encontraban antes de la modernización y la recuperación de la flora.
- La ampliación del hotel, demoler lo existente y regenerar el impacto natural de la zona.
- En el comercio, lamentablemente nada que recomendar, el daño está hecho.
- Mesas y sillas, retirarlas concluyentemente para recuperar los espacios públicos y con ello el paisaje urbano.
- A las dependencias que proveen de recursos económicos, INAH, INBA y CONACULTA al H. Ayuntamiento, revisen detalladamente el o los proyectos antes de avalarlos y revisar si el autor es especialista en el tema, posteriormente vigilar que quien realice la obra también sea especialista en la materia.

Varias afectaciones al patrimonio de la Zona Monumental de Puebla

Identidad y lugar

Nombre actual: Centro Histórico de la ciudad de Puebla

Clasificación/tipo de lugar: Zona de Monumentos Históricos

Estado actual de la protección del patrimonio: En 1977, el Centro Histórico de la ciudad de Puebla fue declarado Zona de Monu-

mentos Históricos (ZMH). En 1987, queda inscrito en la lista de Patrimonio de la Humanidad. Posteriormente, se decreta la Zona Típica Monumental de la ciudad de Puebla, incluyendo el patrimonio del siglo XX.

Declaración de valoración e historia

El Centro Histórico de Puebla fue inscrito en la Lista de Patrimonio Mundial bajo los criterios II y IV de la Convención. Formó parte del primer conjunto de 5 sitios culturales y 1 natural, propuestos por México.

Proyectos bajo evaluación

- a) Intervenciones en el cerro de Loreto y Guadalupe.
- b) La construcción de un teleférico para uso turístico.
- c) Varias intervenciones en el Sector San Francisco.
- d) Demolición de edificaciones para creación de estacionamientos.
- e) Afectación de la imagen de conjunto con ampliaciones contrastantes.
- f) Ampliación de vialidades rápidas en el centro.

Análisis

Los daños severos se inician, con el entubamiento del río San Francisco. En 1993, se aprueba el Proyecto Paseo de San Francisco, en donde se plantea la creación de “polos de desarrollo turístico”, demoliendo varias casas con valor histórico por zonas comerciales y de servicios, y por nuevas edificaciones que rebasan la altura de los edificios históricos; los habitantes de los barrios fueron desplazados por otros sectores de la sociedad; transformándose el paisaje cultural.

En el año 2010, se realizaron diversas obras: se transformó el jardín del Carmen, se crean corredores turísticos, se intervinieron espacios públicos hoy convertidos en estacionamientos.

En el periodo 2011-2012, con el “Proyecto de Imagen urbana del Cerro de Loreto y Guadalupe”, el histórico cerro, sufre daños irreversibles. En 2011, es deforestado para la construcción de estacionamientos, locales comerciales, pérgolas, espejos de agua y plazas. Los Fuertes, también se intervinieron estructuralmente, para “adecuar” el lugar como museo, perdiéndose el sentido espacial, histórico e identitario de tan importante paisaje cultural.

En el año 2012, en el cerro de Loreto y Guadalupe se inicia la construcción de las torres para un teleférico, demoliéndose entre otras edificaciones la casa-estudio del Maestro José Márquez Figueroa y la Casa del Torno.

Edificios con valor histórico se han destruido por el abandono, las incidencias climáticas que debilitan su estructura; y por la “modernidad”.

Acciones recomendadas

- Llamar la atención de ICOMOS internacional así como del Comité de Patrimonio Mundial para que se tomen las medidas necesarias de rehabilitación del tejido social y urbano, de sus edificios históricos y tradicionales, de sus espacios y paisajes urbanos históricos de la ciudad de Puebla de Zaragoza.
- Es necesaria la publicación del Plan Integral de Rehabilitación del Centro Histórico, así como del Plan de Manejo.
- Sería importante solicitar la inclusión del Centro Histórico de la Ciudad de Puebla en la Lista de Patrimonio en Peligro para así poder acceder a todos los beneficios y deberes que esta Lista conlleva.
- Algunos bienes incluidos en la Lista de Patrimonio Mundial están siendo intervenidos excesivamente y esta llamada de atención puede y debe convertirse en una acción positiva de la Conservación del Patrimonio Cultural del país.

NEAR EAST

ICOMOS et le défi de la destruction à grande échelle du patrimoine culturel au Proche-Orient

Contexte

Une effroyable guerre civile ravage la Syrie depuis 2011. Les destructions s'y multiplient et s'y accumulent. Le nombre de victimes et de réfugiés ne cesse de croître. L'insécurité favorise le pillage et la dévastation des sites archéologiques. Toutes les formes de patrimoine culturel sont atteintes : monuments, citadelles, villes historiques, objets antiques, artisanat, traditions, etc.

Le groupe extrémiste Daech-EIIL fait irruption à Mossoul et conquiert une partie de l'Irak en 2014. Des destructions volontaires et systématiques du patrimoine culturel dues à de groupes fondamentalistes liés à al Qaïda, s'étendent de Bamyân à Tombouctou, en passant désormais par la Libye, la Tunisie et le Yémen, en plus de la Syrie et de l'Irak. La diversité et l'identité culturelle des peuples de la région sont menacées.

Spécificités de l'ICOMOS

L'ICOMOS est une organisation internationale non gouvernementale à caractère professionnel disposant de 10,000 adhérents à travers le monde. La plupart des pays arabes touchés n'ont malheureusement pas de comités nationaux, mais comptent néanmoins des adhérents individuels, ce qui constitue un atout. L'un des comités scientifiques internationaux se spécialise dans la préparation aux risques (ICORP), mais l'évaluation des dommages et la reconstruction pourraient mobiliser d'autres CSI : ISCARSAH, CIPA, ICAHM, CIF, ICOFORT, ICICH, ICLAFI, CIVVIH, etc. L'activité de comités nationaux est également à prendre en considération (p.ex. Belgique, France, Royaume-Uni, USA).

Rôle de l'ICOMOS

Le positionnement de l'ICOMOS a été celui d'une ONG professionnelle dans son champ de compétence, neutre dans ses engagements, s'investissant dans le suivi, la réflexion, l'information, la formation, l'assistance et le partenariat avec les autres acteurs et en particulier avec l'UNESCO.

Mobilisation de l'ICOMOS

Un groupe de travail permanent et opérationnel a été établi, d'abord d'une manière informelle à partir de 2012 pour la Syrie,

puis de 2014 pour l'Irak, et enfin d'une manière plus officielle à l'occasion du vote à l'unanimité de la résolution sur la sauvegarde du patrimoine culturel en Syrie et en Irak à l'assemblée générale de Florence en novembre 2014. Celle-ci demande au Comité exécutif « de continuer à répondre à la tragédie culturelle en Syrie et en Irak en chargeant le groupe de travail de l'ICOMOS sur la sauvegarde du patrimoine culturel en Syrie et en Irak, en coopération avec l'UNESCO et d'autres partenaires internationaux et nationaux, et avec le soutien de ICORP, de coordonner les activités de l'ICOMOS ayant trait à la promotion de la coopération et des échanges, du suivi de la situation, de la sensibilisation, de la communication, de la formation, de l'assistance et de la planification appliquées à la sauvegarde du patrimoine culturel en Syrie et en Irak, aussi longtemps que le conflit actuel et ses conséquences ultérieures dureront ».

Le groupe de travail comporte actuellement Kirsti Kovanen, Rohit Jigyasu, Samir Abdulac, Bijan Rouhani, Gaïa Jungblodt et Regina Durighello.

Actions menées par l'ICOMOS

1. Suivi (monitoring)

Le groupe de travail a suivi d'une manière détaillée la presse et les sites d'information, les réseaux sociaux et en particulier les sites consacrés au patrimoine culturel syrien ou irakien, qu'ils relèvent du gouvernement (DGAM), de l'opposition (APSA), de milieux scientifiques (Iraqcrisis) ou de la presse ou des réseaux sociaux. Des centaines d'articles, de communiqués, d'études et d'illustrations ont ainsi été rassemblés. L'ICORP travaille à la création d'une base de données concernant les sites endommagés. C'est la précision et la qualité du suivi des événements, des dommages et de l'activité des parties prenantes des conflits qui peut enrichir la réflexion et les éventuelles propositions.

2. Réflexions et rencontres

Des échanges internes se déroulent en permanence. La réflexion porte essentiellement sur l'appréciation de la situation actuelle, l'anticipation des risques à venir ainsi que la détermination des priorités d'aujourd'hui et de demain en termes d'actions et de stratégies.

Au cours du symposium ICOMOS de Beijing en octobre 2012 (« Réduire les risques pour le patrimoine culturel face aux catastrophes d'origine naturelle et humaine »), une présentation sur le « Suivi d'une situation de conflit, le cas du patrimoine culturel syrien » qui avait donné lieu à un fructueux échange avec des membres venus d'horizons différents.

D'autres réunions internes d'information ont eu lieu au sein de comités nationaux (Belgique, France, Etats-Unis, etc.), de l'Eurogroupe (Strasbourg) ou de CSIs (ICORP, CIVVIH, etc.).

L'ICOMOS a été très régulièrement invité à participer activement aux réunions de réflexion et de planification organisées par l'UNESCO (Paris, Amman), que ce soit sous la forme de colloques, d'ateliers, de groupes de travail ou de réunions de haut niveau d'experts.

Le groupe de travail de l'ICOMOS poursuit et développe des échanges avec ses partenaires traditionnels (ICCROM, ICOM, Bouclier Bleu), comme avec de nouveaux (APSA, PASD, ASOR, Heritage for Peace, etc.). Des liens ont été établis avec des universités (Cambridge, Durham, etc.) et des représentants de l'ICOMOS ont participé à des rencontres organisées par des organismes tiers, comme l'Institut du Monde Arabe à Paris ou l'organisation des pays islamiques à Istanbul (IRCICA).

En Syrie même, des relations de confiance ont été développées avec la DGAM et des liens établis avec l'université de Damas, l'Union des ingénieurs et architectes, l'association Adiyat, des experts individuels. Des contacts ont même été menés avec la «Task Force» du gouvernement intérimaire.

3. Information et sensibilisation

L'ICOMOS a exprimé ses préoccupations et ses prises de position par des communiqués et les comités nationaux également. Les actes du symposium de Beijing ont été publiés en 2014. *Heritage at Risk* a documenté certains sites et l'UNESCO a publié certaines interventions sous forme de PDF ou de DVD.

Le secrétaire général d'ICOMOS France a été associé à la remise d'un prix international européen de sauvegarde du patrimoine culturel à Maamoun Abdelkarim, directeur de la DGAM à Venise, en octobre 2014. Il fut en particulier chargé de prononcer l'éloge du récipiendaire.

Enfin, suite à des demandes d'interviews ou d'articles, ICOMOS est cité dans nombre de publications grand public (New York Times, Le Monde, Le Figaro Histoire, etc.), comme aux Etats-Unis, en France, en Norvège, au Qatar, au Royaume-Uni, en Syrie, en Turquie, etc.

4. Formation

Il aurait été souhaitable d'organiser une formation sur la préparation aux risques en Syrie même pendant qu'il en était encore temps. La situation sur place étant devenue trop dangereuse les contacts du groupe de travail ont permis d'organiser, par l'ICORP, en partenariat avec la DGAM, en association avec l'ICCROM et en concertation avec l'UNESCO, des sessions d'initiation à la préparation aux risques à Damas et à Idleb, par liaison internet et présentation de projections, avec traduction simultanée sur place.

Près de 170 personnes ont été bénéficiaires de cette formation : des cadres de la DGAM, des universitaires, des professionnels indépendants, des secouristes du croissant rouge, quelques étudiants, etc. Les exposés portaient sur les inventaires rapides, les évacuations d'urgence, l'accès aux sites touchés, l'évaluation des dommages, etc. Ce fut techniquement une première dans un pays en guerre. Les cours ont été réunis et traduits en arabe. Un thème complémentaire, celui de la préservation des débris doit bientôt être publié.

Un relai est pris depuis novembre 2014 par l'UNESCO à Beyrouth avec des participations individuelles de membres de l'ICOMOS. Une nouvelle initiative de formation est en cours de montage sous le nom d'AMAL, en partenariat avec le fonds GHF et avec la participation de l'ICCROM et du ARC WH.

5. Conseil et assistance

Malgré la situation sur le terrain, des contacts professionnels se poursuivent avec des responsables sur le terrain et des conseils techniques peuvent être assurés. ICOMOS a ainsi activement participé à une session de *brainstorming* à l'UNESCO en vue d'élaborer une note de recommandation (remise en janvier 2014) sur les mesures préventives à prendre pour protéger la vieille ville de Damas inscrite au patrimoine mondial des dangers d'incendie et de destruction. Des experts de l'ICOMOS étaient présents lors de la présentation à l'UNESCO du projet de restauration du Krak des Chevaliers (inscrit au PM) en mai 2014 à Paris. A la demande du World Monuments Watch, des propositions concernant certains sites syriens comme la vieille ville d'Alep ont été examinées en juillet 2013. Le groupe de travail s'est tout dernièrement préoccupé de mesures de sauvegarde (mosaïques) au Khan Mourad Pacha à Maarat al Nooman ainsi qu'au musée national de Damas, qui mérite de figurer au patrimoine architectural du 20^e siècle.

6. Elaboration de programmes d'action

Un véritable plan d'action en vue de réparer les dommages subis par le patrimoine culturel en Syrie et en Irak ne pourra vraiment être évalué et mis en place que lorsque les hostilités auront pris fin. Sa durée de réalisation risque malheureusement de s'étendre sur plusieurs décennies. Relevons néanmoins que des restaurations ont déjà été entreprises sur la mosquée des omeyyades à Damas et qu'une équipe procède aux relevés nécessaires à la restauration du Krak des Chevaliers.

Ceci n'empêche pas de participer à des programmes d'action à court et moyen terme et de se préoccuper de l'élaboration d'orientations pour le jour où les habitants voudront tous ensemble reconstruire leurs maisons dévastées dans les centres historiques. C'est pourquoi il convient de disposer d'une réflexion d'ensemble (*comprehensive*) et stratégique.

ICOMOS a participé à l'élaboration d'un programme conduit par l'ICCROM initialement et repris ensuite par l'UNESCO pour la sauvegarde du patrimoine syrien. Celui-ci comporte les volets suivants :

- Evaluation des dommages, cartographie et inventaires,
- Communication et campagnes de sensibilisation pour faire cesser les atteintes au patrimoine culturel,
- Assistance technique et renforcement des capacités des parties prenantes.

Ce programme a reçu un financement de 2,7 millions d'Euros de l'Union Européenne et du gouvernement flamand. Une unité spécifique d'animation a été mise en place à Beyrouth en septembre 2014. Un protocole de partenariat (Framework of cooperation) entre l'UNESCO et ICOMOS a été rédigé.

Un autre plan d'urgence a été élaboré par l'UNESCO en faveur de l'Irak en juillet 2014. Consulté, l'ICOMOS y avait apporté des compléments.

Le département d'état américain (DoS) avait lancé au cours de l'été 2014 un appel d'offres pour l'élaboration d'un programme d'action en faveur du patrimoine syrien, d'un montant de 600.000 dollars US et avec un délai de réalisation de 6 mois. C'est l'ASOR, une association d'archéologues, qui l'a emporté. ICOMOS est associé au niveau d'un consultant et de conseillers.

Enfin, ICOMOS a monté en partenariat avec la DGAM une proposition soumise à la fondation américaine CyArk en vue de

numériser et compléter la documentation architecturale et urbaine de la vieille ville de Damas et de pouvoir ainsi la conserver en 3D. Celle-ci a été acceptée dans le cadre de son *CyArk 500 challenge* (lettre d'acceptation du 21 octobre 2014).

Groupe de Travail – S. Abdulac
6 avril 2015

IRAQ

The Future of Mosul Heritage after the Destruction

It is clear to everyone what happened in Mosul when ISIS took over the city in June 2014, and how they started devastating actions from the first month of invasion. This report focuses on Mosul city because of the information resources available and the extent of destruction, more than in other cities such as Sinjar, Qarah Qush, etc. The report also contains information of recently destroyed heritage sites and there is not enough space to indicate other devastations, such as of museums, memorial statues and heritage cemeteries, because of the priceless historic buildings that have been lost in this city. Recent statistics indicate more than 40 buildings, according to ground information and satellite images.

Heritage buildings

As is known, the heritage city of Mosul lies on the west bank of the Tigris River with some sites also on the east bank. It is situated on slightly higher ground than the surrounding areas. Different heritage buildings are distributed across the city, such as mosques, shrines (of Prophets, Awliya), monasteries, churches, schools, and others. ISIS did not care for the heritage value of the city and no differentiation between religions and sects was made.

It is worth mentioning that not all destruction was for religious reasons; some of it was related to political or economic matters, for example al-Kamalyia school, Mujahid al-Deen mosque (al Kudher), Hammu al Qadu mosque and Abdal school. They did not contain any tombs, but the strategic location in the Suq or by the river was the reason for their destruction. Similarly, Ajeel Yawer mosque, Tell Afar castle, Sinjar minaret and the police centre were all destroyed for different political reasons.

As a result of these destructions, many distinctive architectural features have been lost, for example all Ottoman pencil-shaped minarets (well-known example: al Qalamya) which appeared at the end of 18th century in the shrines of the Prophets Johan, Gorges and Shith. The conical cupolas which were famous during the Zengid age have been destroyed, except the last small one at Hassan al Bakri Mosque, in addition to countless wonderful Mihrabs and Minbars.

Many challenges will occur after the liberation processes when thoughts can be given to the restoration of the tangible heritage in Mosul: first, what is to happen with the piles of rubble that were removed from most of the destroyed buildings in order to reuse the sites as parks (e.g. Shrine of Prophet Gorges);



Abdal school (photo Layla Salih, 2014)



Mujahid al Deen Mosque (photo Layla Salih, 2014)



Shrine of Prophet Gorges before destruction (photo Layla Salih, 2013)



Layla Salih during the 3D documentation project 2014



New park instead of Shrine of Prophet Gorges

street markets or rebuilding new mosques in accordance with Islamic rules (Hammu al-Qadu mosque has become Al Baghdadi mosque), secondly is the question of property of buildings, each owner, such as the Sunni Endowment (Waqaf), the Antiquities Department and Mosul Municipality, having a specific plan of restoration. For example, as for the shrine for Prophet Nabi Yonis there is a good chance to do an excavation of the Assyrian

layer before rebuilding the shrine. There are many similar cases in the city. The protection and restoration of tangible heritage in Mosul require detailed planning to avoid any more losses in future.

If we decide to rebuild some of these sites, the rebuilding needs to be based on documentation, but here is the problem, because not all buildings now destroyed had been documented by SBAH or any other side. At the beginning of 2014 my team worked on a project that aimed to do a 3D documentation for 200 heritage buildings in Mosul, but unfortunately the total number was only 135. When ISIS took over the city this project had already stopped. In our documentation there are details for 13 heritage buildings, which will be very useful if we try to restore them.

UNESCO Director-General Condemns Destruction at Nimrud

UNESCO Press Release No. 2015-31

Paris, 13 April 2015 – UNESCO Director-General Irina Bokova today denounced further destruction at the archeological site of Nimrud in Iraq, shown in graphic detail on a video circulating on social media channels.

“I condemn this mad, destructive act that accentuates the horror of the situation. It confirms that the terrorists are not only destroying representations of figures and bas-reliefs. With their hammers and explosives they are also obliterating the site itself, clearly determined to wipe out all traces of the history of Iraq’s people.”

The Director-General expressed her solidarity with the people and government of Iraq, and recalled UNESCO’s action to protect heritage and coordinate the efforts of the international community in the struggle against illicit traffic of cultural goods.

“The deliberate destruction of heritage is a war crime,” Ms Bokova said. “We will do everything possible to fight against this

and document it, to ensure that those responsible are identified and brought to justice.

“The propaganda and hatred that underlies these acts, and which is circulating via the internet, demands in response messages of peace and knowledge of history. UNESCO supports all those – in Iraq and elsewhere – who are mobilizing to explain the importance of this heritage and why nothing justifies its destruction. This message needs to be heard, and I invite political and religious leaders along with civil society to support the #Unite4Heritage campaign launched recently by UNESCO, and to speak out against these crimes via all possible channels.”

UNESCO denounced the attack against Nimrud on 6 March. Last weekend’s video shows the total destruction of the north-west part of the Palace of Ashurnasirpal II, along with stone sculptures from the neo-Assyrian era. Situated 32 kilometres south of Mosul, the Palace was built dated back to 879 B.C when Nimrud, then known as Kalhu, served as the capital of the Assyrian Empire.

UNESCO is working closely with the Government of Iraq, neighbouring states and the full range of its other partners, to safeguard this millennial heritage.



Nimrud, damaged relief in the Northwest Palace (photo AP/Maya Alleruzzo)



Nimrud, remains of an Assyrian winged bull deity near the gates of the ancient palace where it once stood (photo AP/Maya Alleruzzo)



Nimrud, amidst the rubble a damaged stone tablet with cuneiform writing (photo AP/Maya Alleruzzo)

SYRIA



INTRODUCTION

Syria has a rich and lively heritage which reflects the aspects of diversity that the Syrian society is distinguished for. Besides, this land has preserved invaluable relics belonging to the different civilizations that lived on this land thousands of years ago in peaceful coexistence, a characteristic of the culture of the ancient world.

Nevertheless, Syria's antiquities today are standing on the thresholds of a vague and an undecided future due to destructive violence casting its shadow over all aspects of life, in addition to its impact on our cultural heritage.

Since the beginning of the painful events, several archaeological sites and historical landmarks have suffered damage as a result of becoming battlefields. What is more, barbaric excavations and fierce digs have damaged other sites. The architectural structures of some museums have been affected down to bombings, and some of those museums have been subject to thefts, as well. Moreover, forgery of antiquities, particularly statues and mosaics, has been active lately; unique and matchless sites have recently been transformed into arenas of firearms training, and some others have been targeted on extremist ideological grounds. Furthermore, violations have affected the Syrian cultural heritage by means of destruction and distortion and have unfortunately caused damage whose effects cannot be erased from the history, cultural identity and memory of the Syrian people.

In addressing the issue of what the cultural heritage is undergoing, the DGAM has relied on the obligations imposed by its prominence as a scientific and professional institution, founded more than eighty years ago. Moreover, it has established its good reputation as a result of accumulating the efforts of generations of archaeologists and cooperating with foreign scholars who have shared their expertise and powers for decades. Hence, the DGAM has been seeking to unify visions through separating and safeguarding the cultural heritage from politics and its repercussions and through learning to come together as Syrians irrespective of our different political views to defend our own antiquities, being part of the fabric of Syrian life and a source of pride and self-definition that brings us all together as one nation for our present and future.

In order to spare the Syrian archaeological heritage and keep it far away from danger as much as possible, the DGAM has appealed to all parties to avoid the archaeological sites and respect their sanctity. Thanks to this vision, the DGAM is still functioning so efficiently; its cadres are still united in all governorates and its efforts have yielded successful results in many cases and regions. Besides, by means of cooperating with members of the local community in areas where institutions are absent, the DGAM has managed to reduce the impact of the damage and violations threatening the archaeological sites.

Thus, since events worsened, the DGAM has published detailed reports every six months in order to give a clearer picture that documents the damage befalling the sites and the measures taken locally and internationally in search of solutions to help ward off danger.

The following is an up-to-date version of the report, documenting the damage and violations at the different Syrian museums and archaeological sites as well as the measures taken since the beginning of the crisis until October 2015. This report was prepared by the DGAM relying on any available photos and information provided by the departments of antiquities in the different governorates or sent by members of the local community in the affected areas:



THE STATUS QUO



*Idlib- Nu'man Maarrat Museum
Aleppo - Medicine & Science
Museum*

A. MUSEUMS:

Generally speaking, museums in Syria are in good condition, given that the DGAM has succeeded in safeguarding their holdings except for some rare cases; nonetheless, clashes have caused tangible damage to some museums.

CLASHES:

Tangible damage has affected the architectural structure of some museums, such as Aleppo Museum Raqqa and Deir ez-Zor Museum. For instance, some windows and doors were smashed, and some suspended ceilings were damaged due to explosions and mortar shells in areas adjacent to the two museums.

In addition, Hama and Maarrat Nu'man Museums as



Homs - Traditional Folk Museum

well as Museums of Folklore in Homs, Aleppo and Deir-ez-Zor suffered physical damage as a result of clashes. Moreover, the walls of Palmyra Museum were affected after being hit by rockets fired from the neighboring orchards.

Thus, these affected places with cracked and damaged walls are in need of reconstruction and rehabilitation; consequently, the DGAM has taken some emergency measures to provide temporary protection to the museums following the damages befalling them.

THEFTS:

- Since the beginning of the crisis, Syrian museums have witnessed the theft of two archaeological artifacts, namely a gilt bronze statue, dating back to the Aramaean era, from Hama Museum and a



Hama museum - A gilt bronze statue had been stolen from the museum

- stone marble piece from Apamea Museum.
- Thieves stole historical pieces from Aleppo's Museum of Folklore, namely glassware, Baghdadi daggers, six spears and some garments.
- 17 pieces of pottery in addition to some clay dolls were stolen from the exhibition hall of Jaabar Castle.



Pottery stolen from Jaabar castle

- Unconfirmed information on the theft of some of the assets of Homs Museum spread around, whereas reports from the Department of Antiquities of Homs did not verify this information although these reports indicated that there was difficulty in assessing the situation precisely. However, the department confirmed that the situation was not grave.

- In Spring 2012, due to the painful events endured by the city of Raqqa as well as the absence of the concerned governmental and cultural institutions, an armed group, called «Ahrar al Sham», has moved the three boxes containing 527 artifacts to an unknown location under the pretext of protecting them.



Raqqa Museum



Raqqa- Tel Hamsan Terkman

- In June 2013, robbers seized six boxes, containing archaeological artifacts, which were stored in Raqqa Museum's warehouses, efforts exerted by the cadres of the department have not been successful in returning those boxes so far. Three boxes containing 104 archaeological artifacts were found in Tabaqa city. Besides, the staff of the department is attempting to return the boxes to the museum after they are checked and inventoried.
- An armed group stormed the museum of Deir Atieh on Thursday, 21 Nov.2013, and stayed there until the Syrian army regained control of the place on Saturday afternoon, 23/ 11/ 2013. After inspecting the museum by its staff, it was evident that the weaponry hall was subject to theft of historical and modern pistols and rifles, and the silverware hall suffered from theft of silver jewelry which was kept in hidden places. In addition, the museum was subject to some destruction and damage at specific points due to clashes. Consequently, the DGAM closed the gates of the museum tightly so as to safeguard it and maintain the status quo while awaiting the situation to calm down in order to carry out a full and detailed inventory of the museum's holdings.
- 30 pieces of art were stolen from Maarrat Museum almost a year ago after an armed group stormed the place. The pieces included small dolls and statues made of clay and mud, broken pottery and amulets. Nevertheless, all the mosaics in the museum are safe and unscathed.

B. ARCHAEOLOGICAL SITES:

- Some archaeological sites have become battlefields due to the violent clashes raging around, which has negatively affected historical buildings and invaluable archaeological castles. Moreover, other sites have also suffered from destruction as a result of barbaric excavations and fierce digs. Besides, reports from the departments of antiquities of some governorates warn against the expansion of the destruction zone, caused by organized and armed gangs of antiquities, particularly in border areas or areas undergoing violent conflicts. This destruction affects significant and pivotal sites in the history of Syria and draws attention to a probable perpetual loss of some components of the Syrian archaeological heritage. Today, the Syrian antiquities are facing a new setback as unique sites are being converted to fields for gun training and are being targeted either for combat or ideological purposes in another destructive attempt that can be added to previous negative factors affecting the Syrian cultural heritage.

The following shows the damage resulting from clashes, construction violations, illegal excavation and other forms of violations organized according to the governorates from north to south of Syria:

ALEPPO

CLASHES:



Aleppo old city - Omayyad Mosque

- The Directorate of Antiquities of Aleppo has confirmed the destruction of the minaret of the Great Umayyad Mosque of Aleppo, one of the most important archaeological mosques in Syria. The minaret is considered one of the most amazing Islamic minarets in the old city of Aleppo inscribed under the UNESCO World Heritage List. Nevertheless, the DGAM has not been able to obtain more details or information



Aleppo old city - old Souq

in this respect down to difficulty in accessing and inspecting the place. Furthermore, an armed group disassembled the wooden minbar (a raised platform) of Umayyad Mosque in Aleppo and claimed to be transferring it to another safe place even though that happened without any prior knowledge of the archaeological authorities involved in protecting the cultural heritage in Aleppo, The Umayyad Mosque resulted in severe damage to the structure and the interiors while detailed information on the extent of the damage is hard to come by due to the security situation.

- hundreds of historic antique shops as well as goods and new wooden doors were burned down in old Aleppo souks such as Al-zerb, Al-Obbi, Al-Atme, Al-Attareen, Al-Niswan, Al-Soof, Al-Sagha.
- Pictures published by some news agencies have shown that Bimaristan Arghun, Aleppo, (also known as the Museum of Medicine and Science) suffered from some damages which was confirmed by the Directorate of Antiquities in Aleppo. Nevertheless, it seems impossible to determine the nature and extent of the damage due to difficulty in accessing the place for the time being.
- Most of the buildings in Old Aleppo were damaged as a result of the continuous clashes such as: Armenian Orthodox Church of Forty Martyrs and the Armenian Orthodox Church of Forty Martyrs at historic Jdeideh.
- The entrance to the Castle of Aleppo as well as its northern tower and part of the defensive wall at the NE side of the citadel were damaged.
- The extreme groups have detonated bombs in tunnels under old Aleppo and threaten to blow up the citadel. This caused damage to several buildings ex, CARLTON hotel, JUSTICE building, and the police headquarters (al-QALAM building), GRAND SERAY, al KHUSRUWIYE mosque, al-SULTANIA mosque, KHAN al SHOUNA and YALBOUGA hamam etc...

• ILLEGAL EXCAVATION:



Aleppo countryside- Tell Qaramel

Some archaeological sites in the areas surrounding Aleppo have been subject to damage that cannot be identified precisely due to escalating violence there. The following is information received by the DGAM as regards some archaeological sites:

- Large areas on the northern and western sides of Tell Qaramel in the countryside of Aleppo dating back to the Bronze Ages, were destroyed by means of heavy machinery after armed thieves of antiquities dug holes reaching 3 meters in depth while searching for treasures at the site.
- Chalcis site (Qinnasrin) southwest of Aleppo, located on al-Eis Mountain, which dates back to the Roman and Islamic periods, has been subjected to secret extensive digs carried out by thieves coming from the neighboring areas. This area was subjected to secret excavations in 2009, 2010 and 2011, particularly on the northern side of al-Eis Mountain which encompasses



Aleppo countryside- Deidariya cave

a number of archaeological cemeteries. Moreover, secret digs have escalated at this site due to the latest events.

- The archaeological sites in Khanaser area are being subjected to wide-ranging violations resulting from illegal excavation and digs there. Moreover, a group of armed thieves of antiquities removed and stole a mosaic from the church at the monastery archaeological site. The guard of the site was assaulted by them, as well.
 - Al-Deidariya cave in Mount Simeon suffered from acts of sabotage, which included the excavation area and archaeological sectors previously explored by the mission working there; in addition, the equipment of excavations, wooden columns and boards were looted.
 - Manbej and its surroundings (60 kilometers east of Aleppo city): the level of violation at the archaeological sites in Manbej and its surroundings is escalating seeing that antiquities in the region are being subjected to excavation and damage. Information has also indicated that there are certain groups assigned to steal antiquities through using metal detectors so as to unearth potteries, glassware and coins in order to sell them.
1. *Manbej city*: Tabbet Manbej (popularly known as the castle) was subject to digs in its entire surroundings and within homes. In addition, the northeastern quarter suffered from illegal digs inside one of the houses. Some archaeological layers were leveled in al-Sina'a area, as well.
 2. *Kherbet Alabash*: most caves there were exposed to opening and excavation.
 3. *Tell Arab Hasan*: since the beginning of the crisis, this site has been subject to intensive digs and excavations by thieves of antiquities in its entire surroundings. However, the extent of the damage has recently decreased by 90 per cent.
 4. *Tell Abu Qalqal*: it has been subject to limited digs and excavations.
 5. *Monastery of Deir Qanshara*: it has been subject to extensive violations seeing that it is located far away from residential communities and roads, which has resulted in damage to the walls of the monastery made of limestone

as well as damage to the decorative elements carved on the walls of the monastery (the lintels of the windows). In addition, digs are being carried out in the adjacent hill which houses the service facilities of the monastery.

6. *Serrin*: archaeological cemeteries dating back to the classical period in Serrin were subject to digs which resulted in damage to some of their walls. In addition, Maanu tower cemetery (known as Maghzal Serrin) was exposed to violations, considered the most serious, which might cause the collapse and destruction of its walls in a short period of time since the upper part of the tower cemetery was damaged. Moreover, the



Aleppo countryside- Shash Hamdan

constructional condition of the tower has always been bad, and it is getting worse and worse due to excavations within the cemetery and its surrounding.

7. *Shash Hamdan*: This site is one the funerary cemeteries dating back to the Roman period which is famed for its funerary relief cemeteries



Aleppo countryside- Manbij- Tell Halula

it suffered from several violations that led to the destruction of most of its unique elements, namely:

- Sabotaging the statue of the bull carved on the northern wall.
 - Destroying the altar completely.
 - Sabotaging the two deer on the western side completely.
 - Digging in the northeastern corner.
 - Stealing the metal gate protecting the site.
8. *Tell Halula*: It belongs to the New Stone Age, thieves destroyed the mud room built at the site, which was used as a warehouse of the mission and was burgled, as well.
9. *Um al-Sarj*: the southern cemeteries were subject to excavations that damaged parts of these cemeteries.
10. *Al-Halonji Castle*: it has suffered from digs all over the site.
11. *Al-Nabgha site*: digs took place at the site. In addition, the mosaic there was subject to damage, and the zinc room built above the mosaic for protection was stolen.
12. *Al-Hoshariya*: the areas of the Danish expedition were subject to digs and damage. Furthermore, many caves used as houses or cemeteries were opened.
13. *Shaqla*: extensive digs and excavations (ruining mosaics) were carried out. besides stone foundations were destroyed.
14. *Kherbet Nafakh*: digs and excavations are being carried out.
15. *Tell al-Zanqa*: it was subject to shallow digs and excavations within the rubble layers.
16. Tell Khamis: it was subject to secret shallow excavations within the rubble layers.
17. *Tell Shiyukh Tahtani*: it has been subject to several digging operations. In addition, some gangs attempted to level some part of the hill using a bulldozer. However, due to the intervention of the residents of the area, leveling the hill stopped, and it is in good condition now.
18. *Tell Shiyukh Foqani*: it has been subject to digs and excavations, which, however, have stopped lately.

Moreover, the cadres of the DGAM managed to reduce the impact of the current events on the archaeological heritage. In addition, by means of field visits and through communicating with the residents and popular events, the cadres also

managed to protect some sites completely and prevent any more damage to some sites previously violated.

CONSTRUCTION VIOLATIONS:

- Al-Rafada and Set al-Roum sites (north of Aleppo nearby Simeon Castle):

Some local residents in the area of Shaikh Barakat mountain opened illegal quarries at the foot of the mountain overlooking the town of Daret Azzeh. In addition, archaeological stones abundantly available in both Set al-Roum and al-Rafada villages, located between Simeon Castle and al-Qatora village (500m away), are being dismantled and sold as stone blocks for construction, which will damage these two distinctive archaeological sites which date back to the Byzantine period, and which were inscribed under the World Heritage List in 2011 within the archaeological parks, including the archaeological villages in the



Aleppo countryside- Manbij- Jabal Khalid

Limestone Massif, north of Syria.

- Manbij city and its surroundings
Construction violations on the tells (hills), located within residential communities, are spreading all over the place where residents are taking advantage of the current circumstances so as to construct rooms, walls and buildings on the archaeological hill or within its main part. Due to lack of awareness, others are using the archaeological stones in construction, cultivating the archaeological hills and growing seasonal trees

or using some of those hills for burial, which is considered the least damaging compared to other violations in terms of the magnitude and extent of the damage inflicted.

- Manbij city/the western quarter:
 1. The remains of the entrances to cave cemeteries were completely destroyed during the construction of the foundations of a building in the western quarter behind Mustafa al-Kabbar School. Two individual tombs made of limestone containing no written or decorative elements were discovered. A cemetery was discovered at a depth of six meters on the northern side of the aforesaid destroyed cemeteries; in addition, it is full of rubble now.
 2. *Tell Ahmar*: there are construction violations as well as cultivation in some parts of the hill.
 3. *Tell al-Aber*: its southern part has been subject to construction violations as well as growing trees within the national mission's areas. In contrast, the northern part is in good condition as the residents got convinced they should not cultivate or build anything at the site.
 4. *Tell Yasti* and *Tell al-Rafee*: they were subject to plowing and cultivation of barley and olive trees.
 5. *Tell Shiyukh Tahtani* and *Kherbet Nafakh*: they suffered from violations of constructing residential buildings.

It should be noted that there are a lot of construction violations in many sites we can not monitor them because of the crises.

OTHER FORMS OF VIOLATIONS:

- Today, the Syrian antiquities are facing a new setback as unique sites are being converted to fields for gun training and are being targeted either for combat or ideological purposes in another destructive attempt that can be added to previous negative factors affecting the Syrian cultural heritage:
- Simeon Castle:
According to testimonies by antiquities experts in Aleppo and the northern countryside, Simeon Castle has been subjected to deliberate distortion and damage since an armed group took shelter there, brought their weapons and heavy artillery and transformed the whole place into an arena of combat and gun training. Moreover, shooting and other forms of training

caused damage to the interior façades of the monastery and the church all together with its column capitals bearing curling acanthus leaves with winds. In addition, the site was exposed to damage due to illegal digs and excavations carried out by that group within the religious complex dedicated to Saint Simeon Stylites.

Simeon Castle is considered as the jewel of the churches of the Dead Cities; therefore, the church and its natural surroundings were designated as World Heritage Site in 2011 down to its uniqueness and exceptionality in the whole world, which is the result of its distinctive architectural and decorative features, as well as its special religious sacredness.

- al-Qatora site (one kilometer away from Simeon Castle, north of Aleppo):

The stone statues located on the façades of the valley slopes in al-Qatora village, Sheikh Barakat mountain region, are being subjected to deliberate damage as they are directly targeted by gun fire making them training and sniping points, which will leave a destructive mark on exceptional archaeological structures that have spanned two thousand years since the second century AD at this site.



Aleppo countryside- al Qatora

IDLIB

An armed group stormed into the two churches and monastery of al-Jadida village located in Jisr al-Shughur area (Idlib countryside), destroyed all the crosses and icons and stole 11 archaeological icons registered at the Department of Antiquities of Idlib.

- Harem castle: It has witnessed clashes; however, we do not have enough information on the damage caused.
- Ebla site:

The archaeological site of Ebla witnessed fierce and intensive digs at the onset of the crisis whose intensity decreased thanks to the efforts of the DGAM's cadres and archaeologists, which put an end to damage.

Some antiquities thieves carried out illegal excavations at the site in July 2013 after these operations had come to a halt for several months using heavy machinery in sweeping away the ground of a cave to reach its bottom, which resulted in a collapse claiming the lives of two members of the group and injuring others.

Thus, during the first week of November 2013, the cadres of the Department of Antiquities of Idlib in cooperation with the local community conducted a tour at Ebla site to investigate about the damage caused by natural conditions at the site as well as that resulting from illegal excavation and digs.

Generally speaking, residents in the area in addition to members of the local community are exerting relentless efforts and attempts to safeguard the site and reduce the impact of the damage affecting it due to digs carried out by thieves of antiquities- which has reflected positively on the situation at the site.

Consequently, the situation calmed down, and digs reached its minimum towards the end of 2013.

Violations resulting from fierce acts of excavation caused a lot of damage to the modern facilities of the site in Ebla, which caused a lot of damage to the modern facilities of the site such as the cafeteria at the entrance to the northern hill and the newly constructed building southwest the site, which was supposed to be a center to receive visitors, in addition to the service room and its facilities.

As for the damages at the historic site and its relics,

they, for the most part, were caused by weather conditions in winter which affected some walls, annually restored by the archaeological mission working at the site.

As well, the site suffered from damages caused by some people who focused their attention on the following sectors:

- The Acropolis: Random holes spread all over the courtyards of the Royal Palace (G) especially around the archive room. Thieves attempted to enter by means of digging holes below some walls in order to reach older levels not explored yet. Moreover, they partly destroyed the basalt staircase in the administrative suite of the palace with the purpose of penetrating the layers; a number of wells were searched again despite being previously excavated by the expedition there. More historic levels were sabotaged in parts of the Palace (E). Besides, some insignificant diggings took place at the top of the Acropolis.
- The Northern Palace (P) and the Great Temple of Ishtar were subjected to digging operations in some halls, but that posed no real threat. Also, some wells were searched again despite being previously excavated.
- The Southern Palace (FF), located in the slope



Ebla- Damages in the Royal palace

of the Acropolis, suffered from vandalism and minor diggings which did not affect the building and can be repaired later.

- The perpetrators excavated several sectors in the Temple of the Rock (HH) which was a significant temple in Ebla during the ancient Bronze Age (the middle of the 3rd millennium BC). Only one hole was dug there, and one well was searched.

- The Royal Palace (Q) in addition to the fences, gates and other sectors of the historic hill were not subjected to any damage.

6. The dead cities:

Some archaeological villages within the Northern Limestone Massif in Syria (known as the Dead Cities or Forgotten Cities) are being subject to different violations, particularly within the five parks of Idlib, such as:

- People there are residing in some of the



Idlib- Gebel az-Zawia-Serjella

archaeological villages such as Gebel az-Zawyia.

- Other areas are witnessing some attempts to use the archaeological rocks in construction.
- Slums and construction violations are spreading in some areas and villages.
- Several sites are suffering from illegal digs and excavation.
- Latest information has indicated that the condition of the sites of Gebel az-Zawyia, inscribed on the World Heritage List, such as al-Bara, Serjilla and others, is stable due to cooperation between the DGAM's cadres and the local residents of most of these sites, who have taken on the responsibility of protecting the sites against any damage that might be caused by thieves of antiquities and vandals.

It is worth mentioning that the number of the archaeological parks inscribed on the World Heritage List since 2011 has amounted to eight, five of which are located in this region within Idlib Governorate (namely, two parks in Gebel az-Zawyia; one park in Gebel al-Aala; one park in Gebel Barisha and one park in Gebel al-Woastani), and three others in Aleppo.

Violations affecting the sites of Gebel al-Aala, Gebel al-Woastani and Gebel Barisha in Idlib:

1. *Kafr Aqab site* of Gebel al-Woastani: it has been subjected to destruction and damage by antiquities thieves. Moreover, information has confirmed that Kafr Oqab is the most damaged and most affected site in the region in that large and deep pits spread all over the place. Some of these pits contain virgin cemeteries which have been looted and destroyed; in addition, the southern tower has been knocked down and the nave of the church has suffered from secret digs and damage.
2. *Banassra site* of Gebel al-Woastani: a large number of pits have spread all over the site; a 2 x 2m and a depth of 90cm pit has been seen in the Martirio (martyrdom) Chamber in the northern church and a similar one in the southern church. Besides, damage to the southern church has caused all the stone columns to topple down and some parts of mosaic floors to appear. In addition, a large sarcophagus east of the church has been destroyed.
3. *Qalb Lozeh* of Gebel al-Aala: the church is completely intact apart from breaking four stones of the apse. In addition, a carved stone in an embossed and distorted human shape has been found at the west end of the church.
4. *Qarqabiza site* of Gebel al-Aala: a number of archaeological walls have been damaged; moreover, the eastern wall of a house east of



Idlib- Gebel al-Aala-Qalb Lozeh church

the church has been destroyed and several digs have been spotted.

5. *Kfeire site* of Gebel al-Aala: excavation pits have spread all over the place; the most dangerous of which has been in the Martirio Chamber of the church. Furthermore, a small burial ground has

been discovered in the bottom as a result of breaking the stone slabs.

Idlib Department of Antiquities has declared that the nature and places of excavations suggest that the thieves have contacted antiquities and excavation experts seeing that the digs are taking place in an orderly fashion focused, in general, on specific places inside the churches and underneath and around sarcophagi searching for treasures and archaeological finds. Furthermore, information obtained from the local community has confirmed that a lot of antique dealers and smugglers, Syrians and non-Syrians, Turkish in particular, are in the region.

Gebel az-Zawiya Park/al-Bara, which includes (al-Bara, Wadi Martahun, Magelya, Batirsa, Bshilla, Baoudeh, Sergella, DeLozeh, Shanshrah, and Rabeea), suffered from violations and vandalism in some parts:

- Al-Bara site:

A report received from the office of the Archaeological Parks in Idlib has indicated that some construction violations have taken place next to or at al-Bara archaeological site. Furthermore, it has been realized that a large number of sites surrounding al-Bara are inhabited by some local residents in the region during this crisis. Thus, the DGAM is communicating with those people in order to safeguard these relics against any damage that might be inflicted on them by means of breaking stones, setting fires



Idlib- Gebel az-Zawia-Bara

and violating them (by some thieves). According to information received from the Department of Antiquities of Idlib, most of the residents of the region are cooperating and showing a relatively good response as regards reducing the impact of

the damage on these sites.

- Three stone sarcophagi inside the pyramid tomb were broken as well as a gate lintel and the door of an olive oil mill. Moreover, four historic crowns were stolen.

Some local people are living in around 15 caves and refurbishing some others in addition to rock engraved Byzantine tombs.

- Some front parts at the site were tarnished due to clashes. These are the front parts of Abi Sufyan Castel, the pyramidal burial chamber (known as Sawmaa), the eastern façade of one of the five churches, the pyramidal burial chamber (known as Mazuqa) north and south, and the eastern façade of the Monastery.



Idlib- Gebel az-Zawia-Bara

- **Sergella site:**

- Sign boards were broken as well as the sarcophagus at the entrance of Sergella site.

- Some villagers from Kafr Roma dwell in about 10 historic houses in Sergella.

- The doors, windows, and switches of the entrance to the site were broken. Moreover, the office, the electricity room and the tickets office were broken into.



Idlib- Gebel az-Zawia-Sergella

- **Wadi Martahun, Magelya, Batirsa, Bshilla, Baoudeh, and DeLozeh sites:**

Some people have lived and refurbished 7 caves; in addition, secret excavation took place in scattered spots.

- Gebel al-Zawya/al-Maara Park, which includes (*Jerade and Ruwiha*), suffered from secret excavation, and recent building violations reached Jerada site; some façades in Jerade site were tarnished.

Furthermore, the headquarters and homes of foreign expeditions were burgled in Idlib.

HASAKA



Hasaka-Tell Beydar

The Hasaka Directorate of Antiquities pointed out in a report that the archeological sites north of the governorate have so far been in good condition as no illegal excavations took place, especially the important sites where Syrian and foreign missions have been conducting explorations for years. Those sites are (Tell Mozan, Tell Leilan, Tell Beydar, and Tell Arbeed), and they include some of the most significant ancient kingdoms in the region. The directorate also asserted that Hamokar archaeological site is fine; however, nearby hills suffered from secret excavations. As for (Tell Berry, Tell Brak, and Tell Halaf), they have not been subjected to attacks or sabotage. The report showed that the absence of vandalism acts at these important sites is the result of the cooperation of the local community in the area.

- The residence of the British archaeological mission working at the hill of Tell Brak was subjected to attacks by an armed group; as a result, wooden logs and equipment therein were stolen, and some pottery pieces were thrown away there.
- In addition, some illegal digs were conducted by using heavy machinery at the hill.
- There are no specific details or information as regards the archaeological sites south of the governorate seeing that archaeologists and guards cannot access the area. However, some residents of the southern region have reported noticing illegal excavation at some archaeological sites like Tell Ajaja.
- Tell al-Ashara: Construction violations are still taking place within the archaeological site in addition to leveling the hill:
 1. 8-meter-deep sweeping away of the third-millennium-BC fences on the southeastern

side of the hill located at the entrance to al-Ashara Bridge.

2. constructing shops and sky-high buildings on both sides of the road leading to al-Ashara Bridge, where the western side of the hill was fiercely shoveled away. In addition, several archaeological layers and levels dating back to the Akkadian and Assyrian periods appeared.
3. Illegal Buildings and Locals bulldozed the several Tells such as: Tell Abu Rassen in Ras Tell Harmal, Tell Fakhariya - Washukanni at al Ayn area,
4. Tunnels digging in Tell Safok_ al Shadady area, illegal excavations by using bulldozer appeared at Tell al Fadghmy in Shadady area.

DEIR Ez ZOR

- Tell es-Sin: Secret excavation is still being conducted at the site as follows:
 1. outside the fence and within the area of the cemeteries on the northern side of the site.
 2. sweeping away the ground by means of heavy machinery (an excavator) within the fences on the northwestern side of the site resulting in a 15m-long-and-4m-deep hole, which led to the damage of the archaeological layers there.
 3. sweeping away the ground in the northwestern tower of the fence (located on the northern side of the fence towards the cliff overlooking the Euphrates valley).
 4. Also, more than 280 holes and deep trenches have spread within the Byzantine cemetery located north of the fence of the hill which has resulted in the uncovering of several tombs as well as the theft of their contents. In addition, wide spaces of the site have become a landfill of waste and residues resulting from demolishing houses, and the southern part of the hill has been used as a market by oilmen, as well.
- Tell Buseira: Construction violations are still taking place within the site as follows:
 1. Shoveling away the ground on the eastern side of the hill overlooking the mouth of Khabour River where it flows into the Euphrates River,

and where a building block of six shops was constructed.

2. Damaging and destroying Maqam Sheikh Issa at the top of the archaeological hill.
3. Shoveling away the ground in the northern part of the hill very fiercely in order to construct a large building block. What is more, 70 holes, whose depth ranges from 1 to 4 meters, resulted from illegal excavation at several parts of Buseira site.



Deir ez Zor-Buseira

- Dura Europos site (Salhiya):
 1. Almost 300 people are excavating intensively in several sectors within the site. Furthermore, fierce excavation has escalated at the site since September 2013 as someone found a gold bracelet within the site. Red rocks within the sector of the Temple of Bel were stolen and transferred outside the site.
 2. So far, Dura Europos site has been suffering from systematic acts of looting, vandalism and destruction violating its sanctity by means of fierce and secret excavations using heavy machinery. Attempts by members of the local community to put an end to those acts, however, have failed. Those violations have also led to the destruction of Dura Europos site at a very high percentage estimated at 80% of the site as perpetrators are digging holes that can reach 3 meters deep. Moreover, according to reports received from Deir ez-Zor in April 2013, the number of holes resulting from illegal excavations in search of archaeological finds at Dura Europos site has amounted to 300 different-sized holes all over the site, particularly Bait Lysias, the markets, the public baths and the synagogue as well as the archaeological buildings within the site. What is more, unconfirmed information received by the department referred to the discovery of a white stone statue of a two-winged lady carrying a child.

- Tell al-Hariri (Mari): An armed gang of antiquities is staying within the residence of the mission and Mari site visitor center with the participation of some locals in the area, particularly from al-Sayal village. In addition, information has confirmed that the gang has obtained treasure detectors and



Deir ez Zor-Dura Europos

that they intend to utilize them in an attempt to steal some antiquities from the site, which calls for attention against worse violations that can be added to the previous ones affecting the site. It is worth mentioning that the archaeological site of Mari has suffered from excavations similar to those Dura Europos site has witnessed, which have affected significant buildings and several places in Mari. Besides, digs at Mari archaeological site were carried out with complete focus on the Royal Palace, the southern gate, the public baths, Temple of Ishtar, Temple of Dagan and the Temple of the Goddess of Spring. In addition, the number of holes at Mari site totaled 50 till the end of April 2013; also the residence of the mission as well as the visitors center were burgled. Some violations took place at al-Sayal site, as well.

- Tell Taboos: it has been subjected to excavations and thefts by thieves of antiquities who sell the discovered finds to tradesmen coming from Aleppo and Raqqa. In addition, the remaining buildings were damaged and destroyed.

- **Halbia site:** The intensity of excavation has decreased for the past two months following large-scale attacks which the site suffered from previously. Besides, thieves have recently been prevented from accessing the site thanks to the endeavors of the residents of the area after the staff of the Department of Antiquities of Deir ez-Zor coordinated with the social elites and the heads of the tribes in the region. Moreover, they agreed to protect the site against vandals. Previously, Halbia site witnessed blatant excavations using heavy machinery in the area of the north tower cemeteries adjacent to al-Harbi Bridge, on the eastern side along the Euphrates River and next to the basilica located in the middle of the site to the west along the basalt plateau. The thieves stole the protective doors of the entrances to the gates of the towers and the entrances to Halbia archaeological site, Deir ez-Zor. The ticket office was also burgled. Furthermore, the excavation tools



Deir ez-Zor- Tell Taboos

of the archaeological mission working at the site were stolen as well as one of the Directorate of Tourism caravans servicing at the site. In addition, Maqam Sheikh Shipley, located outside the fence within the southern side of the site, was blasted and leveled to the ground using heavy machinery.

- **Tell Sheikh Hamad site:** it has been subject to blatant and illegal excavations. In addition, the accommodations of the mission working at the site have been burgled. Also dignitaries in the village have intervened to put an end to the digs and the resulting damage.
- **Rahba Castle** has undergone limited damage in specific positions.

The Directorate of Antiquities in Raqqa indicated in a report that Jaabar Castel is safe but closed for the time being due to the presence of gunmen in the area and the neighboring villages.

Some archaeological sites in Raqqa have been suffering from illegal excavation, on which the

DGAM has not been able to obtain any detailed information since the guards cannot access the place down to the violent clashes. Thus, the DGAM has relied on information received from some members of the local community in the region regarding the situation at these sites:



Deir ez-Zor- Halabin

1. *Tell Sabi Abyad* has suffered from digs within the excavation areas of the Dutch mission previously working at the site. No detailed information is available on the nature of the damage at the site due to difficulty in accessing it.
2. *Maadan desert* in the countryside of Raqqa has been subjected to illegal digs.

RAQQA

3. A lot of destructive violations to the archaeological layers at *Tell al-Bay'ah* and other neighboring tells (hills) were recorded.
4. The DGAM has received photos showing violations and damage affecting the archaeological sites within and beyond the Governorate of Raqqa. Damage caused by digs excavations differ in intensity, range and depth seeing that some archaeological sites have been subject to violent excavation and digs, while damage has been limited at some other sites, namely *Tell al-Mafsh*, the old mosque/ *al-Mansoor mosque*, *Maqam Wabsa*, *Tell Hammam Turkmen*, *Tell Shaheen* and *Sheikh Hasan site*).
5. The storehouse of *Hergla* archaeological building, belongs to Excavation Directorate has been stolen by almost 100 armed men specialized in antiquities theft, who break into the storehouse and burgle it. The contents comprising of hundreds of artifacts, such as different kinds of potteries, plaster ware, pieces

of mosaics and broken pottery for research, which represented the results of archaeological excavation at different sites in Raqqa over the years. Thus, the employees of the Department of Antiquities of Raqqa took a number of measures to safeguard Hergla building having been subjected to several break-in and robbery attempts. Hence, the doors and windows of the warehouses were closed using sand mixed with bricks in the beginning of summer 2013. Due to continued threats and attacks, the staff there, after coordinating with the central administration of the DGAM in Damascus, emptied the contents of the warehouse of the building and transferred them to a house made of concrete in Hergla village. Unfortunately, these efforts were unsuccessful in protecting the artifacts and preventing any attempt to steal them at gunpoint and in front of all of the villagers.



Raqqa- Potteries stolen from Hergla warehouse

- Limited illegal excavations were carried out in Resafe, however threats of theft and vandalism were happened to the archaeological mission Storage, breaking doors and stolen the restoration equipment. In addition, armed gang destroyed a part of the Western ancient city's wall in order to created a hole for the vehicles passage.



Raqqa- Tell Hammam Turkmen

HAMA

- *Apamea* site is considered one of the most affected sites as a result of the ongoing secret excavations at the site, which are centered around the eastern, northeastern and western regions of the city. Moreover, a comparison between two photos taken by satellite, the first of which was taken before the beginning of the crisis in Syria and the second on April 4th, 2012, shows the amount of looting and destruction *Apamea* site was subject to due to secret excavation.
- Construction rocks were stolen from *al-Andreen* archaeological site. Besides, an armed group attacked the residence of the German mission working at the site, took out the contents of its rooms and made it their own headquarters.
- Both *Shayzar* and *Madheek castles* have undergone minor and limited damage at specific points.

HOMS



Homs - Ancient Souq

- *Um al-Zennar Church* in addition to other churches and some old souqs in Homs suffered major damage due to clashes. It is worth mentioning that the City of Old Homs is one of the most affected cities together with Aleppo.
- Clashes caused damage to some parts of the interior of *Krak des Chevaliers*. The cadres of the department, however, could not examine the castle from the inside or take any photos due to difficulty in accessing the castle during the current situation.
- *Khalid ibn al-Walid Mosque* in Homs has been subject to damage down to clashes in the region.



Homs- Khalid Ibn al -Walid mosaque

- **Palmyra:**

Digs are spreading within the southeastern cemeteries area previously excavated in an attempt to open some of them. Furthermore, it is not possible, for the time being, to estimate the extent of the damage caused by these digs prior to carrying out detailed inspection as well as removing the dust covering those graves.

In 2015, the targeted assaults on the Syrian heritage have continued by the armed small and large groups of archaeology hunters, so have the illegal excavations and trafficking in areas out of the state control, especially through the Turkish borders.

The most grieving incident has been the fact that the terrorist militants of ISIS have invaded the city of Palmyra. So far, they have recently destroyed tombs and valuable statues; moreover, they have mined historical monuments in the Ancient city; while ISIS represent one aspect of border-crossing terrorism threatening the Syrian heritage.

Several monuments had been blown up such as: the Arch of Triumph, Temple of Baal Shamin, the sanctuary of the Temple of Bel, and 6 tower tombs, in addition to Suffi shrines.



Palmyra- Bel Temple

DAMASCUS & COUNTRYSIDES



Damascus old city- al-Adeliya school

An explosive device planted in Kallase street, in old Damascus, caused partial damage to the façade of *Grand Adeliya School (Arabic Language Academy)* smashing the glass of the windows of the upper floor.

- Four citizens faced martyrdom and 26 others

were injured down to a mortar shell attack on the external yard in front of the western entrance to *Umayyad Mosque* in Old Damascus. Moreover, another shell hit the wall of the façade of the *Umayyad Mosque* (from within) which overlooks the central yard (*sahn*) and which is coated with a mosaic panel. The shell caused partial damage at some points. Old Damascus has recently been subjected to random shelling since launching mortar shells has escalated targeting these places rich in archaeological and historical landmarks and buildings that are unmatched all over the world.

- A mortar shell fell on the top part of the



Damascus old city- Umayyad Mosque mosaic

northern wall of the *Throne Hall* in the *Citadel of Damascus* causing minor damage to the glass shielding the skylights of the hall and to its metal dome in addition to the parapet of



Damascus old city- The Citadel

roof and the rainscreen system at the point affected by the shell. Besides, the citadel was subjected to another mortar shell which affected the western façade of the tower of the eastern entrance to the citadel dedicated to receiving visitors, and which left an 80x80-cm hole in the wall. Also, it led to breaking all the glass covers of the building and the adjacent buildings, such as the *Throne Hall* or the *Ayoubi Hall* housing a gallery. The standards, used in finishing the buildings, the heart of the museum visit in the citadel, protected the holdings of the museum from any damage since tempered glass was used in constructing these buildings which prevented the glass from shattering with sharp edges on the visitors.

- Information has indicated that the contents of some churches and monasteries in *Maaloula* have been stolen. Nonetheless, the DGAM has not been able to validate this information yet, neither confirm nor ignore. In addition, many historical houses in the city have been subject to damage.
- *Al-Suhl* site, Yabroud, has been subjected to illegal digs by some antiquities thieves in the surrounding area, who are collaborating with Syrian and Lebanese antiques dealers.
- Damages, looting and vandalism have been reported at *Malloula* the Monastery of Saint Takla, the church of Saint John the Baptist, the monastery of Saint Sergius and Bacchus and the Saint Leontius Church and the in the old town.

DARAA

CLASHES:

- *Al-Omari Mosque*, Daraa, was subjected to damage as a result of shells affecting its sahn (i.e. courtyard), minaret and surroundings, according to a report by the Daraa Department of Antiquities clarifying the difficulty in documenting and inspecting the damage directly due to the current situation.
- Historic *Hrak Mosque in Izraa* suffered from damages in its western wall, northern wall and part of its roof. As well, the minarets of both the old mosque in the city of *Sheik Meskeen* and the old mosque in the town of *Mahajja* were damaged. Those two latter mosques are registered as traditional non-historic buildings.
- *Mabrak el-Naqa* building and *Nymph Temple* (also publicly known as King's Daughter's Bed)



Daraa- al Omari mosque minaret



Daraa- al Hrak mosque

in Bosra were damaged. Furthermore, the only remaining lintel above the columns was damaged as well as some old houses in Bosra.

- Bosra was occupied by armed groups on March 2015, the DGAM communicated with the local community in order to cooperate and support in neutralizing the ancient city from the ongoing events and its effects, especially at the Roman theater that contains a small museum for classical antiquities.
- Some old houses in the town of Nawa were subjected to destruction because of clashes.

ILLEGAL EXCAVATION:

The trend of illegal digs has become very common in the city of Daraa with hundreds of hired men and armed gangs of antiquities taking part in *Wadi Yarmuk*, *al-Asha'ari Tell* and the digs inside of *al-Omari Mosque*, destroying the tiles of the flooring, and at the archaeological sites along Wadi al-Yarmouk and at Tell al-Ash'ari, which might cause irreparable damage if these digs continue at this pace.

The Department of Antiquities of Daraa has documented the damage affecting the archaeological sites during the month of October as a result of illegal digs and excavation which are still being carried out at some of these sites. The report of the department has identified the damage as follows:

- *Tell esh-Shehab site*: some old houses were removed.
- *Kherbet Nahj*: digs carried out by means of heavy machinery resulted in a hole ranging between 4 to 5 meters in depth and 1 meter in width.
- *Kharab al-Shahm*: it was subjected to digs towards the bottom of al-Yarmouk Valley.
- *Al-Yadoudeh*: digging and filling holes are taking place in the old houses.
- *Al-Mzereb*: digs at the entrance to the castle on the northern side.
- *Kherbet al-Baala*: illegal digs and excavations.
- *Al-Ajami and Tell al-Asha'ari*: secret digs are still being conducted.
- *Bait Aara* (the old town): there are seven holes resulting from manual digging, each of which ranges between 3 to 4 meters in width and a half meter in depth. Moreover, there are around 20 other different-sized holes surrounding both Zayateen and al-Ouyun Bridges.
- *Koya, al-Shajra* town and *Kherbet Kom al-Jouz*: random digs resulted in different-sized holes.
- *Al-Qasair*: there are digs west of the old town overlooking the valley.
- *Heet*: there are random illegal digs next to the mosaic discovered in that region. It was apparent as well that some little pieces were

QUNEITRA



Quneitra, Beer Ajam

removed from one side of the panel in an area of 40cm. In addition, there are digs in Wadi Heet al-Jusoor (al-Areeb Bridge - al-

the cultural and archaeological institutions there function normally.

The DGAM through this report seeks to provide an accurate account of the archaeological and historic sites which were subjected to damages during the current crisis. Nevertheless, we would like to assert that other sites might have suffered from damages that were not documented by the antiquities departments of the governorates due to violent clashes in their surroundings.

C. CONSTRUCTION VIOLATIONS:

Unlike practices such as secret excavations, vandalism and looting which receive high resistance and are fought against by the local people of the areas surrounding the archaeological sites, the local community does not show the same degree of cooperation with regard to recent construction violations that are prevalent as some people are taking advantage of the state of chaos and due to difficulties in controlling these violations taking place around the archaeological sites.



D. ANTIQUITIES FORGERY PHENOMENON:

By way of examining samples from some confiscations, it is

evident that artifacts *Fake mosaic smuggled from Apameia* forgery has been active during the crisis as antiquities thieves tend to forge pieces of art and sell them as genuine ones such as mosaic panels and Palmyra statues. Antiques forgery has been around for years and it is punishable by the law.

Towards the end of November 2013, A team of DGAM's experts in ancient mosaics conducted a study on a number of photos of mosaics believed to be stolen and smuggled from Apamea site; the study showed that most of them were fake despite the good quality and sophistication put into their making.

The DGAM received those photos from some

LATTAKIA - TARTUS - SWEIDA

Dora Bridge), within and along the tunnels (the Upper tunnel - al-Minshar tunnel - the Lower tunnel).



Tartus- Hosn Sulaiman

Damage is only limited to some construction violations and illegal digs at a number of sites such as Beer Ajam and others.

There is no damage according to reports from these governorates since they have not witnessed any painful events as the other governorates have; hence,

MEASURES TAKEN



Damascus National Museum

residents of the region. The mosaics represent themes inspired by Greek mythology and popular images in Syria and the western regions of the Roman Empire in North Africa and Europe, Turkey in particular.

Nevertheless, the team's technical, mythological and scientific assessment of the mosaics suggested that they were most probably fake.

Following that review of the situation of the Syrian archaeological heritage which is subject to change on a daily basis, the following is a brief summary concerning the measures taken in order to reduce the risk and damage as much as possible:

LOCALLY:

1. The museums were emptied of their holdings,



Damascus old city - National companion posters

and all archaeological artifacts were amassed in safe and secure places. In addition, burglar alarms were installed in some museums and fortresses, and the number of guards and patrols was increased.

2. The DGAM has taken a series of steps to involve all Syrians in defending the archaeological heritage representing their history, their common memory and all that brings them together throughout history. Therefore, it has launched a national campaign to raise people's awareness on the value of their antiquities and their role in protecting them irrespective of any political or intellectual difference dividing them today. The campaign has targeted 23 million Syrians with no exception to engage them all in safeguarding ancient Syrian antiquities and cultural heritage, which they are proud of.
3. The staff and cadres of the DGAM in all governorates are putting forth tremendous efforts and cooperating with members of local communities, mediators and social and religious and intellectual elites to protect hundreds of archaeological sites and safeguard them from the repercussions of the current events. Moreover, success rates vary from one place to another based on people's support which makes hope the dominant factor more often than not. For example, the joint efforts helped in the protection of Maarrat Nu'man Museum. Besides, the Department of Antiquities of Raqqa is still contacting and receiving information from the central administration in Damascus despite the painful events in the city. Moreover, in August, 2013, the DGAM with the assistance of the residents of both Brahliya and Kafr al-Awamid villages transferred a mosaic unearthed in Barada Valley to the National Museum. This mosaic, in addition, occupies a significant place as it is the first to be discovered in the countryside of Damascus.
4. Under the Patronage of Ministry of Culture The DGAM held a workshop on «fighting against illicit trafficking of cultural property: capacity-building and awareness-raising», 12 and 13 May 2013, to enrich the topic of illegally smuggled artifacts with the participation of representatives of all ministries and authorities

involved in the protection of Syrian cultural property in addition to NGOs, members of the local community, researchers, artists and writers within the field.

5. The DGAM has returned more than 4000 archaeological artifacts during the past year through confiscations carried out by the concerned bodies (the police, the customs, the governorate, the municipalities and other public bodies) in Damascus, Tartus, Palmyra, Homs, Hama, Deir ez-Zor, etc. Furthermore, the concerned authorities returned a treasure containing 1600 silver-plated bronze coins, discovered in the region of al-Shaer mountain between Palmyra and Homs, in addition to tens of artifacts which were about to be smuggled since June 2013.
6. The DGAM has launched its website both in Arabic and English (www.dgam.gov.sy), which is updated on a daily basis using information and news on the damage affecting the Syrian archaeological heritage during the crisis.
7. The DGAM has documented the holdings of all Syrian museums electronically; in addition, a team of DGAM experts is working on the documentation process and comparing between the current situation and the previous state of the Syrian archaeological heritage. Moreover, the team is digitally archiving the DGAM's information on the status of the sites prior to the crisis and on their current situation and the damage affecting them through using images and videos shown on the internet, provided by the departments



A map shows Initials Damage Assessment in Syrian Archeological sites

of antiquities in the governorates or sent by members of the local community from the affected areas.

8. A team of experts from The Directorate of Information Technology and the Department of Archaeological Sites has completed a digital map of the affected cultural heritage



Interactive map for Damaged archaeological sites

in Syria using the geographic information system (GIS) in order to document the damage and violations befalling all of the archaeological sites and historical buildings during the crisis. This project also includes the identification of the damaged sites on the map as well as their categorization according to the governorates where they belong. It has added some tables that contain a brief introduction on the significance of the site in addition to the damage affecting it based on the information and photos made available to the DGAM. This evaluation and initial documentation of the damage will help in managing the archaeological heritage in the future and in setting priorities as regards its protection and restoration.

9. The DGAM has devised an interactive digital map of the archaeological sites inscribed on the National Heritage List, in addition to all historical buildings, museums and all DGAM's administrative buildings. The map, based on a systematic and organized scheme using Google Earth system, makes it possible to set up a digital geographic database (spatial and descriptive) containing information and coordinates of more than ten thousand archaeological sites, which are all registered as archaeological sites in an attempt to prepare

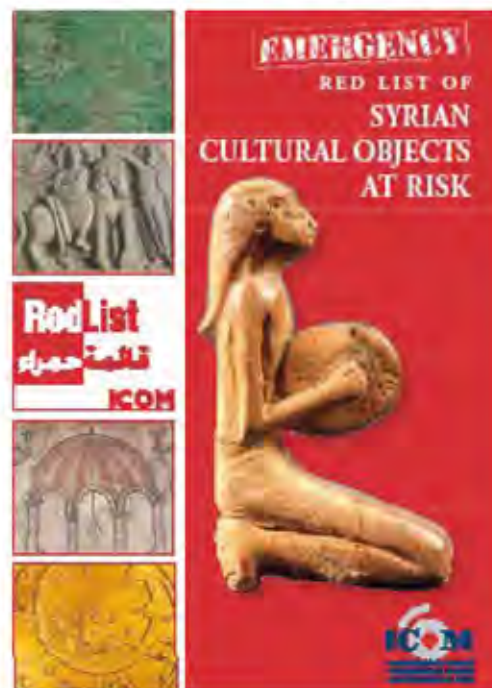
INTERNATIONALLY:

1. The DGAM is currently coordinating with the international INTERPOL and World Customs Organization sending reports on what is lost or found in neighboring countries or even published such as photos believed to be of Syrian archaeological finds which thieves of antiquities have got hold of by means of illegal excavation at remote sites.

As a result, cooperation with the INTERPOL, WCO and the Lebanese archaeological institution has been successful in fighting trafficking in Syrian antiquities. For example, 18 Syrian mosaic panels were confiscated at the Lebanese borders, and 73 Syrian artifacts smuggled to Lebanon to be sold by antique dealers were confiscated, as well.

2. The DGAM is cooperating with the international organizations in exchanging visions and information. The beginning of such cooperation was manifested by two e-learning courses organized by ICOMOS on «Protecting Cultural Heritage in Times of Conflict», followed by an international workshop held in Amman «to address the issue of illicit trafficking» which was initiated by UNESCO/Amman Office with the participation of representatives of archaeological authorities in the neighboring countries and international organizations that proposed a number of recommendations, one of which was completing the Emergency Red List on Syrian cultural objects.
3. On 3rd July 2013, the DGAM called upon international organizations, members and heads of foreign archaeological missions, archaeologists and world intellectuals to act at once and search for efficient mechanisms that ensure putting pressure on all parties participating in destroying, looting and smuggling Syria's antiquities to stop this lamentable loss. The DGAM also asked the UNESCO to put pressure on neighboring countries to reinforce their security measures, control the borders in face of antiquities smugglers to fight trafficking in our archaeological property and combat illegal excavation to avoid the same tragedy witnessed by other Syrian archaeological sites.
4. The archaeological authorities are still working on signing the Second Protocol to the Hague Convention and UNIDROIT Convention.

5. UNESCO placed the six World Heritage sites of the Syrian Arab Republic on the List of World Heritage in Danger at the 37th annual meeting of the World Heritage Committee, held between 16 - 24 June in Cambodia, to draw attention to the risks befalling these sites that enjoy outstanding universal value. This inscription of the sites was the result of communication between the DGAM and UNESCO as regards determining the process to address the imminent danger threatening



the Syrian cultural heritage. Consequently, Syria is committed to rebuilding and restoring these sites in the future in accordance with international standards. For its part, UNESCO urges financiers and experts to support Syrian archaeologists in carrying out their future tasks in safeguarding and protecting Syrian antiquities.

6. In cooperation with the International Council of Museums (ICOM) and the Directorate General of Antiquities and Museums (DGAM) in Syria, UNESCO has published The Emergency Red List of Syrian Cultural Objects at Risk. Moreover, 33 archaeological artifacts, which belong to different sites and historical periods in Syria and shed light on the

types of the Syrian cultural heritage, are listed so as to assist police officers and customs in their work, as well as other professionals concerned with the protection of cultural property at the international level, seeing that it helps in identifying Syrian objects and in illustrating the categories of Syrian cultural items that are severely subjected to illicit trafficking.

7. With the participation of the heads of international organizations concerned with the protection of cultural heritage in the world and Mr Lakhdar Brahimi, envoy to Syria, a high-level meeting was held at the UNESCO's headquarters in Paris on Thursday, 29/ 08 /2013, to discuss ways to safeguard the Syrian archaeological heritage. The Director-General, Antiquities and Museums, gave a presentation supported by information, photos and maps documenting the extent and nature of the damage affecting the antiquities as well as the measures taken in order to avoid damage and protect the Syrian archaeological heritage. In addition, the presentation highlighted the vision adopted by the DGAM in dealing with the archaeological issue. Finally, they agreed on an action plan that was discussed the next day with a committee of experts. The action plan included running training courses in the field of coordinating activities aiming at safeguarding heritage in times of war; launching international campaigns to fight illicit trafficking in stolen cultural property and defending the Syrian antiquities in international forums in a way that ensures integration between international and national efforts exerted by the DGAM.



8. New York-based World Monuments Fund (WMF) included the City of Aleppo, Krak

des Chevaliers and the fortress of Qal'at al Mudique, within its Watch List released on October 8th, 2013, after the DGAM had nominated these three sites to be included in the list. This inclusion will help attract financiers of cultural heritage-related projects all over the world to support and fund projects to rehabilitate these sites and restore those subjected to damage during the crisis.

The WMF launched a campaign to collect 5000 signatures on a petition addressed to the DGAM in Ministry of Culture in support of the protection of antiquities to attract more world attention towards this cause. The campaign succeeded in collecting the target signatures in only two days after its launch. People who signed the petition are



Focal points meeting in Bahrain - Manama

mainly those interested in the Syrian antiquities and who are willing to do their best to prevent further damage and help in the rehabilitation efforts.

9. Experts from the DGAM participated in the 2nd regional meeting of relevant authorities in the Arab Countries in the field of international heritage held in Manama. They gave a presentation on the status of the Syrian archaeological heritage, inscribed on the World Heritage List and the sites registered on the Tentative List, and on the importance of the cooperation of the neighboring countries in putting an end to the smuggling of Syrian cultural objects and in helping the Syrian authorities return them. In addition, an action plan to be adopted by the Regional Centre in 2014 that would focus on preserving the cultural heritage in countries facing internal



conflicts was discussed.

10. UNESCO has dedicated a webpage in English on its official website to discuss the situation of the Syrian antiquities and the status quo of the Syrian cultural heritage in addition to the national and local activities and measures taken to reduce the damage affecting the historical landmarks and archaeological sites in Syria. UNESCO's information and photos are based on the news posted on the DGAM's website. Moreover, this webpage provides information on the international efforts made to support the national endeavors by means of drawing the international community's attention to the dangers of trafficking in Syrian antiquities, mobilizing all energies with UNESCO's partners and other international organizations and urging Syria's neighboring countries to cooperate under the framework of 1970 Convention on the fight against illicit trafficking in cultural property, particularly in the field of border control.

11. The DGAM is cooperating scientifically with most of the foreign archaeological missions working in Syria through the exchange of information, expertise and damage documentation.
12. Archaeologists from the Department of Antiquities of Old Damascus are cooperating with experts from UNESCO, ICCROM and ICOMOS in the exchange of visions and ideas to develop a plan for the protection of Old Damascus following the escalating risks threatening its landmarks due to random mortar shelling affecting the city lately.

CONCLUSION:

Destroying invaluable human treasures and damaging significant and pivotal sites in the history of Syria mean damage to the spirit and identity of the nation and a crime by all measures affecting



Stolen artifacts returned from Lebanon

all Syrians and constituting a flagrant violation against which we should not remain silent since it warns against a probable perpetual loss of some components of the Syrian archaeological heritage. Thus, Syria's antiquities are in dire need today of the awareness and solidarity of all Syrians in order to protect them first and foremost, seeing that Syrian people are going to be the biggest losers if they give up on them. In addition, they are awaiting for some international action that supports the local efforts made to rescue a civilization worthy of life and respect, which has given a lot to the whole world.

Acknowledgements

Within the burden of this conflict, we appreciate the efforts and sacrifices made by all staff members of DGAM – Ministry of Culture, in order to safeguard the museums objects and defend the Syrian cultural heritage

Moreover, we extend our appreciation to our state institutions, especially to the formations of the Syrian Arab Army, for their support and backup to DGAM in the transfer process of museum objects objects restored from the 000'6 to safe places, and archaeology hunters during the smuggling process We also thank the local communities in all Syrian regions, who offered support to DGAM

Finally, we thank those international institutions, which stood by us in the mission of defending our precious heritage



Homs old city



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War and Destruction in the Old City of Aleppo

The site of Old Aleppo was registered as a World Heritage site in 1986. It measures 364 ha. This international recognition increased public and private awareness of its social, economic, and cultural importance. In the last three decades of the 20th century, the population within the historical districts decreased by about one third and was reduced to about 100,000 inhabitants.

Rehabilitation projects before the war

The Committee for the Protection of the Old City of Aleppo was commissioned to advise and suggest actions directed towards heritage preservation. An interim new building code designed to control and direct restoration and new construction was subsequently adopted. A new concept of urban management had to be introduced to cope with the current situation and a comprehensive overall strategy for the rehabilitation of the Old City was therefore prepared. The complex nature of urban rehabilitation, its interdisciplinary approach, and its extensive finances prompted the City of Aleppo to seek assistance. The German Government and the Arab Fund for Economic and Social Development were asked to participate.

Project objectives meant taking immediate steps to address the urgent needs of the Old City residents. These included: emergency home repair for lower income families, maintenance and rehabilitation of dilapidated public infrastructure. It was expected that public investments would encourage the residents to actively participate in the rehabilitation process. The project included several phases:

Phase 0 (1992–1994) Preparation and surveys: Charting the terrain

Detailed surveys were conducted to evaluate the existing conditions in the Old City and to identify priority intervention areas.

Phase I (1994–1997) Planning and pilot projects: Developing the rehabilitation instruments

General comprehensive planning was used to incorporate all aspects of urban management (land use, housing, traffic, infrastructure, social services, monument preservation, and public participation). The general plans were then elaborated on the local level in the action areas. Early programmes were initiated in the form of micro-credit loans to assist lower income families in the urgent restoration of their homes. Participatory measures were initiated in the action areas to identify needs, prioritise interventions and monitor results.

Phase II (1997–2000) Establishing institutions and procedures

The planning system was refined as a result of feedback from field implementation (infrastructure, social services, traffic, urban facades). Contact to other urban stakeholders enabled the elaboration of an urban economy outlook for the Old City. The micro-credit system was widened to incorporate complex house restoration and architectural preservation. The intensive and com-

prehensive work programme necessitated the establishment of a more permanent institutional structure: the Directorate of the Old City.

Phase III (2001–2004) Developing sustainable management and financing tools: second implementation and consolidation phase

New funding schemes were tested to encourage environmentally friendly enterprises. Housing programmes were elaborated to include funding from other donors. Infrastructure maintenance was programmed to ensure efficient management. Traffic was regulated with an eye to the general urban development of the city at large.

From the outset, the project took an integrative and complex planning approach. However, comprehensive planning was not limited to analysis and theoretical work; it also involved preliminary implementation. The comprehensive planning started as a ‘top-down’ process and implementation followed a ‘bottom-up’ approach. An impressive quantity of housing and infrastructure was already rehabilitated by the end of the 2000s. This urban rehabilitation project was one of the most successful in the Arab region.

The ‘Urban Historic Archive and Documentation Center for Aleppo’ (UHADCA) was established as a sub-section of the Old City Directorate (DOC) to be in charge of safeguarding and documenting historic and original records, as well as setting up a documentation centre for any data available on the urban and architectural history of Aleppo. With support from the former German Development Service (DED) and the association of the ‘Friends of the Old City of Aleppo’, the archive project was started in July 2008 as a cooperation project of the DOC and former GTZ (now GIZ) within the framework of the *Urban Development Programme (UDP)*. The UHADCA was established on the premises of the Shibani complex, a former Franciscan convent located in the heart of the Old City, and hosted several offices and facilities for social and cultural activities.

The archive did not only collect original physical data, but aimed at digitising and duplicating the collected documents. Therefore, one of the essential elements was the setting-up of a modern digital database, in collaboration with the Shoman Foundation, Amman. The larger amount of data between 2008–2011 was digital material, provided by different sources.

The UHADCA concentrated on the following data:

- Plans and historical photos of Aleppo of any age;
- Cadastral plans of the City of Aleppo;
- Master plans from the French period and afterwards;
- Architectural analysis and documentation.

Through the outbreak of the current conflict in 2011, the city’s UHADCA has been in extreme danger. Unfortunately, the hard copies of the collected documents are allegedly lost, which would make a comprehensive recovery of the archive’s documents impossible. Fortunately, digital copies of the whole inventory are still available.

Fighting inside the Old City

Armed rebellion started in Aleppo’s popular suburbs and in neighbouring rural areas in late 2011. A major rebel offensive was later launched towards the centre of the city in July 2012. Af-



Old Aleppo, map of the World Heritage site (© DGAM and UNESCO)

ter minor fluctuations, the situation seems stabilised now, with a government-held area to the West (about 1,000,000 persons) and an opposition-held area to the East (about 300,000 persons). The historic city has unfortunately become a stable front line between warring parties. Every possible kind of weapon has been used: small firearms, Molotov cocktails, improvised explosive devices (IED), rockets, mortar, “hellcannons”, artillery, classical bombs, barrel bombs, bunker busters bombs, booby-trapped cars, tunnels loaded with explosives, and so on. Even how some monuments were destroyed is not clear, the narratives being too different.

The Old City is terribly damaged and its residents have fled in great numbers. The famous vaulted souks were burned and looted from the beginning. The Omayyad Mosque has changed hands four times at least. The Museum of Arts and Popular Traditions has been looted. The citadel has always stayed in loyalist army hands, but it has constantly remained a major objective for rebel groups, for strategic as well as for symbolic reasons. It has often been shelled and its entrance tower still bears the marks of a heavy attack. One of its lateral towers collapsed in 2015 as well as a side wall in 2016. In 2014, several tunnel explosions destroyed most historic buildings located near the entrance of the citadel: al-Otrush Mosque, Madrasa Khusruwiyeh, Madrasa Sultaniyeh, Khan al-Shouna, Hammam Yalbugha, as well as late Ottoman buildings like the former serail and the Carlton Ho-

tel (a former hospital). Craters indicate the location of the main explosions. The last one, right close to the entrance, dates back to 2015. All sorts of buildings have been damaged in the historic districts: mosques, churches, madrasas, khans, bimaristans, houses, etc.

According to the UNITAR aerial survey of 2014, 22 Aleppo monuments are totally destroyed, 48 severely damaged, 33 moderately damaged and 32 possibly damaged. These figures have certainly increased since. A DGAM report mentions 121 damaged buildings in February 2016.

A “free municipality” tried to save manuscripts, and protect mihrabs and minbars together with activists. The DGAM digitised 1,500 plans of historic monuments in February 2014. Representatives of the DGAM and of the Opposition Task Force met at UNESCO Headquarters in September 2014 to study how local frozen combat areas (“cultural protected zones”) promoted then by UN envoy Stefan de Mitsura, could be implemented in Aleppo. The Omayyad Mosque and the National Museum appeared as candidates. As this plan was not endorsed, most contents of the museum had to be evacuated to Damascus in 2015. The museum was shelled twice in 2016. UNESCO convened a meeting on Aleppo in June 2015 and several institutions in Germany were very active. At least two meetings were organised in 2016: one in Berlin and another one at Cottbus University.



Old Aleppo, the Omayyad Mosque and ancient city in the early 1960s (© DGAM)



Old Aleppo, the Omayyad Mosque in 2016 (© DGAM)



Old Aleppo, entrance to the Citadel in 1964 (photo S. Abdulac)



Old Aleppo, Beyt Ajikbash (Museum of Popular Traditions) before the civil war (© ASOR)



Old Aleppo, Beyt Ajikbash (Museum of Popular Traditions) in 2016 (© DGAM)

It appears that a complete assessment of remaining structures and infrastructures will be necessary of course, but the infrastructure network may have to be largely redone, particularly where tunnel explosions occurred. Some archaeological remains may be discovered. Not only reconstruction, restoration and rehabilitation are to be taken into account, but also a balanced revitalisation process should be set up, including housing, commerce and crafts, with the participation of stakeholders, taking into account the experience of other countries with post-trauma experience.

All collected surviving archives will be most precious. Post-trauma guidance and general guidelines may have to be provided by ICOMOS before possibly developing detailed planning proposals in the future. Urban speculation will have to be kept at bay and strong institutions and regulations will be needed to advocate concern for cultural heritage. Urban reconstruction strategies should also rely on a coordinated multidisciplinary approach, within a comprehensive economic, social, cultural and heritage policy and with the participation of the inhabitants. Different scenarios may have to be compared.

The actions of public and private stakeholders should particularly be coordinated. Positive dynamics should be triggered and encouraged. In any case, good knowledge of local communities and of previous local achievements or concerns is needed together with an adequate architectural documentation. Involved reconstruction processes may unfortunately still need decades of involvement and efforts.

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Safeguarding Cultural Heritage in
Syria and Iraq

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For the Safeguarding and Preservation of the Cultural Sites in Syria – Memorandum of the German National Committee of ICOMOS

Since the beginning of the civil war more than five years ago, the rich cultural heritage of Syria, including its six cultural sites on the World Heritage List of UNESCO, has been constantly threatened by destruction or has already been destroyed in parts. The great losses do not only affect the Syrian people, but all nations of the world, whose values are deliberately being attacked.

Implementing the Bonn Declaration on World Heritage

After its constitution was adopted on November 16, 1945 in London and based on the awareness that wars begin in the minds of men, UNESCO was commissioned to construct peace in the minds and in the moral solidarity of men. It is meant to help develop the democratic principles of dignity, equality and mutual respect of all men and prevent the propagation of prejudice and of the doctrine of the inequality of men and races. The education for justice, liberty and peace are indispensable to the dignity of man and constitute a sacred duty which all the nations must fulfil in a spirit of mutual assistance and concern.

With the aim to reinforce these goals the General Conference of UNESCO adopted the Convention Concerning the Protection of the World Cultural and Natural Heritage 27 years later in Paris. The idea was to preserve cultural or natural heritage of outstanding relevance as part of the World Heritage of all humankind and to keep alive, deepen and broaden knowledge about this.

With the Bonn Declaration on World Heritage the World Heritage Committee of UNESCO on June 29, 2015 unanimously condemned the destruction and looting of World Heritage sites as a tactic of war and recommended that the UN Security Council include heritage protection in the mandates of peacekeeping missions. Destructions as in Syria or in Iraq are ostracised as war crimes that should be prosecuted by every state. To this end, everything is to be done to combat the illegal trade of cultural properties.

Stopping the illegal trade of cultural properties

The cultural loss caused by looting of museums and archaeological excavation sites is immeasurable. Besides the trade of weap-

ons and drugs the illegal trade of cultural properties is one of the world's most profitable illegal markets. International terrorism is increasingly profiting from this trade of illegally exported cultural properties.

Strengthening international cooperation

There have always been close cultural ties between Europe and the Near East. Starting from Africa via the Near East the European continent was settled. Important impulses for the history of humankind, such as the transition to a production-based economy, the development of cuneiform writing, the formation of states, and the three book religions originate from there.

Cultural exchange is the driving force of continuous change; in accordance with that, understanding beyond borders is the first step towards an exchange and contributes to the continuity and development of culture worldwide. Cultural monuments are important milestones in the course of human history; in their diversity lies great potential for the future and they promote tolerance towards the other. Handing down monuments to future generations is a humanist *conditio sine qua non*.

In this context, World Heritage sites are proof that there is an understanding of a joint narrative of the history of humankind. The recognition of a site as World Heritage underlines the international community's appreciation of the achievements of a culture as contribution to a universal history.

The destruction of World Heritage sites is targeted at destabilisation. The related universal values of humankind cannot, however, be destroyed, if we are aware of them and remain to be so. Through international cooperation also in safeguarding, documentation, preservation, research and rebuilding we can save these sites for the future and invigorate the idea of international solidarity.

Expanding networks for the conservation of cultural heritage

In view of war, violence, destruction and death people in Syria, Iraq and other conflict areas of this world are facing existential challenges. For the safeguarding and conservation of the cultural heritage professional knowledge needs to be provided on an international scale; necessary communication and information as well as networks have to be strengthened; possibilities of working in these conflict regions have to be fathomed; priorities for work need to be defined in international consultation and training on site should be supported.

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NEPAL

Cultural Continuity in Post Gorkha Earthquake Rehabilitation

Introduction

Throughout history it was through recurring tests of endurance and trial that communities learnt to improve their cultural expressions and create a resilient cultural environment. Similarly in Kathmandu during the early part of the second millennium CE the traditional buildings were first adapted to fire hazards by introducing a system of brick fire walls that stopped the spread of fires from one building to the next. These brick and timber buildings were then gradually adapted to withstand earthquakes by inserting wooden ties and pegs to dampen the seismic forces. Innovative solutions were used to ensure structural stability against earthquakes, for example by building square timber temples laced with wooden bands on high stepped plinths that functioned as base isolations.



A woman in traditional attire standing in front of an area of historic Bhaktapur which was badly damaged



The Swayambhu hillock with the Mahachaitya used to be an island but now overlooks a sea of houses



Naga-vasa-hrada, the lake of Nepal Mandala or Kathmandu Valley, with the Swayambhu Mahachaitya on an island in the form of a lotus flower as depicted on the now destroyed mural in the Shantipur Temple

One kept hearing of the great Nepal Bihar Earthquake of 1934 and regularly experienced smaller tremors. This raised concern that the next great earthquake would have a devastating effect on the Kathmandu Valley which over the decades had developed with uncontrolled urbanisation. During the past years the Kathmandu Valley World Heritage Site had been preparing for the earthquake that was to strike Nepal (Government of Nepal 2007). The rough assessment by the geologists that there was a slip deficit along the section of the Himalayan arc in western Nepal and an earthquake was eminent came to be true. On Saturday, 25 April 2015 a 7.8-magnitude earthquake struck Nepal, with the epicentre about 40 km northwest of Kathmandu. Even though there were several hundred aftershocks, with one of 7.3-magnitude on 12 May 2015, geologists have been warning that not sufficient energy has been released.



Collapsed structures of the Hanuman Dhoka Palace Museum, Kathmandu



Community and armed forces helping to salvage from a collapsed temple in Patan



A collapsed building in the historic city of Kathmandu

The rehabilitation of the cultural heritage will be a test for the motivation and resilience of the cultural communities. Considering the fact that the last major earthquake was over 80 years ago, there has been a generational information gap. The lessons that would have been learnt from previous experiences seem to have been forgotten. The great difference in the response to this earthquake has been the introduction of engineered structures that have replaced the centuries of traditional knowledge. One of the greatest challenges in restoration of monuments has been the absolute lack of understanding of and confidence in the structural performance of traditional structural systems.

The Moving Mountains – the natural and supernatural context

The geological process that created the Himalayan range is defined by the collision of the Indo-Australian Plate with the Eurasian Plate some 40 million years ago. The final thrust which might have taken place as late as 600,000 years ago squeezed up great masses of rock to create massifs with peaks over 8000 m high.

The mountains formed a climatic barrier with the northern areas drying up and the mighty Indus and Brahmaputra Rivers encircling the mountain range. The southern slopes were pounded by the humid Monsoon winds. The tectonic collision continued with the great mass of rocks being further piled up until the weight was so great that it sheared from the surrounding landmass. This blocked the rivers and created lakes along the whole range. Rivers collected and flowed along this east-west fault line, breaking through at a few specific points to flow down into the Gangetic plains (Hagen 1960).

This violent and seemingly chaotic tectonic collision created a landscape that reflected the cosmic order, the abode of the gods. In the foothills of the mighty Himalayas, the lake of Nepal Mandala or Kathmandu Valley was created, which was Naga-vasa-hrada, the kingdom of the serpent king or Nagaraja. It was flanked on either side by seven holy rivers of the Kosi watershed to the east and the Gandaki watershed to the west (Weise 1992). The earthquake that allowed for the waters of the lake to drain out along the Bagmati River possibly for the last time some eighteen thousand years ago is interpreted as Manjushree cutting through the hill with her mighty sword. This shows how closely the peo-



The Swayambhu Mahachaitya showing the temporarily sealed cracks after removal of layers of lime-wash



The damaged entrance to Shantipur, the tantric temple, which can only be entered by an initiated priest

ple understood their environment and geological processes were attributed to the creative energy of the gods (Smith 1978).

The landscape within the Kathmandu Valley was created through water cutting into the sediments that gradually deposited fluvio-lacustrine clay and sand at the bottom of the lake. The black clay contained decayed organic matter from the lake which made it extremely fertile and allowed for a highly evolved civilisation to develop (Smith 1978). The initial timber construction that was vulnerable to fires slowly changed to a combination of

timber and burnt brick. This however required the adaptation of the brick architecture to recurring earthquakes, especially since the particular soil caused greater amplification and possible liquefaction.

Preparing for the Great Earthquake

In anticipation of the next big earthquake preparations were undertaken. Several key government officials went to training courses on disaster risk management. Regular community meetings were held. International training courses on disaster risk management for urban heritage were carried out in Kathmandu. In November 2013, a week-long symposium “Revisiting Kathmandu” was organised by ICOMOS Nepal, the ICOMOS Scientific Committee for Risk Preparedness, UNESCO and the Department of Archaeology with support from the local site managers (Weisse 2015). The 80th anniversary of the 1934 Great Nepal Bihar Earthquake started the countdown to the next big earthquake. The international symposium was in preparation to the countdown, linking the discussions between authenticity, management and community with disaster risk reduction.

One is however never fully prepared for such a formidable display of natural forces. Even though the question of additionally strengthening monuments might be controversial for most conservation experts, the need for maintenance and restoration was clearly witnessed. The system and procedures for immediate response would also have needed to be established.

The earthquake did strike – immediate response

On Saturday, 25 April 2015 just before noon the 7.8-magnitude earthquake struck. It was an earthquake that seemed to specifically damage vernacular buildings and historical monuments. Villages in 39 districts were affected with about half a million houses collapsing and a further quarter million being severely damaged. The most badly affected were eleven districts within the area spanning between Gorkha and Dolakha. Listed monuments were affected in 20 districts, with 190 being recorded as having collapsed and 663 having been partially damaged.

The immediate response after the earthquake struck was to look for survivors. There were locations where special events were being held on the Saturday and when the structures collapsed large numbers of people were buried. The phenomenon we could observe in most heritage sites in the Kathmandu Valley was that people seemed to instinctively contribute to salvaging and safeguarding the components of the collapsed and damaged monuments.

The first coordination meeting took place at the UNESCO Kathmandu Office just five days after the earthquake, together with the various authorities and stakeholders, as well as organisations involved in the cultural heritage sector. The following week the Earthquake Response Coordination Office (ERCO) was established at the DOA. To ensure that all stakeholders for the preservation of historical monuments were working together with a shared approach, the first two months were declared a response phase. This meant that everything possible needed to be done to prepare the heritage sites for the onslaught of the Monsoon. The main construction materials such as wood, brick, roofing tiles and stone along with the artefacts and ornaments which were lying in a pile of rubble needed to be salvaged and stored. Damaged struc-

tures needed shoring and protection from the rain. It was decided that a proactive approach would be applied to the World Heritage properties, the sites on the Tentative List and the monuments on the classified list of the Department of Archaeology. The remaining monuments would need to be left to the communities and local authorities for them to restore, however providing them with support and expertise where required.

Damage assessments

The historic settlements in the Kathmandu Valley

The historic settlements within the Kathmandu Valley would have found their origins in the Licchavi period in the first millennium, but the visible remains are from the Malla period. Though the buildings would have been rebuilt over the centuries and might not be much earlier than the 17th or 18th century, some of the reused wooden elements could date back to several centuries earlier (Gutschow 1982). These compact Newari settlements were built on higher ground, where possible on stable ridges protruding above the fertile sediment deposits. The agricultural land was prioritised and categorised as per type, number of crops and overall yield, with the highest ranking given to the wet paddy crop. The settlements were strategically located, built in compact form with clear hierarchies in public spaces and monumental buildings (Nepali 1965).

The traditional settlements within the Kathmandu Valley are being lost to development. The earthquake has further decimated the settlements that have managed to retain at least a semblance of the historic character. The settlements within the World Heritage monument zones that were severely damaged were a large part of the historic city of Bhaktapur as well as the village of Changu Narayan. The historic settlements on the World Heritage Tentative List severely damaged were Sankhu and Khokana along with nearby Bungamati. These are among the 52 settlements identified within and closely linked to the Kathmandu Valley.

Preliminary steps have been taken for the rehabilitation of the historic town of Sankhu where up to 90 percent of the traditional buildings were affected by the earthquake. Despite the magnitude of the disaster, the local community immediately got involved in salvaging the important wooden elements of the damaged buildings, ensuring that they were safeguarded. The initial response shows that the community does want to rebuild the settlement in its traditional form. This however will require critical decisions to be taken in respect to rebuilding the entire settlement, the public spaces and the buildings in their original structure and form, while ensuring the reuse of the salvaged elements. This can only take place with the commitment of the community, financial and technical support as well as a functioning local governance system.

The Swayambhu ensemble – the seat of Vajrayana Buddhism

The Swayambhu Mahachaitya that stands on the top of a hillock to the west of Kathmandu is the centre of Vajrayana Buddhism. This is where legends say the lotus with a thousand petals, manifesting Swayambhu, the self created, sprang from the murky waters of the Naga-vasa-hrada. The dome supports a square harmika which is crowned by 13 rings and a parasol, symbolising Buddha as the universal monarch. The earthquake impacted the Mahachaitya, with over 250 metres of cracks on the dome and the top three



Collapsed Kastamandap, the oldest monument which gave Kathmandu its name (meaning wooden structure), regrettably being cleared using excavators



Collapsed Chasin Dega at Hanuman Dhoka behind a stone plaque indicating World Heritage status

rings being displaced. The cracks have been temporarily sealed off with acrylic paste and covered with elastic polymer membrane ensuring that water does not penetrate the structure during the monsoon and that monkeys don't remove the sealant. After the rains the structure will require detailed structural and material investigation to come up with a long-term solution for stabilisation.

Practically all the monuments, both monasteries and the 17 houses owned by the priests on top of the hillock, were damaged. An entire reconstruction plan is required for the historic ensemble that will allow for possible rectification of earlier encroachments. Of the twin tantric Shikhara temples, Pratappur recently rebuilt after a fire in 2003 and a lightning strike in 2011 has survived with some damage around the plinth. Anantapur however collapsed. The nearby Tashi Golma shrine also collapsed, revealing that it was filled with ceramic, stone and metal votive artefacts



Shoring to protect the façade from collapsing onto the main Hanuman Statue with the intact Agamchhen Temple that is raised on timber stilts over the palace

that over centuries seem to have been collected and reused during previous reconstructions.

The tantric shrine of Shantipur where only initiated priests are allowed to enter was also damaged. Of the series of three chambers, only the first chamber adorned with wall paintings was open to visitors. The internal walls collapsed, the entrance wall was deformed and large parts of the wall paints were dislodged. The complexity of restoring this monument is linked to salvaging the wall paintings and ensuring that the sanctity of the inner chambers is maintained. This requires a carefully orchestrated process of screening off the inner sanctums, salvaging and propping the structure with the participation of the priests, the local community, the authorities as well as experts in various fields.

Kastamandap – the wooden pavilion

The damage on the monuments around Hanuman Dhoka Durbar Square was extensive. Kastamandap, the oldest monument which gave Kathmandu its name (meaning wooden pavilion) was



Archaeological investigations of the foundations of Kastamandap led by a team from Durham University found the foundations to be in perfect condition

tragically hosting a blood-donation campaign when it collapsed. The collapse of Kastamandap raises questions concerning earlier interventions rather than design faults. In the rush to reconstruct monuments, simplified procedures were used. It is important to understand that the restoration project of Kastamandap in the 1970s covered up the fact that one of the main four central posts was not resting on a saddle stone. At the base of many of the posts the tendons were missing and the holes in the saddle stone filled. The structure probably collapsed because it was not locked to the plinth and was standing on only three out of four main posts. We also know that the structure did not collapse immediately and many would have survived if they had fled. Further research and documentation is required to fully understand what happened.

Rehabilitation of traditional settlements

Such extensive devastation of the low-rise vernacular village houses was not expected. The discussions about shelter quickly flared up with wild contributions flooding in from all over the

world. Highly decorated architects joined the throngs in coming up with the “ideal design”. There was a drive to get “pre-fab” buildings on the market. There were contributions of designs tested under the harshest conditions of Caribbean hurricanes. There were designs presented by foreign development agencies of seismic designs developed in Indonesia. A more practical design that even well-meaning urbanites could help set-up was the vaulted shelter of corrugated iron sheeting. In the meantime, the villagers had actually salvaged materials that were available and constructed shelters, catering to their own needs.

The danger was that these blunders of the response period could deter more sustainable reconstruction efforts while introducing materials that could pollute the environment. There are no perfect solutions to rebuilding the villages. At present, the most prioritised criteria are obviously the need for the shelters to be earthquake-resistant. However, the only way of ensuring a certain level of seismic stability over a longer period is by providing a continuous process of renewal. This will be the key consideration to establishing sustainable reconstruction. The government will need to deliberate over these issues and come up with a binding policy on reconstruction for all involved authorities and agencies.

The general trend for construction that is believed to be “strong” is reinforced cement concrete frame structures. The structural system is based on the casting of cement concrete and steel reinforcement into a monolithic structure. This system functions admirably well as long as the members are properly dimensioned and the material is intact. However, should the design be insufficient or the materials be deteriorated over time, it is not possible to renew this system without total demolition and reconstruction. In the context of remote villages with limited resources this periodic total reconstruction will not take place and death-traps are created. A structure built to be strong today will become a death-trap in a future earthquake.

The process of renewal ensures maintenance and the continued replacement of damaged elements. This requires the construction system to be such that replacement of elements is possible, which also links to the principles of reversibility. Should there be a lack of timber to reconstruct the vast numbers of villages, the main structural elements might be replaced by steel or even reinforced concrete elements. If these industrially manufactured elements are designed to be used respecting traditional construction systems, the villagers will be able to replace them if and when necessary.

The traditional settlements are the products of diverse cultural expressions. All the components of the village, the shrines and open spaces, the individual houses, the terrain, the materials and the workmanship become important for the specific identity of the particular village. These cultural aspects are tangible, but linked together by the intangible significance given by the inhabitants to the environment within which they live.

Strategic planning – pacing reconstruction

The earthquake response in respect to cultural heritage has been strategically segregated into phases. The first phase of two months was exclusively reserved for earthquake response which involved preparing the affected cultural heritage for the oncoming rains. This was followed by the monsoon season when the rains do not allow for much construction work to be carried out. The efforts of the response phase are being monitored especially in respect to the effects of the rains on damaged monuments. This



Sorting of salvaged wooden elements from Hanuman Dhoka Durbar Square



Still lots of work to be done, taking a rest at Hanuman Dhoka



Indra Jatra being celebrated before the earthquake; despite the destruction this has continued, which ensures cultural continuity



People lining up to pray at the Char Narayan Temple in Patan Durbar Square before its collapse

next phase focussing on planning and research comprises five approaches (Weise 2016).

1. **Legal Approach:** There was an immediate need for the preparation of policies and guidelines. The Post Earthquake Rehabilitation Policy for Cultural Heritage was formulated by a team from the Earthquake Response Coordination Office (ERCO) and was submitted to the ministry for adoption. The Conservation Guidelines for Post 2015 Earthquake Rehabilitation (Conservation Guidelines 2072) have been formulated and adopted. The guidelines also look at sites, monuments and historic buildings over time and introduce provisions for maintenance and renewal. A post-disaster rehabilitation Procedures Document has been submitted for further discussions and adoption.
2. **Research Approach:** Extensive research is required to better understand the complexity of the sites in historical as well as technical terms. Detailed structural and material research of the damage on monuments such as the Swayambhu Mahachaitya and Hanuman Dhoka Palace will help to retain most of the original structure. Urban archaeology at Durham University has investigated the foundation of collapsed temples and cross-sections of the Durbar Squares to better understand the chronology of these sites. Geological research is required to study stability of slopes and soil conditions. Furthermore, the safeguarding and sorting of salvaged artefacts is being carried out in systematic manner with detailed inventories. Along with this, the conservation of mural painting has been going on.
3. **Planning Approach:** Several complex cultural heritage sites and historic settlements will require specific Rehabilitation Master Plans. These will be prepared for Hanuman Dhoka, Swayambhu, Changu Narayan as well as Sankhu, Nuwakot and Gorkha. The Rehabilitation Master Plan will help clarify the multitude of involved donors, managers, supervisors and the communities. It will also define how and over what time period the reconstruction will realistically be carried out. This will require procedures for supporting the restoration of settlements and traditional dwellings.
4. **Practical Approach:** The rehabilitation and reconstruction of the monuments will only be possible if we have knowledgeable

and skilled artisans. The master crafts-persons must be identified and acknowledged. They must be seen as “living national treasures”, as the Japanese do for “keepers of important intangible cultural properties”. The system of apprenticeship must immediately be expanded to ensure that sufficient artisans are trained to allow for the restoration of the tangible heritage. This would have to be coordinated with the procurement of appropriate materials. The government must also change the system of tendering and giving such delicate work to the lowest bidder. A system of prequalification, inclusion of artisans and quality control must be introduced.

5. **Information Approach:** The damage assessment is linked to the collection of a lot of information which will be closely linked to the preparation for post-earthquake rehabilitation. This will require a systematic database and easy access to information. For this it was decided to establish a database system using ARCHES as the information platform. The process of establishing the database, working on the adaptation of the software as per local requirements, and the establishment of inventories has been challenging.

Considerations for rehabilitation and cultural continuity

The rehabilitation of the communities and the cultural heritage will take many years. An initial six-year-plan is being prepared so that certain targets are met by July 2021. Though there will be a formal system of carrying out the rehabilitation of many of the heritage sites, it will be the informal interventions by the community that will be most critical. The response in most areas has been controlled and communities have been obstinate not to give in to the dire circumstances. It is this spirit of the communities, often in the form of the traditional Guthi system, that will be vital to ensure that recovery will take place rapidly (Sharma and Shrestha 2007).

The clash between modern engineering interpretations and traditional non-engineered knowledge seems to have come to a head. Reconstruction is being proposed using modern engineering parameters without even properly assessing the performance of the traditional structure or understanding the reason for the damage or collapse. Why did the central timber mast of the Bauddhanath Stupa get damaged? Was it because the base of the harmika had been cast using cement concrete? Was the brick masonry in mud mortar in the plinth of Pratappur Temple shattered by the recent reconstruction of the superstructure in the more rigid lime-surkhi mortar? Did the upper part of the nine-storey palace at Hanuman Dhoka collapse because of the fracturing of a reinforced cement concrete tie-beam introduced during the 1970s restoration? There were several tiered temples that collapsed that had concrete tie beams. What was the cause of the collapse? Even the collapse of Kastamandap raises questions concerning earlier interventions rather than design faults.

The lack of understanding of the traditional structures is alarming. In the rush to reconstruct certain monuments, simplified procedures are used. It is important to understand that the restoration project of Kastamandap in the 1970s covered up the fact that one of the main four central posts was not resting on a saddle stone. At the base of many of the posts the tendons were missing and the holes in the saddle stone were filled. The structure probably collapsed because it was not locked to the plinth and was standing on only three out of four main posts. We also know that the struc-

ture did not collapse immediately and many people would have survived if they had fled.

Great expectations are placed on intangible heritage as the vehicle for cultural continuity. The rehabilitation of the cultural sites will depend more on the strength of the intangible than that of the tangible heritage. We talk of strengthening the monuments to withstand the impact of earthquakes. There are misconceived ideas floating around promoting the use of modern technology and materials to ensure resilient structures. Over time it is not the structures that will persist. Cultural continuity can only be ensured through the knowledge and skills of the community being passed on from generation to generation.

The measure of success of the rehabilitation process will depend on the continued performance of rituals, festivals and celebrations. The clearing of certain spaces was determined by the need to carry out certain ceremonies. For example, the entrance chamber of Shantipur needed to be cleared for the priests to perform certain tantric rituals on 11 June, pressurising those working on the salvaging of the fallen pieces of mural painting. The Hanuman Dhoka palace area needs to be cleared to ensure that the chariots for the Indra Jatra festivals can be drawn through the ceremonial route. This is also when the huge face of Seto Bhairab is shown to the masses and local alcohol flows from the mouth as Prasad. The surrounding structures are, however, in a precarious state and need to be stabilised. For the Rato Machhendranath chariot this was the auspicious twelfth year when it

is drawn from Bungamati to Patan. However, it got stuck when crossing a stream and is in a precarious state, since if the ceremony is not carried out, the responsibility will be transferred from Patan to Bhaktapur. These festivals must be continued and are crucial for cultural continuity. For example, the Char Narayan Temple on Patan Durbar Square totally collapsed, but the main deity was reinstated and covered with a temporary shelter allowing the community to pray.

With the earthquake and the extensive damage it caused, a whole series of questions have arisen in respect to cultural continuity and the use of modern technology. Before beginning with the reconstruction of traditional settlements and historical monuments, there must be a clear consensus on the approach and the reason for these endeavours. In respect to authenticity, these reconstructed structures must ensure a credible expression of their original value that will ensure cultural continuity. At the same time there must be further research done on the traditional materials, technologies, structural systems and form to devise an improved means of reconstruction deeply rooted in the local traditions. The extensive task of reconstruction will need to be coordinated to ensure that there is no duplication or misappropriation that will question the very core of the integrity of those involved. In any case, the growing understanding of cultural heritage being inclusive will require the community to be involved. It will be through the motivation and skills of the community that cultural continuity will truly be ensured.

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Credits

All photos taken by Kai Weise.

PAKISTAN

Lahore Orange Metro Train

Background

Lahore is the cultural capital of Pakistan. Apart from the World Heritage site of Lahore Fort and Shalimar Gardens there are 62 sites that are protected under the Antiquities (Amendment) Act 2012 and 176 sites that are listed under the Punjab Special Premises (Preservation) Ordinance 1985. Lahore is also proud to have three other major Mughal period monuments on the tentative list, namely Badshahi Mosque, Wazir Khan Mosque and the tombs of Emperor Jahangir and Asif Khan and the Akbari Serai between the two tombs. The walled city of Lahore has a very rich heritage in terms of individual monuments as well as urban fabric comprising residences and commercial establishments.

The colonial legacy is also deeply rooted within the Civil Lines area and areas developed by the British over their century-long rule. The population of Lahore today exceeds 10 million as the second-largest city of Pakistan and is growing at almost three percent per annum, doubling its population every decade, with spatial expansion of the city over its agricultural hinterland. This growth has its impact on the transport of the masses.

Public transport is not very efficient and over the last two decades several transport studies have been carried out in order to improve the transportation systems. The Lahore Rapid Mass Transit System (LRMTS) was an outcome of these studies which recommended four corridors for the city. The study proposed a rail-based mass transit prioritised network of the four lines of about 97 km, with 82 stations. The study also completed the feasibility study of the 1st priority (Green) Line in 2007. In parallel, the Government of Punjab (GoPb) also commissioned consultants to proceed with the reference design of the Green Line, and

also the feasibility of the 2nd priority (Orange) Line. These studies were completed in 2008 and 2007 respectively. The feasibility studies concluded that the mass transit lines are economically viable and should be implemented as planned, i.e. approximately one line after every five years.

- Green Line: 27 km long north-south along Ferozpur Road from Kahna in the south to Shahdara in the north, with 11.6 km long as underground within the city centre and 15.4 km long as overhead;
- Orange Line: 27.1 km long along Multan Road from Dera Gujran to Ali Town on GT Road with 20 km as an elevated viaduct and 7 km underground through the densely populated city where a number of historic sites and precincts are located;
- Blue Line: Jinnah Hall to Green Town – proposed future;
- Purple Line: Data Durbar to Airport – proposed future.

However, in 2012 the Green Line train system was abandoned and converted to a rapid bus transit in collaboration with the Turkish government on the build–operate–transfer basis; it was inaugurated on February 11, 2013. It has been designed as a barrier-controlled line on-grade with an 8.5 km elevated track. The elevated portion of the bus track runs through the heart of the city along Ferozpur Road, Lower Mall and Ravi Road where many historic colonial-period buildings are located. The barriers along the on-grade portion have divided communities and the elevated component is a visual intrusion.

The second priority Orange Metro Line was envisaged to be 27 km long with detailed reference design incorporating tunnel technology (TBM). Tunnel technology is more expensive than the elevated and cut-and-cover technology and also time-consuming. However, the latter also involves disruption of the existing city utility infrastructure and the buildings, community disruption, including land acquisition, and visual intrusion, particularly in the historic part of the city. It also poses a threat to protected/listed



Shalimar Gardens and hydraulic tanks on GT Road



Construction of viaduct piers in front of Shalimar



Construction of viaduct piers in front of Gulabi Bagh



Construction of viaduct piers in front of Buddha Ka Awa



Kinnaird School church on Nicholson Road



Building typology on Mc Leod Road: Art Deco style

heritage sites. Tunnel technology is currently employed in most parts of the world as it overcomes all the negative aspects of the cut-and-cover technology.

The Orange Metro Line

The system adopted by the Punjab Government in 2014 for the Orange Line has changed the originally proposed elevated and TBM system with an elevated train for 25.4 km and cut-and-cover technology for 1.7 km in the central area from Lake Road to Lakshmi Chowk on McLeod Road, imposing danger to heritage sites such as visual intrusions and displacing thousands of communities/people. The proposal puts the overall cost of the project at \$ 1.6 billion but does not take into account the cost of shifting the infrastructure, land acquisition and reconstruction of disrupted buildings and roads. The cost of the visual intrusion of Lahore as a cultural site and its historic monuments is completely ignored, which is priceless. On average, the height of the elevated portion is 41 feet, cutting through 12 km of the heart of the historic and cultural centre of Lahore where the population density is also extremely high. Twelve listed and protected heritage sites are along the route within a few metres of the train line.

Civil society has protested against the technology that is being employed, i. e. an elevated viaduct and cut-and-cover through the historic precincts of Lahore. It has held demonstrations for the work to stop which the Government of Punjab (GoP) has

ignored. Thus, civil society was left with no option but to file a case in the Lahore High Court in December 2015. The case is ongoing and in January 2016 the court put a stay on the construction within 200 feet of the 12 heritage sites that fall on the route. In response the GoP has accelerated the speed of its works just beyond the 200 feet limit and 40 feet piers now stand as visual intrusions to these heritage sites. Civil society has also drawn the attention of UNESCO to the damage to the World Heritage site of Shalimar Gardens, including the hydraulic tanks which were damaged in 1999 due to the widening of GT Road. The property was put on the World Heritage in Danger List until 2012 when after much effort it was reinstated back on the World Heritage List. UNESCO Pakistan and UNESCO Paris have both instructed the Government to halt all construction work in the vicinity of Shalimar. The latest update from UNESCO as per their website is the following:

The World Heritage Committee at its 38th session (Doha, 2014) requested the State Party of Pakistan to submit to the World Heritage Centre, by 1st December 2015, an updated report on the state of conservation of the Fort and Shalimar Gardens in Lahore property and the implementation of the decision of the World Heritage Committee.

In this context, the current UNESCO mission to Lahore (21 February 2016) will focus on information issues pertaining to the on-going Orange Metro Line project. In addition, it should be crucial that the Government of Punjab provides the World Heritage Centre, through the Federal Government, with the technical details on the Orange Metro Line project, such as draw-



Lakshmi Building

ings, maps, technical data, etc. In particular the Heritage Impact Assessment is required on the basis of which a final report and working documents as well as a set of recommendations on this matter will be prepared and submitted to the World Heritage Committee at its 40th session for examination.

The state of conservation of this property will be reviewed by the World Heritage Committee at its 40th session to take place from 10 to 20 July 2016 in Istanbul, Turkey.

The process of initiating the construction of the Orange Line is beset with anomalies and the violation of the law of the land.

I. Violation of Laws

a. Pakistani law states that no new construction can be undertaken within 200 feet of the perimeter wall of a heritage site or listed building, see Antiquities Act 1975 Article 22, and The Punjab Special Premises Preservation Ordinance 1985, Section 11. The current situation is outlined below:

Buildings Protected under Antiquities Act 1975

1. Shalimar Bagh (1641): perimeter wall, elevated viaduct, distance 95 feet
2. Hydraulic tanks of Shalimar Gardens (1641): elevated viaduct, distance 7 feet
3. Gulabi Bagh Gateway (1655): elevated viaduct, distance 69 feet
4. Buddha ka Awa (mid-17th century): elevated viaduct, distance 59 feet

5. Zaib-un-Nisa's Tomb (17th century): elevated viaduct, distance 110 feet
6. Chauburji (1646): elevated viaduct, distance 53 feet

Buildings Listed under Punjab Special Premises Ordinance 1985

1. Mauj Darya Darbar (1591): excavation distance for cut-and-cover tunnel, 16 feet
2. Mauj Darya Mosque (associated with Mauj Darya Darbar): demolition
3. The General Post Office (1902): excavation distance for cut-and-cover tunnel, 42 feet
4. Lahore Cathedral (1898): sewage treatment pump within the compound of the church
5. Shah Chiragh Garden (19th century): excavation distance for cut-and-cover tunnel, 66 feet
6. St Andrews Church (1860): excavation distance for cut-and-cover tunnel, 6 feet
7. The Supreme Court Registry: excavation distance for cut-and-cover tunnel, 58 feet
8. Shah Chiragh Din Building: excavation distance for cut-and-cover tunnel, 66 feet
9. Lakshmi Building (1935): elevated viaduct, distance 34 feet
10. Number of unlisted buildings dating back to the colonial era along the route.

b. The Director General (DG) of Archaeology Punjab who was in charge at the time of the beginning of the construction did not issue the No Objection Certificate (NOC) which is a prerequisite if any activity is to take place within 200 feet of a protected monument. The government ignored this and began construc-

tion. After various public protests the government tried to pressurise the DG to issue an NOC where the Orange Line violates heritage laws. On 12 November 2015, the DG was removed from his post and a new DG provided an NOC within 48 hours.

- c. The Heritage Impact Assessment Report (HIA) was initiated in February 2016 at the request of the UNESCO mission that finally prompted the government to prepare the HIA. This was five months after the construction had been initiated and submitted to the High Court in April 2016. This document is an essential component of any project prior to its implementation process to ensure adequate mitigation and monitoring systems are in place for the protection of heritage sites. The HIA Report points out permanent impact on all 12 heritage sites along the route and has recommended a series of mitigation measures which are yet to be implemented as construction work continues.
- d. Multiple green spaces are being absorbed by the metro construction and a large number of mature trees are being cut. There is no information provided regarding international climate agreements or environmental protocols in the construction process. Temperatures within the city are likely to rise as a result of these development initiatives and of the urban heat island effect.

II. Cultural Heritage and Community Dispersal/Splintering

- a. Many affected communities are close knit, interdependent and unique cultural entities resident in their areas for a century or more. Many more have been resident since 1947. Kapurthala House is one such area which has already been demolished. Some communities whose land was being forcibly acquired also filed a case against the GoPb. However, the government immediately set about paying compensation to the residents and buying them off. Large numbers of people living in the inner city areas have no property documents, and extended families living in one room with joint ownership are a very easy bait to accept the compensation and move out to purchase/rent legally.
- b. Viability of public and private space. The Orange Line track is elevated at a height of 41' for 25.9 km of its 27.1 km route. It passes within metres of densely occupied private and public space, effectively compromising both privacy and security.
- c. The 250,000 projected passenger strength will be able to see into thousands of homes. Culturally this is not acceptable. It will threaten the security of churches and other places of worship, as well as of schools, colleges, etc and open up the most vulnerable of these to terrorist attacks. Current security measures in response to terrorism will become totally ineffective. High walls, barbed wire fences, security guards will all be overlooked by the train.

III. Violation of Human Rights and Due Process

The Orange Line train route has changed four times. Since the public hearings announcing the project in June 2015, the public has been given no definite information as to the final route, while construction is underway and large parts of Lahore have been dug up and pylons inserted. For example, Kapurthala House residents, many of whom live below the poverty line, have had their homes,

shops and places of worship demolished, including an unregistered Imam Barga (congregation hall for Shia commemoration ceremonies), aside from the shrine and mosque of Baba Mauj Darya, without having received adequate official notification.

As a general rule other Lahore residents have also been forcibly told to vacate their homes under the following conditions:

- i. They have received only 0.25 of the value of the vacated property as compensation. Full compensation will only be paid at a later date if residents can produce complete property ownership papers.
- ii. All other residents will receive nothing and their land is marked as public/government-owned. A large number of citizens do not have property papers, because acquiring these is an arduous process requiring time and money for bribes. Most residents belong to the lower income strata, as e.g. the residents of Kapurthala House who do not have the financial buffer to either find alternative housing or to get property ownership papers.
- iii. Residents of Kapurthala House have been living here for almost 70 years or more. This is a community with a unique and ancient cultural imprint.
- iv. Kapurthala House residents, Jain Mandir residents, Shalamar business owners, citizen groups have been holding protests consistently against the Orange Line route since construction has begun.
- v. The Orange Line train and similar completed or planned transport network projects provide no foot or bicycle access across; they also remove spaces where informal stalls provide goods and services. They also divide the city and create exclusion zones by this fact.

IV. Transparency

Pakistan paid Rs. 92 million for a transport network feasibility study in 2006. This included the Orange and Green Line train lines and had stringent measures protecting heritage, community and the environment. The JICA plan would have used tunnel technology which would not have impacted the surface. Most issues pertaining to heritage and community destruction, forcible land acquisition etc would have been resolved by this. The interchange station currently positioned on the Kapurthala House community and threatening the protected heritage sites (Shrine of Baba Mauj Darya and Mauj Darya Mosque) would have been positioned on the current customs house which is a government building. The current government rejected this study and paid the NORINCO Technical Proposal for a second study. The current Orange Line tenders have been issued on the basis of the NORINCO Technical Proposal which proposes elevated viaducts and only a short 1.2 kilometre distance using cut-and-cover. The HIA study according to which the impact of the construction of the metro using this technology after completion will be permanent has so far been ignored and no mitigation measures are in place.

The Punjab Government wants to complete this project before the 2018 elections. Considering the speed at which the Orange Line is being built the government will probably be able to achieve this goal. However, it will be at the cost of losing the soul of the city of Lahore.

Fauzia Qureshi
Vice President ICOMOS Pakistan

PERU

Rapport sur le centre historique de Cusco

La préservation de la qualité du Centre Historique de Cusco, reconnu comme Patrimoine de l'Humanité en 1983, est gravement mise en danger, à cause du manque d'identification par l'autorité municipale et ses équipes techniques, ainsi que de la législation ambiguë imposée par l'État péruvien au ministère de la culture pour ce qui concerne les attributions et la qualification des projets. Cela est révélateur d'un manque d'intérêt notable pour la protection du centre historique et le respect des réglementations existantes.

À la fin du mois de novembre 2015, cela a été mis en évidence une fois de plus. La Commission Technique de la Municipalité Provinciale de Cusco, dans laquelle interviennent deux membres ad hoc du Ministère de la Culture, a donné son autorisation pour la construction de l'Hôtel Four Point de Sheraton d'une hauteur totale de huit étages et de deux sous-sols. Situé au N°747 de la rue Saphi il possède une seconde entrée par l'Avenue Don Bosco (la route qui conduit à Sacsayhuamán), à deux rues de la Plaza de Armas.

Ce bâtiment est composé de trois volumes, le premier de deux niveaux plus des combles donne sur la rue Saphi, le second qui ouvre sur l'Avenue Don Bosco, profite de la pente naturelle du terrain et compte huit étages, le troisième s'élève également sur huit niveaux et se situe entre les deux premiers.

La construction fait irruption dans l'environnement, d'une manière hautement agressive sans respecter l'urbanisme tradition-



Construction en 2013 de l'Hôtel Four Points de Sheraton, Calle Saphi N° 747. Vu d'en haut, on distingue dans la partie supérieure le bâtiment préexistant du Colegio Salesiano. A cette époque la hauteur était de trois étages dont un caché avec la façade sur la rue Saphi.

nel de la ville. Elle ne s'adapte pas à la topographie du versant qui descend vers la rivière Saphi, comme cela était fait pendant l'ère inca, avec l'usage de terrasses, et dans la ville coloniale dont les plans et les volumes coïncident à ceux qui préexistaient. Elle ne s'adapte pas non plus au tissu urbain, dans lequel bâtiments et zones non-construites (cours et patios) se partagent l'espace, puisque cet ensemble de constructions massif remplace l'architecture traditionnelle dans la rue Saphi.

Actuellement les normes qui sont en vigueur dans le centre historique interdisent les constructions en sous-sol, cependant ce bâtiment possède des niveaux souterrains qui ont été creusés dans le terrain, latéralement à la canalisation inca de la rivière Saphi.

La construction dispose d'une permission municipale depuis 2010, et des changements dans le projet original ont également été approuvés en 2014. Les autorités n'ont pas communiqué sur la concordance entre le projet initial et la construction achevée ni sur les éventuelles modifications effectuées au cours de l'édification.

Histoire du projet

En 2009, sous la responsabilité de l'Instituto Nacional de Cultura (INC; plus tard Dirección Desconcentrada de Cultura, organe régional du Ministère de la Culture) commence l'évaluation du dossier 6622-2009, de l'hôtel de la calle Saphi, présenté par la compagnie R&G SAC, chargée de l'exécution du projet.

En 2010, les rectifications correspondantes aux observations de l'INC au projet initial sont présentées et le dossier est alors dérivé pour approbation à la Commission Technique de l'institution (commission formée de représentants des collèges d'architectes, membres de l'Université, et experts de la Mairie de Cusco). Les observations sont levées, et le dossier est approuvé par Résolution Directrice Régionale N°252/INC-Cusco, en accord avec les conditions normatives en vigueur.

Ce projet initial était conformé d'une structure de cinq volumes: trois d'entre eux de deux étages, un de quatre étages, et le dernier de deux étages, plus cinq étages en sous-sol, pour rendre compte de la différence de niveau entre les deux rues délimitant le projet.

Un nouveau projet fut présenté en 2014, approuvé et autorisé par la commission technique de la municipalité de Cusco, et c'est ce projet qui est en cours de construction.

Le 23 décembre de 2015, le Directeur du Centre du Patrimoine Mondial de l'UNESCO demande un rapport sur la construction de l'hôtel de la rue Saphi à l'Ambassadeur du Pérou. En conséquence, le Ministère de la Culture convoque une commission d'experts pour rapporter sur ce thème. La commission désignée est composée de cinq experts, tous membres de l'ICOMOS Pérou.

Il n'existe pas d'informations fiables sur des atteintes portées au patrimoine archéologique dans le cadre de ce projet, bien que



Les bâtiments traditionnels sont adaptés à la topographie, descendant en terrasses vers le vieux lit de la rivière Saphi.

l'on ait des renseignements sur l'existence de traces de terrassements qui descendaient par le versant vers la rivière Saphi. Il est probable qu'à cet endroit les travaux de construction aient mis à découvert des vestiges de terrasses (voir une photographie publiée sur l'Internet; fig. ##).

Le 29 Décembre 2015, suite aux protestations citoyennes, la municipalité, par la résolution de la gestion municipale 822, a déclaré la nullité du mandat de licence de construction 155 SDAUR-GDUR-MC-2014, du 29 Décembre, 2014, pour infraction à la réglementation urbanistique de protection du centre historique. Cependant, la construction a continué.

Finalement, ce n'est que le 26 février 2016 que les fonctionnaires de la municipalité de Cusco, armés d'un mandat judiciaire, ont pu pénétrer dans le chantier et effectivement paralyser la construction (La Republica 27/02/16).

Il s'agit du cas le plus médiatique grâce aux protestations des citoyens mais ce n'est qu'un exemple parmi d'autres de ce qui se passe dans le centre historique de Cusco.

Une autre construction récente, l'Hôtel Hilton, situé dans le quartier traditionnel de Santa Ana, Avenue La Raza, au bas de la Plaza Santa Ana a été inauguré récemment. Ce bâtiment utilise la pente de la même manière; il ne présente qu'un étage au niveau de l'Avenue La Raza mais se développe derrière en profitant du dénivelé naturel. Dans la Plaza des Armas il ne s'impose pas de manière agressive mais vu de San Pedro et des quartiers Ouest et Sud-Ouest il apparaît clairement comme un élément introduit

qui nuit à l'harmonie du vieux quartier historique du « Temple de Santa Ana ».

Apparemment, la validation des projets par le Comité technique de la municipalité provinciale de Cusco se limite à l'observation du rendu sous un angle unique sans prise en compte du volume de l'ensemble ni des modifications qu'il induit sur le tissu urbain d'une manière plus globale.

Ces bâtiments, semblables dans leur fonction et leur ampleur remplacent de nombreuses constructions plus petites ainsi que des vergers et des cours anciennes. Ces constructions sans qualité architecturale ne respectent aucune des normes de hauteur, de matériaux ou de couverture et elles modifient considérablement le tissu urbain et le paysage qui sont les caractéristiques les plus inestimables du centre historique de Cusco.

De même, dans la zone tampon, qui devrait être la zone qui sert de transition entre le centre historique et la nouvelle zone de la ville, les constructions ne respectent aucuns règlements. Cette zone encombrée de bâtiments de différentes hauteurs, et autre éléments intrusifs et agressifs dans le contexte du centre historique (par exemple le matériel de toiture) a un impact négatif en accablant la zone historique et ses monuments, qui étaient autrefois des repères visibles et marquants dans la ville.

Au problème majeur des nouveaux bâtiments, s'ajoute la faiblesse de l'application des réglementations concernant le traitement des façades, le respect de l'authenticité, l'abus des affiches publicitaires et la pollution visuelle.



Dans les quartiers traditionnels, des bâtiments qui ne respectent pas les paramètres établis dans le plan directeur, qu'il s'agisse de la hauteur, des matériaux, ou du traitement, n'ont généralement pas de permis de construire. La municipalité ne fait pas appliquer la législation relative aux autorisations et à l'exécution des travaux.



Calle Suecia : à un demi-pâté de maison de la Plaza de Armas, il n'existe pas de contrôle de l'aspect de l'application des réglementations ; les bâtiments sont considérés comme simples supports pour affichage.



Vue de la zone tampon, entre le Temple et la Plaza de Belén (sud-ouest), avec perte totale de l'harmonie du tissu urbain traditionnel dans lequel s'imposent les bâtiments qui ne respectent pas les exigences minimum de couverture et de hauteur.



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RUSSIA

Inside and Outside the Moscow Kremlin

In its versatility, the Moscow Kremlin stands out as an extraordinary cultural object. Its formidable crenellated walls encompass everything that is considered *de rigueur* for the historic nucleus of a city, and even more. Through the epochs of Russian history, the Kremlin has always been synonymous with the city of Moscow and the Russian state. Today, it retains a firm foothold in the epicentre of current Russian politics and governance. In its spacious squares and courtyards, one witnesses a delicate balance between past and present, between a grand array of old monuments and historical museums on the one hand, and the somber official quarters occupied by the President, his administration, and even the guards of the Kremlin Regiment on the other. The unique obligation to ensure the smooth functioning of the office of the nation's leader adds to the burden of this ancient ensemble.

Unlike other urban areas, the Kremlin and its surroundings are restricted territory that fall under the purview of the Federal Guard Service (FSO) and the President's Administration. Decisions pertaining to the control and maintenance of this territory are almost always made behind closed doors, and approved plans are declared to the public during the implementation phase.

Today, the buffer zone around this World Heritage site¹ has become a hotbed of various enterprises. In a situation where cultural priorities are ignored, it's anybody's guess what the consequences of such large-scale activity will be on the outstanding universal value of the Kremlin. Here is a brief overview of the hot spots in the buffer zone that are currently subject to architectural intervention.

Just behind the Spassky Gate – the ceremonial entrance to the Kremlin – the 14th Kremlin corpus is being pulled down. The administrative building that stood on this spot for over eighty years was the only large building in the Kremlin that was not accorded the status of a protected monument. President Putin has supported the idea of dismantling this building and restoring the two monasteries that graced this site prior to the 1930s. However, the expert community remains highly skeptical of the possibility of a faithful reconstruction of these monasteries due to the lack of the basic data.

To the east, the Red Square is hemmed in by the 19th century Upper and Middle Market Rows that form a unified ensemble. The Upper Rows house the GUM, the department store that remains the mecca of high-end shopping in Moscow. The Middle Rows existed for a long time under the jurisdiction of the Defence Ministry before they were transferred to the Federal Guard Service. The Federal Guard Service promptly began the reconstruction of this complex, the net result of which was the partial renovation of one historic building coupled with the total destruction of four buildings in the courtyard. Several underground levels were also excavated in the courtyard. The Middle Market Rows now wait to become part of the famous Kremlin museums.

Borovitskaya Square, the legendary wellspring from which Moscow rose as a fortified town at the junction of trade routes, is located to the west of the Kremlin, in front of the Borovitsky Gate. At the initiative of the Russian Military-Historical Society, chaired by the Russian Minister of Culture, Vladimir Medinsky, a giant statue of St. Vladimir will be erected on this square. The statue, whose height is planned to exceed 20 metres (a notch higher than the highest Kremlin walls), will assert itself as the new architectural dominant in the vacant space between the



General view of the Zaryadye construction site



Demolition of the inner buildings of the middle rows

Kremlin and the Pashkov House, a neo-classical mansion of the 18th century.

At President Putin's behest, the former site of Hotel Russia, dismantled in 2006, was allocated to the construction of a park. Hotel Russia was located in Zaryadye (literally meaning 'behind the rows' in Russian) behind the shopping arcades on the Red Square. Zaryadye is the oldest district in Moscow beyond the Kremlin walls. An intricate web of medieval streets lined with old buildings existed until the mid-20th century. Most of these buildings were razed to the ground thereafter and remain unexplored to this day. This area was surrounded by the walls of Kitai Gorod, a 16th-century fortress. Parts of the fortress wall and other old constructions have survived below ground level and are available for archaeological research.

Zaryadye was the unfortunate victim of Stalin's insatiable passion for monumentalism. During the period from 1930 to 1950, several projects to build skyscrapers were designed and later abandoned. The 1935 master plan called for the demolition of Zaryadye, clearing space for the People's Commissariat of Heavy Industry, but the project did not materialise. The next project involved building a residential structure for party leaders (2nd house of the Central Executive Committee). Finally, in the late 1940s, the construction of a high-rise building for the Ministry of

State Security was envisioned by Dmitry Chechulin, a city planner and leading figure of Stalinist architecture. This building was projected to be the crowning glory of Stalinist skyscrapers – certainly the tallest among the eight. Construction was terminated in the early stages after Stalin's death in 1953, and the building framework was dismantled. The same Chechulin returned to the Zaryadye stage ten years later with a proposal to build the largest hotel in Europe.

Hotel Russia, an outsized modernistic parallelepiped, occupied an entire block and dominated for 40 years, squashing any spatial competition from nearby objects, including the Kremlin. The construction of this hotel precipitated the complete destruction of the old district. Only a handful of unique monuments and a minor fragment of the 16th-century fortress wall survived the ravage. Lining Varvarka Street, they determined the look of the city and seemed intrinsically connected to the World Heritage sites of the Kremlin and the Red Square.

The Chambers of the Romanovs – the family nest of Russia's last ruling dynasty – became a museum in the middle of the 19th century. The Chamber of the Old English Court (16th–17th c.) is the oldest stone civic building outside the Kremlin and the first prestigious office of a foreign state in Moscow. Znamensky Monastery complex (founded in 1631), the churches of St. Varvara (1796–1801), St. George on the Pskov Hill (1626), St. Maxim the Blessed (1698–99), and the Conception of St. Anna (16th c.) are all historical monuments of the 16th–17th centuries.

An early 20th century complex of residential and administrative buildings grouped together under a common address – Varvarka Street no. 14 – is also among the lucky survivors. During Soviet times, additional storeys were sometimes built on top of these buildings without violating the planning structure or damaging the interior decor.

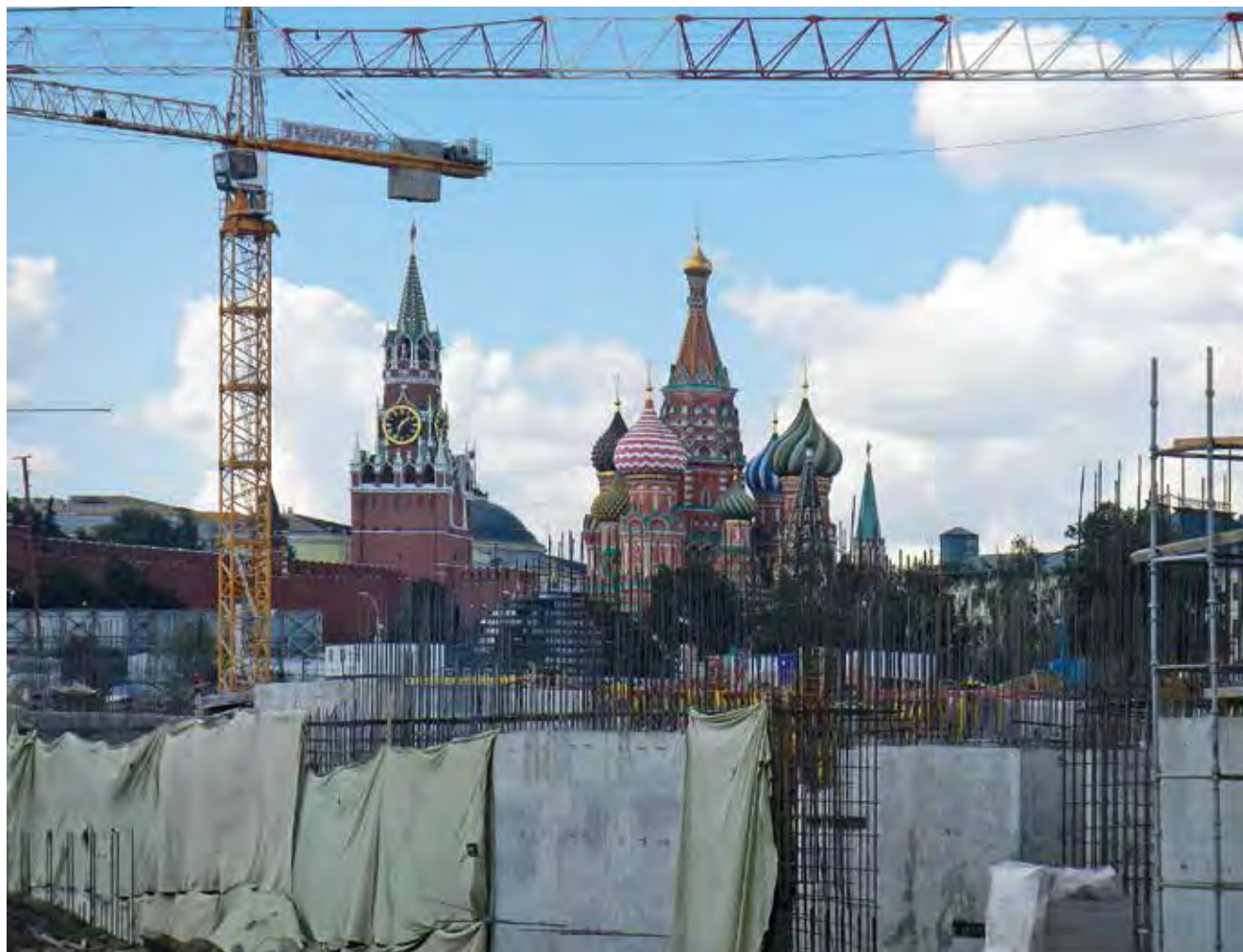
Hotel Russia was demolished in 2006 after ordinary citizens and experts had concurred in branding the hotel as a discordant object in the historic centre of the city. For almost a decade, the land stood in ruins until an extravagant landscape project was launched. The project that originally won the international architectural competition has undergone significant changes.² All of them increase the volume of construction work and the final cost of the project. The original landscape project now has several ap-



Hotel project in Zaryadye



Zaryadye construction site



View of the Kremlin from Zaryadye

pendices: a concert hall with 1500 seats and a street amphitheater for 4000 people; a new hotel complex; underground parking facilities; tens of thousands of square meters of office space. The river view of the Kremlin and St. Basil's Cathedral will be blocked by a new observation deck, whose supports are likely to pulverise the underground remnants of the Kitai Gorod fortress walls. All these unplanned 'accessories' will make the final project just as space-consuming as the destroyed gargantuan Hotel Russia.

Over the past 25 years, the urge for urban development near the Kremlin has never stopped. An underground shopping complex was built in Manezh Square at a stone's throw from the Kremlin; Hotel Moscow was leveled and erected anew with totally lost interiors; the building of Gostiny Dvor built by the famous Italian architect Giacomo Quarenghi is now capped by a glass dome; Kutafya Tower now has a checkpoint for Kremlin visitors; and the Tainitsky Garden can now boast of a helipad.

Petr Miroshnik
Coordinator of the public 'watchdog' movement 'Arkhnadzor'
for the preservation of historic Moscow

Footnotes

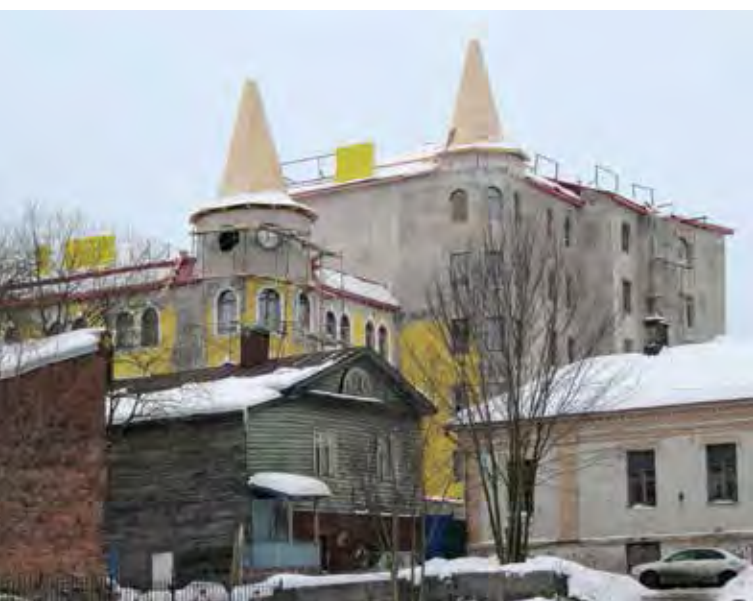
¹ Moscow Kremlin and Red Square, Moscow, inscribed on the World Heritage List in 1990.

² Authors: Diller Scofidio + Renfro (US), Hargreaves Associates, Citymakers, Transsolar Klima Engineering, Buro Happold. Project launched in 2013; to be realised in 2017.

Will the Medieval Town of Vyborg Lose Its Authenticity?

Historical background

The town of Vyborg lies on the northeast coast of the Gulf of Finland, close to the border between the Russian Federation and Finland. Administratively, Vyborg is part of the Leningrad region (*oblast*). The history of Vyborg spans over seven centuries. Vyborg was first a part of Sweden and received a town charter in 1403, then part of Russia as a town of the Grand Duchy of Finland (1710–1917), then part of the independent republic of Finland (1917–1944), after that part of the Soviet Union, and since 1991 it belongs to the Russian Federation. Vyborg has always been an important trade centre between East



“Linna” in the middle of the old city (photo Maija Kairamo, 2013)

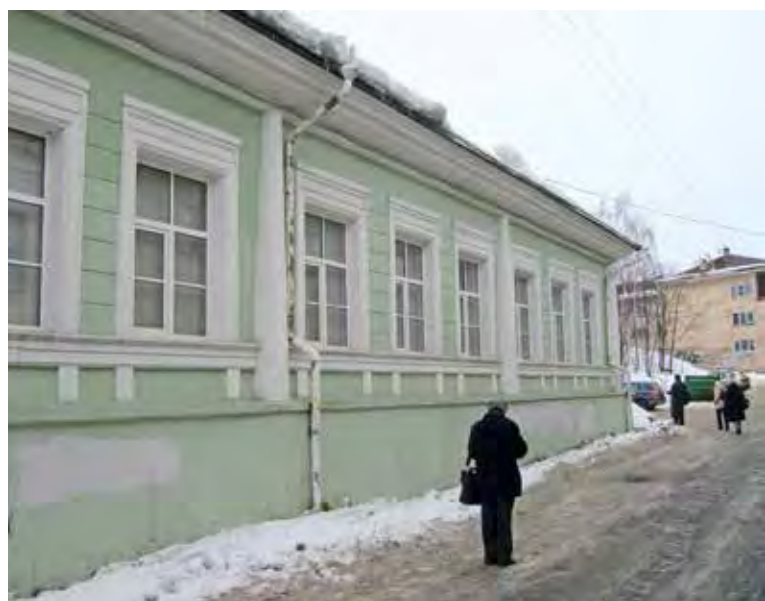
and West. The Swedish, Finnish, Russian and German languages created a multicultural atmosphere. It was only after World War II that it became a closed border town, poor and far from the metropolises of Moscow and Leningrad (after 1991 again St. Petersburg).

Vyborg belongs, together with Stockholm, Visby and Tallinn, to the group of medieval fortified harbour cities of the Baltic Sea. The castle was founded by Swedish crusaders in 1293. In the Middle Ages the town was surrounded by stone walls, which were later renewed. An example of these later constructions is the round canon tower built in 1547–1550, which still stands on the market square. In the 17th century the medieval irregular street pattern was regulated by a rectangular street grid, which largely remains to this day. The construction of new fortifications west of Vyborg began after the Great Northern War (1700–1721), when the town was ceded to the Russian Empire. Work on this fortress, called the Crown of St. Anna, began in 1731 and was largely completed by 1742. Until the 1860s, all traffic from the west leading into the town passed through the vaulted gates of the Crown of St. Anna. After the Crimean War in the 1850s it was noted that the defensive constructions needed improvement.

Most of the old fortress was considered to be useless and a new fortification system was built between 1860 and 1877 on a nearby hill in the east part of the town, later called Battery Hill, *Batareynaya Gora*.

Each period of this history has left its own marks on the present townscape. In 1809, Tsar Alexander I conquered the eastern provinces of Sweden and formed a new political unit of these areas by founding the Grand Duchy of Finland, in which Vyborg and the adjoining areas were incorporated in 1812. Vyborg soon grew to become the second largest town in Finland. In 1917, Finland became an independent republic. After World War II, Karelia along with Vyborg was ceded to the Soviet Union.

The town was not devastated by real street fights during the war, but the central area was heavily bombed. The Finns were evacuated and the Soviet state took over an empty and ruined town, which was then repopulated by Russians. The first Rus-



Progonnaja uliza 10, reconstruction of a bombed house, rebuilt in 1994 (photo Maija Kairamo 2014)

sian decades were almost as fatal as the war, the new rulers also demolishing many repairable buildings. However, the old town structure remained and thus the rich architectural and archaeological heritage still exists.

Protection of the heritage

In the 1970s, when the second generation of Russian citizens grew up, their interest was aroused in the history of their home town. In early Soviet plans, the historical centre of Vyborg was prioritised as a target of restoration. In 2010, the town was inscribed on the list of historical settlements of the Russian Federation.

At present, Vyborg as a listed historical settlement has 264 heritage objects, of which 17 are classified as federally valuable, 81 as regionally valuable, and 166 are listed as cultural monuments. The definition “cultural heritage object” can mean either a single building or construction, or a larger entity of buildings. The scope and richness of the town’s values, however, exceed the present day’s officially accepted and applied evaluation systems. It is nec-

essary to develop a deeper understanding of the true character of Vyborg's urban, architectural, archaeological, cultural and artistic heritage. This requires a detailed documentation and evaluation of the town structure, its buildings and archaeological findings. Preparatory material for this has been collected by Russian and Finnish experts.

The legislation of the Russian Federation on the protection and conservation of the cultural heritage is relatively well established and theoretically provides a framework for protection. However, this legal instrument dealing with the protection of the cultural, archaeological and architectural heritage has become a complex bureaucratic and hierarchical system that is ineffective. The necessary planning processes, statements, specifications, decisions and permissions require financial resources and lots of time, and yet in the meantime the fragile heritage is more or less breaking into pieces. The present state and the prospects for Vyborg's heritage are a sad example of this problem and should arouse both interest and concern among the international community.

Present state of the heritage

The network of streets in Vyborg's historic centre has escaped dramatic post-war changes. The historic centre comprises a considerable number of valuable buildings, which are central to the town's identity. These include the bell tower and the ruins of the former cathedral, the Round Tower, the churches of the *Val*-district and the market hall. But the old town should be seen as an entity, where also ordinary buildings from various ages, partly dilapidated and partly altered, are genuine, authentic documents of the town's history.

Vyborg is a poor border town, with a population of around 80 000. At present there are no adequate legal instruments for the protection of buildings. Vyborg's master plan lacks an appropriate correspondence between the protection zones and existing historical and cultural values. The necessary document for the protection zones, which the Russians call a "specification", requires a payment to the Oblast of 150 000 rubles (c. 3750 euros), which the town has not yet agreed to pay.

There are a few positive examples of restoration of local architectural objects. The first worth mentioning is the restoration of the Central City Alvar Aalto Library, originally designed by the world-famous Finnish architects Alvar and Aino Aalto. The library building has Federal monument status. The 20-year-long restoration process – a joint Russian-Finnish project – was completed at the end of 2013. The building was restored and conserved using mostly traditional building technologies. Special care was given to the original construction and fittings, but also a few of the later Soviet layers were conserved.

Another monument of Federal status is the Pantsarlaks bastion dating from 1579–80, which belongs to the eastern defensive fortifications. In 1930, the Finnish architect Uno Ullberg designed on top of the bastion an art museum and art school. Initiated by the Hermitage, Leningrad Oblast and municipal authorities, an exhibition institute Hermitage Vyborg was founded and the whole complex was restored and re-opened in 2010.

A listed monument, an apartment building at Progonnaya Street 76, dating from the 17th and 18th centuries, was renovated by a private owner, the historian Bair Irintseyev, who opened an exhibition in the restored building about the Soviet-Finnish War and the so-called Great Patriotic War.



Demolished block in the middle of the town (photo Maija Kairamo, April 2013)



The Crown of St. Anna southern gate (photo Maija Kairamo 2014)

In summer 2013, the renovation of a red-brick neo-gothic building at Vyborgskaya Street 25, dating from 1903, was completed and now houses a children's art centre. The restoration was financed with both Oblast and local budget funds. Comprehensive restoration work will also start soon in the famous historic park of Mon Repos. The history of the park began in 1788 when the chairman of the Scientific Academy of St. Petersburg, Ludvig Heinrich Nicolay, bought a large estate in the vicinity of Vyborg. At the beginning of the 19th century a wooden neo-classical mansion with a library was built, and small bridges, pavilions, and statues appeared in the park. The park and its buildings have Federal museum and monument status. Mon Repos is participating in an international programme "The protection and use of the Russian Cultural Heritage", a joint project of the Ministry of Culture of the Russian Federation, the Regional Administration and the World Development Bank. The budget for the Mon Repos project

of the Leningrad Oblast prepared an application for funding the scientific research for the planning of the protection zones of the cultural heritage objects in Vyborg. Such funding should be provided by the federal programme “Russian Culture 2012–2018”.

The governor of the Leningrad Oblast has appealed to the chief of staff of the Office of the President of the Russian Federation, Sergei Ivanov, to transfer the historic objects of federal status to the possession of the Oblast. This would give the Oblast the possibility to fund the restoration of the monuments with a special budget. Primarily this would mean that the 17th century clock tower, which has acute cracks in the basement, could be conserved. The clock tower presently has no use; it has been open to the “elements” and used as a “public toilet”. Such misuse, however, was brought to an end when local activists locked the door. The actions are a positive sign about the citizens’ interest in heritage problems.

Immediately after the fire in summer 2013 at Severnyi Val 11, the government of the Vyborg region decided to preserve the partly damaged house and try to find an appropriate investor. Also funding for urgent protective repair was immediately granted. This meant that research on the technical conditions, provisional protection and restoration of the preserved parts could be carried out. Accordingly, copies of the original drawings were ordered from Finnish archives. However, the building has now remained without any protection for several years.

Also a specialist group has been nominated to plan the strategic programme for tourism in Vyborg. The authorities of Vyborg have begun to understand that the historic and cultural heritage can be an impulse for economic growth in the town.

But still, what is missing is a long-term funding for the complete restoration, conservation, repair and building of the whole entity of the old centre, with its listed and registered monuments, ordinary houses and the necessary new buildings to fill the *lacunae*.

How to protect the authenticity of the old town

At first, any demolition and construction work or establishment of new building plots in the historical centre should be prohibited. At present – ever since the replacement of the socialist system of governance – the ownership of land is unclear. The urban structure of the old town based on the blocks and plots as they existed in 1933 should form the basis for the future real estate formation, planning and building. The urban pattern, its structural elements, street grid, plots, and heights, scale and materials of the buildings are important elements of the town and should be respected when future development is planned.

There are many empty sites and ruined remains of buildings in the old town centre. How should these be filled? Should the old town centre in the future be filled with reconstructions? Most international recommendations are not in favour of reconstructions. In fact, ICOMOS was founded in 1965 on the initiative of UNESCO to create a critical attitude, when in many European countries rebuilding meant reconstruction of the bombed buildings and towns.

The ICOMOS General Assembly on November 28, 2011 adopted *The Valetta Principles for the Safeguarding and Man-*



Krepostnaja uliza 3 built in 1904; the last inhabitants left 25 years ago (photo Maija Kairamo 2013)

agement of Historical Cities, Towns and Urban Areas. This document gives valuable recommendations for solving the problems of Vyborg. The Disney-fashion “Linna” case shows that the historic structure of the town plan, the town and street views, and the archaeological heritage are endangered. An additional threat is the uncontrolled and inferior quality of contemporary building technologies.

The future authenticity of the historic centre must be based on traditional building technology, workmanship and materials. This means that the new buildings should be built in a traditional manner, with massive brickwork plastered with lime plaster, and painted with lime paint. The volume of the new buildings should be in balance with the surroundings, and the height of the eaves and the forms of the roofs in harmony with the street space. In this way the new constructions would live and gain a patina in the same way as the old surroundings, while still allowing freedom to plan and design in a contemporary architectural language and at the same time fulfilling the modern functional needs of the citizens. Progonnaya Ulitsa 10, a free reconstruction built in 1994 at the site of a bombed two-storey building from 1791, is an acceptable example.

The joint Russian-Finnish venture for the restoration of the Alvar Aalto Library demonstrated that in Russia one still can find traditional building skills, good craftsmanship and people who can work with their hands. This made it possible to retain the goal of high quality building, and the well-trained working team managed to fulfil this demanding job and achieved a successful result. Such an experience should be fully utilised in future works.

The ICOMOS International Scientific Committees on Shared Built Heritage and on Historic Towns and Villages should consider the revival of Vyborg as an international pilot project and should act as practical advisers in the coming years.

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SERBIA

Current Risks in Heritage Protection

The important political and social changes in Serbia in the early 21st century started a process of democratisation, establishing closer ties with Europe, which contributed to intensified efforts for ratifying international conventions in the field of heritage protection and management from 2007 onwards.¹ However, despite positive efforts, the protection and preservation of the cultural heritage in Serbia still show signs of a transitional phase with many of the general problems well-known in the former Eastern European countries, as well as specific conditions which are the result of recent political conflicts in the region, presenting a risk to the preservation of heritage. In addition, the cultural heritage in Serbia is also exposed to quite specific risks connected with an extremely acute economic crisis, which marked all activities of the heritage protection service during the 1990s. This is reflected in the problems of collaboration between official institutions and civil organisations. A crucial problem is non-compliance of the current *Law on Cultural Properties* from 1994² with international recommendations, and there is an urgent need to revise this act.

The conditions under which official protection institutions operate are unfavourable. For a long period of time, there has been a permanent problem of lack of funding, which is caused by both a lack of official responsibility and by insufficient knowledge about alternative funding methods (financing is largely treated as an exclusive responsibility of the national government and its budget). To a great extent, the problem of financing the planned conservation activities hinders or disables timely expert preventative and operative engagement and the determination of adequate

protective measures, including conditions of maintenance and utilisation of recognised heritage.

The present practice of including citizens' participation in the processes of decision-making in planning and reconstructions has not produced satisfactory results. The established practice of spatial planning in Serbia allows citizens to gain insight only in almost finalised plans. However, this practice bypasses the role of citizens in creating solutions at the stage of defining a vision of development and a programme for future development.

In Serbia, cooperation between the public and private sector regarding investments in integrated rehabilitation and conservation of cultural heritage is not developed. The cultural heritage is primarily protected with scarce budget resources and the national authorities are considered to be the only ones responsible for providing the resources. Such a situation has resulted in a passive attitude and a lack of interest of the local communities in the rehabilitation of heritage. In certain cases there have been conflicts between the authorities and NGO organisations regarding the reconstruction and use of architectural heritage. This applies especially to urban zones: in Belgrade there are projects for new high-rise buildings at the waterfronts of the Sava and Danube Rivers. These would dominate and threaten the authenticity and values of the protected areas, Belgrade Fortress and the city's old centre.

Among the major problems are the quality and professional capacities of the staff involved, while the available support varies on the different levels and in the departments of heritage management. There is a lack of knowledge and experience in new technologies and a generation gap within the personnel. Young employees would be able to overcome the existing deficiencies in the system, if they were given funding and training. Such train-



The old miners' houses in Senje Coal Mine near Despotovac, listed in 1975 (photo M. Roter)



House of the architect Jovan Ilkić, 1898 (photo M. Vukotić-Lazar)



The Old Belgrade Fair Ground, 1937, design R. Tatić, M. Tričković, Đ. Lukić (photo M. Vukotić-Lazar)



The Printing Company in Belgrade, design D. Brašovan (photo M. Roter)

ing would need to embrace the whole multidisciplinary spectrum: specialist heritage knowledge, documentation techniques and general management skills. There are particular deficiencies in professional training opportunities; for instance, a lack of post-graduate courses in conservation.

In actual conservation, the focus on medieval architecture, monasteries and fortified towns as well as on prehistoric and ancient Roman sites is still dominant, while heritage from other historic periods, traditional residential architecture from the 19th and 20th centuries, heritage in historical rural and urban areas is not sufficiently covered in current research and protection activities. However, the importance of preserving historic buildings and spaces for future generations, as well as their rehabilitation and inclusion in modern social and economic development have been acknowledged so far. Also, treating heritage as an integral part of the development process and aiming to prevent its degradation and disappearance are officially accepted, but have not yet been applied in practice.

Protection of traditional rural architecture

In recent times, some attention has been devoted to the protection of the rural areas and some actions in recording, investigating

and publishing of listed traditional houses have been realised. Furthermore, efforts have been made to incorporate the latest international recommendations into the heritage protection methodology. In accordance with modern principles of conservation, some attention is given to rehabilitation of rural areas with traditional architecture, as part of the overall economic and social development based on the integration of rural areas into regional and urban planning processes. In practice, however, there is not enough understanding of the importance of preserving traditional settlements and old rural houses, neither of the ability to adapt to modern needs and standards.

Treatment of 19th and early 20th century architecture

Many residential buildings built in the 19th and early 20th centuries as part of the main commercial streets and districts in Serbian towns are listed cultural properties recognised as evidence of modernisation and adoption of European styles. Today, with many of those listed buildings there are problems of ownership, maintenance and use. Some structures are abandoned, have been left to decay for years and have only recently been recognised as cultural properties, like the house of the architect Jovan Ilkić from 1898 (Miloša Pocerca St. N° 32, Belgrade). Some listed buildings



The complex of the Ministry of Defence and the Military Headquarter in Belgrade, 1955–1965, design arch. N. Dobrović (photo M. Vukotić-Lazar)

have been inadequately reconstructed and adapted to a new purpose, like the house of the sculptor Đorđe Jovanović from 1926 (Skerlićeva St. N° 6, Belgrade).

Lack of modernist architecture conservation

A small number of buildings related to the Modernism movement between the two World Wars are listed as cultural monuments, along with just a few buildings erected after World War II. The problem is insufficient knowledge and understanding of the scientific, historic and artistic values of this cultural heritage.

Today a number of listed buildings and complexes of contemporary architecture are in very poor condition. Inadequate conservation methods, use and maintenance of buildings can lead to a loss of their characteristics and values. Lack of monitoring and of controlling the projects and the conservation process, also failure to provide proper management and prevent invalid initiatives regarding the recovery, restoration and reuse of the monuments are the risks of modern architecture conservation in Serbia.

One of the listed sites is the modern complex of the Belgrade Fair Grounds built in 1937, with the central tower and the pavilions of Turkey, Italy, Czechoslovakia and Hungary as nucleus of



The Museum of Modern Arts in Belgrade, 1962–1965, design arch. I. Raspopović and I. Antić (photo M. Roter)

New Belgrade. After 1941, during World War II, the site became a concentration camp where more than 10,000 Jews and 13,000 Serbs and people of other nationalities were imprisoned and sent to death.³

Although only a small part of the initial complex of the Old Fair Grounds have remained, this cultural property listed in 1987 is of great significance as avant-garde and modern architecture in Serbia, as well as a memorial place. The complex is greatly deteriorated and inadequately used (restaurants, clubs, gyms, workshops and dwellings). There have been numerous designs for the reconstruction of the destroyed buildings and the memorial complex, but none has been realised.

During the transition period, the State Printing Shop built in 1936–1940 as one of the largest industrial buildings in the Balkans was sold to a private company and used for offices, warehouses, independent cultural activities of young artists, etc. The building was listed as cultural property in 1992, but in a ruined and devastated state. The problem is finding an adequate and profitable use with good management and proper maintenance.

During the NATO bombardment of Belgrade in 1999 the Complex of the Military Headquarter and the Ministry of Defence was heavily damaged and mostly devastated. The buildings have been in ruins for more than ten years and were listed as cultural property in 2005. The state as the owner has neither had the resources nor an interest to renew the structure for 15 years. Unfortunately, there is no consensus between professional and official institutions about the future of the complex. Some individuals have even tried to undermine its significance, identifying it with the ideology and politics of post-war Yugoslavia and regarding the buildings as a symbol of the post-war Communist regime – unworthy of being renewed. Recently, the owner started removing the damaged parts of the buildings without any expertise and su-

pervision by the official conservation institutions. This has put the complex under risk of losing its authenticity and original values. The public has not been informed about the future reconstruction and purpose of the buildings.

The Museum of Modern Arts, one of the greatest monuments of contemporary architecture in Serbia, built in 1962–1965 and listed as cultural property in 1987, has been closed and will be in a process of reconstruction for years.

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Footnotes

- ¹ Important conventions in the field of cultural heritage have already been ratified: The Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985); The European Archaeological Convention (Valetta, 1992); The Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro, 2005); also UNESCO conventions: The Convention Concerning the Protection of the World Cultural and Natural Heritage (Paris, 1972); Convention on Safeguarding of Intangible Heritage (Paris, 2003); and Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Paris, 2005). See the official site of the Ministry of Culture: <http://www.kultura.gov.rs/lat/medjunarodna-saradnja/medjunarodna-dokumenta> (accessed March 19, 2016).
- ² Zakon o kulturnim dobrima (The Law on Cultural Properties), Službeni glasnik RS, br. 71/94. See: <http://www.kultura.gov.rs/lat/dokumenti/propisi-iz-oblasti-kulture/zakon-o-kulturnim-dobrima> (accessed March 19, 2016).
- ³ Roter-Blagojević, M., Vukotić-Lazar, M. (2013): Renewal of a Destroyed Authenticity? The Significance of the Old Fair Grounds and the New Military Headquarters for the Preservation of the Cultural and Architectural Identity of Belgrade, in: Aleksandar Kadijević, Milan Popadić (eds.): *Prostori pamćenja: zbornik radova/Spaces of Memory: collection of works*, vol. 1, Arhitektura/Architecture, Filozofski fakultet, Beograd/Faculty of Philosophy, Belgrade., pp. 309–323. ISBN 978-86-88803-33-5.

SPAIN

Patrimonio en Peligro: El Camino de Santiago

Summary

In the year 2016 we are celebrating the 22nd anniversary of the declaration of the 'Routes of Santiago de Compostela: Camino Francés and Routes of Northern Spain' as World Cultural Heritage of UNESCO. Despite this distinction as World Heritage the Routes of Santiago have continued to be affected by dangerous aggressions that could lead to the destruction of a considerable part of the site's integrity. The authorities in charge, in spite of the responsibilities taken on due to the inscription, have remained impassive in the face of such disasters, or even worse, have promoted very unfortunate projects of their own public administrations.

Some examples of why we consider this pilgrimage route to be in danger are: the industrial estates of O Pino (close to Santiago)

and Las Cañas (La Rioja); the technological park of Burgos; the growth of Yesa marsh; highways A-12 and A-54; urbanisations (duplex in Cizur); golf courses (Cirueña golf course); accesses to the historic centres; bridges (bridge close to the Renche mill); wind farms (park of the Oribio, in Triacastela); the hospital of Gran Caballero; the monasteries of Fromista and Santa María of the Tiendas; the need to detour the Route for the construction of the airport of Burgos; the asphalted surface of Cuesta de Mostelares to the Castrojeriz exit; works carried out at the Cathedral of Santiago, etc.

ICOMOS Spain has been trying to stop this destruction on various occasions; following the same purpose, many other associations have also been involved in attempts to protect the Routes of Santiago, but have been unsuccessful, the only exception being O Pino where, after an arduous battle, we have achieved our goal.

For this reason, we believe it is important to continue insisting on the need to include the Routes of Santiago in the List of World Heritage in Danger as soon as possible.



Alto del Perdón, (entre Pamplona – Puente la Reina) impacto visual de los aerogeneradores que ha querido disimularse con el “Monumento al peregrino” al que acompaña una mesa explicativa del mismo en la que se recoge el siguiente texto “Donde se cruza el camino del viento con el de las estrellas”



Monasterio de Santa María de las Tiendas o hospital del Gran Caballero, hoy destruido



Impacto del aeropuerto de Burgos

El Camino de Santiago no ha parado de sufrir peligrosas agresiones que amenazan con la destrucción de gran parte de la integridad del bien y nuestras autoridades, pese a los compromisos que adquirieron en el momento de su inclusión en la Lista del Patrimonio Mundial, han permanecido impasibles ante tales desastres, o peor: han fomentado desde las propias Administraciones Públicas proyectos muy desafortunados que en ocasiones han conseguido frenarse, pero en otras no ha habido tanta suerte.

Entre los casos en los que la pelea dio sus frutos tenemos el ejemplo de O Pino, pero hubo otras múltiples ocasiones en las que por mucho que se trabajó para intentar frenar el atentado nada se logró.

El pasado 18 de septiembre de 2014 pudimos leer en la prensa la siguiente noticia:

“El Supremo tumba un polígono de Martinsa-Fadessa en pleno Camino de Santiago”. Bajo este título se nos informaba de que tras una larga batalla legal con la Xunta, el fallo del Tribunal Supremo establece que la promotora invadió un tramo del itinerario para levantar una zona empresarial en O Pino.

Este máximo órgano jurisdiccional español resolvió finalmente que la Xunta de Galicia tenía la razón de su lado cuando delimitó el Camino Francés en la zona que atraviesa una superficie del Ayuntamiento de O Pino, y que la promotora tendrá que devolver a su situación original gran parte de la zona, limitando la superficie bruta inicial de un polígono industrial inacabado, que llegó a perturbar la ruta jacobea.

No hubo tanta suerte en otros casos, como el que planteaba el recrecimiento del embalse de Yesa.

El CNE de ICOMOS en 2009 realizó un documento sobre las afecciones de este recrecimiento sobre el Camino Francés de Santiago a su paso por Aragón, en el que, entre otras muchas cosas, decía textualmente:

El proyecto de embalse reconoce la destrucción física de casi 5 km de Camino en la margen izquierda del pantano, la desaparición de elementos patrimoniales tangibles que lo jalonan (fuentes, abrevaderos, puentes, ...) y la amenaza sería a monumentos tan importantes como las ermitas de San Jacobo o San Juan de Maltray en Ruesta. La afección es mucho más importante si consideramos que, además, se destruyen cerca de 15 kilómetros de Ruta Jacobea declarada por la UNESCO en 1993 en la margen derecha que no son reconocidos por el proyecto, y que el Camino está protegido legalmente con una banda de 30 metros a ambos lados.

Pese a ello, el proyecto continuó y en 2014 la prensa recogía en numerosas ocasiones noticias al respecto, con titulares como el publicado el 23 de julio de 2014 en el que podíamos leer “El recrecimiento de Yesa avanza ‘según lo previsto’ y en breve comenzarán las obras del cuerpo de presa, según la CHE¹” y otros informando de las protestas públicas por las obras ya que entre otras cosas las consideraban peligrosas.

A lo largo del Camino hay obras de todo tipo: Autovías (autovía A-12, A-54), trazados del AVE (aunque no en el Camino Francés), concentraciones parcelarias, polígonos industriales (O Pino, Las Cañas, Parque tecnológico de Burgos, ...), urbanizaciones (adosados en Cizur), campos de golf (campo de golf de Cirueña), accesos a los núcleos urbanos, puentes (puente junto al molino de Renche), parques eólicos como el parque eólico del Alto del Perdón (Navarra) o el parque del Oribio en Triacastela, etc.

Y también destrucción de inmuebles patrimoniales como el monasterio de Santa María de las Tiendas o hospital del Gran Caballero e intervenciones de remodelación y restauración que atentan verdaderamente contra la protección del patrimonio, como la del monasterio de Fromista o las de la propia Catedral de Santiago, por sólo citar algunos de los ejemplos más relevantes.

En el año 2010 tuvo lugar, del 24 al 28 de noviembre en Madrid, una Reunión Internacional del Comité Científico Internacional de Itinerarios Culturales de ICOMOS (CIIC), en la cual presenté una ponencia titulada “La situación del Camino de Santiago en España: Imágenes ilustrativas y relación de problemas serios en su gestión”, seguida de la proyección del video realizado entonces por la AGACS² titulado “Defensa del Camino”. Ello produjo un fuerte impacto a todos los presentes por lo que se propuso por parte del CNE de ICOMOS realizar un manifiesto, que firmaron la casi totalidad de los asistentes a dicha reunión, solicitando a la UNESCO la inclusión del bien en la Lista de Patrimonio en Peligro, bajo el epígrafe de “SOLICITUD DE INCLUSIÓN DEL CAMINO DE SANTIAGO EN ESPAÑA EN LA LISTA DEL PATRIMONIO MUNDIAL EN PELIGRO”.

Esa petición estuvo secundada por otro escrito de solicitud a la UNESCO para la inmediata inclusión del Camino Francés a Santiago en España en la Lista del Patrimonio Mundial en Peligro, escrito conocido como “Manifiesto de Compostela” elaborado por la AGACS, que fue dado a conocer en rueda de prensa el 18 de diciembre de 2010, al que se adhirieron un gran



Torre de la fortaleza de Sarria, observese la gran grieta y el desplome del muro



Impacto de A-54 en Sarria

número de asociaciones jacobeanas, culturales y de defensa del patrimonio.

En una nueva reunión del CIIC que se celebró en Santiago-Poio (España) en septiembre de 2012, vuelvo a abordar el tema en una comunicación titulada “De mal en peor, de la triste situación del Camino Francés desde su inclusión en la lista de Patrimonio Mundial como Itinerario Cultural” y allí se da cuenta de nuevos desastres, como el desvío del Camino para hacer el aeropuerto de Burgos, obligando al trazado a rodear la pista y todo ello sin que fuera prevista la construcción de un arcén o vía paralela.

Otro relevante es el asfaltado y completa desnaturalización de la mítica cuesta de Mostelares, a la salida de Castrojeriz, sin que el ayuntamiento diera autorización.

Siguen los desmanes durante los últimos años y así vemos como muy poco le queda a la fortaleza de Sarria antes de que se caigan los últimos restos de su ya única torre, o como se llevan a cabo distintas intervenciones públicas como la ya citada A-54 que, en vez de intentar respetar el Camino, vuelve a incidir sobre él destruyéndolo.

Alcanzada la meta, en la catedral compostelana, aunque no vemos con muy buenos ojos las excesivas limpiezas de las fachadas

y torres, nos preocupa mucho más la resolución de los problemas del Pórtico y su restauración, pues desde la Directiva del CNE se ha solicitado el proyecto en dos ocasiones de forma oficial y no se nos ha enviado, cuando en teoría tendrían que consultarnos todos sus pasos.

No son los referidos la totalidad de los desastres que debemos lamentar a lo largo del recorrido del Camino, sino que día a día vamos sumando acciones que suponen atentados contra el Camino en sí o contra los bienes que se encuentran en su ámbito de protección. Por ello, creemos importante seguir insistiendo en la necesidad de que el Camino de Santiago entre cuanto antes a formar parte de la Lista del Patrimonio Mundial en Peligro, a ver si así las autoridades responsables reaccionan y toman las medidas adecuadas para que cese su destrucción.

Para concluir el presente artículo, queremos hacer una llamada de atención a los responsables de la inclusión de nuevos bienes en la Lista de Patrimonio Mundial: Señores, nos parece descabellado seguir incluyendo en la misma nuevas variantes de trazados del Camino de Santiago en España, antes de conseguir garantizar la integridad y el cuidado adecuado de los ya incluidos. Por favor, seamos serios y congruentes.

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(CNE) de ICOMOS

Referencias y fuentes

Informes del CNE de ICOMOS, sobre la Afección del recrecimiento de Yesa al Camino de Santiago (2009), sobre el Impacto en el Camino de Santiago y su entorno del proyecto de construcción de un polígono industrial en el concello de O Pino, próximo a Santiago de Compostela (2007), sobre la Incidencia de las propuestas de trazado de la autovía a-12, entre Santo Domingo de la Calzada y Burgos, en el Camino de Santiago y en el conjunto de los yacimientos prehistóricos de la sierra de Atapuerca (Noviembre de 2007), etcétera.

Denuncias al CNE de ICOMOS.

Prensa variada de múltiples fechas.

“La situación del Camino de Santiago en España: Imágenes ilustrativas y relación de problemas serios en su gestión”/M^a Esther del Castillo Fondevila. Reunión CIIC 2010.

“De mal en peor, de la triste situación del Camino Francés desde su inclusión en la lista de Patrimonio Mundial como Itinerario Cultural” /M^a Esther del Castillo Fondevila. Reunión del CIIC 2012.

Video “Defensa del Camino” de la AGACS.

Santiago: www.caminosantiago.org/cpperegrino/.../patrimoniocritico.asp

El Camino de Federación Española Patrimonio ... (Patrimonio Jacobeo crítico 2013-201)

Anotación

¹ CHE: Confederación Hidrográfica del Ebro

² AGACS: Asociación Galega de Amigos do Camiño de Santiago

UKRAINE

The Destruction of the Soviet Heritage

Alarming information has come to the attention of ICOMOS from Ukrainian citizens concerning widespread destruction of the Soviet heritage in the Ukraine. An analysis of Ukrainian internet publications confirms the following facts. This process started illegally and spontaneously as part of the “Euromaidan” protests in Kiev at the end of 2013 and involved the destruction of memorials to Soviet leaders and also to Soviet symbols on buildings. One of the first statues to be destroyed by protesters was the Lenin statue in Kiev. As the news agency Interfax-Ukraine reported,

less than a day after it was demolished, parts of the statue were offered for sale on the internet.

Monuments then began to be destroyed in the same way across the country: the removal of statues was usually done at night by groups of aggressive people with hammers. If the municipal authorities took part in this process, it was often done carelessly, causing severe damage to the sculptures, as in the cities of Zaporizhzhia and Dniprodzerjynsk (now Kamenskoe). At that time, many of those objects were still officially considered as heritage items of local or national significance, because they were usually created by talented Ukrainian sculptors and had historical or artistic value.



The Lenin statue in Kiev, May 2009
(photo Alexey Nechay, Wikimedia)



Protesters are about to smash the head of the overthrown V. I. Lenin monument in Kiev, December 8, 2013 (photo Mstyslav Chernov, Wikimedia)



The plinth of the demolished Lenin statue in Kiev, 2014 (photo V. Koragin)



The plinth of the demolished statue of Lenin in Kharkiv, 2014 (photo S. Smolenska)



Former Metalworkers' Palace of Culture in Dnipro, condition in 2011 (photo S. Smolenska)

It also needs to be pointed out that in some cases local citizens did not support the destruction. For instance, in early 2014 people in Kharkiv protested against the demolition and removal of the Lenin monument in the city centre. They erected tents and were on duty near the monument in order to save it from destruction. Nonetheless, the monument was taken down.

In April 2015, the Ukrainian Parliament legitimised the process and the President signed the new “Law on the Condemnation of the Communist and National Socialist (Nazi) Regimes, and Prohibition of Propaganda of their Symbols” (9 April 2015, No. 317-VIII; see also the English version under <http://www.venice.coe.int/webforms/documents/?pdf=CDL-REF%282015%29045-e>). The Law does not provide for the scientific substantiation of demolition or preservation of monuments, or for the definition of the artistic, architectural, historical or urban values of objects. Public opinion is not taken into consideration when making such a decision about which monuments should be destroyed and which preserved. Therefore, most Soviet monuments have been destroyed by now. In addition, all localities and place names of the Soviet period have been renamed. The

photos show some typical examples of monuments being dismantled and destroyed.

It should be added that the present condition of architectural and urban monuments of the 20th century in the Ukraine is also disastrous. The revival of private business in the past 20 years has created a situation where the individual occupiers renting or buying several rooms or floors in a house change them to their taste, often so drastically that the original is no longer recognisable: e.g. by adding new, disfiguring façade elements – windows, entrances, balconies, etc. This results in a loss of integrity and authenticity of the heritage, but authorities leave such cases unpunished.

Even the most outstanding buildings are in poor condition. In the city of Dnipro (formerly Dnipropetrovsk) there is one of the first major club buildings of early modernism (1920s) in the Ukraine: the former Metalworkers’ Palace of Culture (architect Krasnoselsky). It has not been in use for many years, has fallen into decay and is gradually being destroyed by the ravages of time. Repair works of the last decade on the facades of the eminent Gosprom (1925–28) in Kharkiv have ignored the use of authentic decoration materials.

At the request of ICOMOS prepared by Svitlana Smolenska on the basis of information of Ukrainian websites and letters from Ukrainian citizens

UNITED STATES OF AMERICA

Endangered Historic Places

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 are the sites from the year 2015.

East Point Historic Civic Block in East Point, Georgia

East Point City Hall, City Auditorium, City Library and Victory Park form a contiguous block that has been the heart of downtown East Point since the 1930s. The East Point Historic Civic Block is situated in an area of East Point that is seeing renewed calls for private development. With no plans for protection and the constant threat of demolition by neglect, the future for these historic buildings remains uncertain.

According to Stephanie Meeks, president of the National Trust for Historic Preservation, the Civic Block, located at the heart of the predominantly African American community of East Point, is a rare cohesive example of civic architecture from the 1930s. The block, which has borne witness to decades of the community’s history, is suffering from neglect. Along with its partners at the East Point Preservation Alliance and the Georgia Trust for Historic Preservation, the National Trust encourages the City of East Point to consider alternatives to demolishing these iconic community landmarks.

The block’s historic buildings represent architectural styles that were popular in the South during the Depression era, forming a rarely seen cohesive block of civic architecture that tells the story

of not only this one Georgia community, but also of towns across the state built in that same era. Until a few years ago, most of these buildings were a functional part of the city government and played important roles in the community. They are now vandalized, burglarized and left to deteriorate.

Carrollton Courthouse

The Carrollton Courthouse served as the seat of government for Jefferson Parish until the City of Carrollton was annexed by New Orleans in 1874. Now, this stately Greek Revival building, designed by one of New Orleans’ most noteworthy architects, Henry Howard, is threatened with an uncertain future as the Orleans Parish School Board prepares to sell it with no preservation safeguards in place.

NT President Stephanie Meeks states that the Carrollton Courthouse is a beloved landmark with a rich tradition of serving the community and therefore deserves to have a special place in New Orleans’ future. The National Trust urges the Orleans Parish School Board to join preservationists in planning the next phase for the Carrollton Courthouse to ensure its legacy continues.

The courthouse is an important public building from Carrollton’s days as an independent city and is one of the city’s most significant landmarks located outside of the French Quarter. In the early 1950s, the community and the non-profit group Louisiana Landmarks Society staved off a demolition threat that led to the courthouse’s rebirth as a school. From 1957 to 2013, it housed a series of public schools, including Benjamin Franklin High School, the first New Orleans public high school to integrate in 1963. Musicians Wynton and Delfeayo Marsalis and actor Wendell Pierce are among Ben Franklin’s famous graduates.



East Point City Hall (photo Erin Rodgers)



Carrollton Courthouse (photo Louisiana Landmarks)



Street corner in Little Havana (photo Steven Brooke Studios)

Little Havana in Miami

Little Havana has long been a safe haven for immigrants and a symbol of the American melting pot. A mixed use, walkable, series of neighborhoods, Little Havana was first a predominantly Jewish neighborhood in the early 20th century. Beginning in the 1960s, these neighborhoods became home to generations of Cuban immigrants, and to this day they remain a cultural center for Cuban Americans, as well as immigrants from the Caribbean, Central, and South America.

There are two main threats to the Little Havana neighborhood: upzoning, which could dramatically alter the character of the area; and the lack of protections in place for scattered historic building types. Owing to the neighborhood's ideal location—close to Downtown Miami and the Brickell Financial District—upzoning represents the most critical threat to the historic scale and character of Little Havana.

National Trust president Stephanie Meeks says as the most well known Cuban-American enclave in the United States and as symbol of the immigrant experience and the American melting pot, Little Havana remains a thriving, diverse urban area. Across the country, cities are looking for creative ways to ensure that new development is compatible with existing neighborhoods. The National Trust urges Miami to explore zoning policies that respect the historic character of this beloved urban area.

Little Havana's neighborhoods are still composed of residential blocks intersected by commercial streets, creating a self-sustaining community where goods and services are located within walking distance of area residents – many of whom are immigrant families, seniors, and middle-to-low-income workers. Little Havana contains unique local variations of iconic American architecture, such as the bungalow, the walk-up apartment, and the courtyard apartment. Ideally, these scattered historic building types would be listed together as a protected collection of buildings.

South Street Seaport in New York

The South Street Seaport features some of the oldest architecture in New York City. The Seaport's restored 19th-century commercial buildings transport visitors back in time, evoking the commercial trade of that era. Located along the East River, adjacent to the Financial District, the Seaport is unique for its continuous relationship to the waterfront and its status as the focal point of the early maritime industry in New York City.

While an 11-block area within the Seaport is part of a locally designated historic district, and a larger portion of the Seaport is separately listed on the National Register of Historic Places, it is currently under threat due to a series of development proposals that would disrupt the look, feel and low-scale historic character of the Seaport. The Howard Hughes Corporation has proposed building a high-rise tower that would be located on a pier over the water at the foot of Beekman Street. The New Market building, a 1939 structure located within the National Register boundaries but outside the locally designated district, would be demolished to make way for the tower. There are also concerns about the potential demolition due to neglect of all or parts of the nearby locally designated historic Tin Building. Taken together, the tower and other development proposals threaten to dramatically alter a historic neighborhood that has endured for generations.

According to the National Trust's president the proposed developments will have an overwhelming impact on the historic neighborhood, diminishing the Seaport's unique relationship to the water and compromising one of the most intact 19th century neighborhoods in Manhattan. The issues around the redevelopment of the South Street Seaport are urgent as the approval process for partial demolition of the Tin and New Market Buildings is in motion and the developer has started the process of seeking City approval for the new tower.



South Street Seaport in New York, Schermerhome Row (photo Jim Henderson, Wikipedia)

The Factory in West Hollywood

The building now known as The Factory is a Truscon Steel Company-designed industrial building built in 1929 to accommodate the booming success of the Mitchell Camera Corporation. Mitchell Cameras revolutionized filmmaking and fuelled the growth of the film industry in Hollywood and around the world. By minimizing noise and maximizing functionality, these cameras enabled films to go from silent to "talkies" and continued to influence camera technology until the digital era arrived in the early 2000s. Today, The Factory is one of the last remaining industrial buildings in West Hollywood built specifically for the technical aspects of the film industry.

Following the camera company's move to the suburbs in 1946, The Factory was converted to serve a series of new uses, including a cosmetics warehouse, a furniture showroom, a pri-



The Factory in West Hollywood
(photo Hunter Kerhart)

vate celebrity nightclub, an antique market and an experimental theatre. It is most famously known as the home of Studio One, a pioneering gay disco that opened in 1974. Hosting the likes of Patti LaBelle, Joan Rivers and Liza Minnelli, Studio One and its Backlot Theatre were open seven days a week, had cutting edge sound and light systems, and a dance floor that regularly drew more than 1,000 people a night. Founded by a Beverly Hills optometrist and openly gay man, Studio One became a place for gay men to socialize and proudly and openly celebrate their identity. As such, it was associated with the gay rights movement throughout its history. When the AIDS epidemic hit in the early 1980s, for example, one of the nation's first major fundraisers for AIDS research took place at Studio One.

Now The Factory's legacy is threatened with demolition by a large-scale hotel project—one of the many new developments now jeopardizing West Hollywood and Hollywood's LGBTQ heritage and early film industry history. The Robertson Lane Hotel project calls for a pedestrian "paseo" or walkway to run directly through a portion of the site on which The Factory now sits, a route that could easily be realigned to spare this landmark from the wrecking ball.

A. G. Gaston Motel in Birmingham, AL

According to Stephanie Meeks, president of the National Trust for Historic Preservation, the A.G. Gaston Motel as a gathering place for prominent leaders in the Civil Rights movement stood at the center of one of the most significant events in the United States' history. She hopes that adding the Gaston Motel to the list of 11 Most Endangered Historic Places will help raise awareness about this important place and focuses attention on the urgent need to restore it. A proper reuse of the Gaston will allow it to become a living library that teaches future generations about the powerful events that occurred there.

The two-story motel was built in 1954 by Arthur George (A.G.) Gaston, a pioneering African-American entrepreneur and philanthropist who was also instrumental in the integration of Birmingham. The Gaston Motel, which sits adjacent to the 16th Street Baptist Church, was a gathering place for African-Amer-



A.G. Gaston Motel in Birmingham, AL,
(photo City of Birmingham Archives)

ican leaders of the Civil Rights Movement including Dr. Martin Luther King, Jr., Reverend Ralph Abernathy and Reverend Fred Shuttlesworth.

In 1963, Dr. King stayed in room 30 which was used as "war room" by the movement's top leaders. There, Dr. King made the decision to defy a court injunction and submit himself to be jailed as an act of solidarity with local protestors. Mr. Gaston then paid \$160,000 to bail Dr. King out of jail.

For the past twenty years, the property has suffered from vacancy and disrepair. The City, which owns the motel, intends to create a tourism destination that includes reuse of the motel and new construction that would house the Freedom Center and Public Policy Institute.

Chautauqua Amphitheater in Chautauqua, NY

Chautauqua Amphitheater is a National Historic Landmark located 70 miles southwest of Buffalo, N.Y. Known colloquially as the Amp, the Amphitheater, which has hosted a wide range of



Chautauqua Amphitheater during a performance (photo Dick Jensen)

leaders, activists and artists over its 122-year history, is threatened by the Chautauqua Institution's plan to demolish the Amp for a new building.

According to the president of the National Trust for Historic Preservation the story of the Amp is the story of America's political, cultural and spiritual identity. For well over a hundred years, it has occupied a special place in American culture.

A coalition of preservation groups, including the National Trust, is now calling on the Chautauqua Institution's distinguished Board of Trustees to reconsider the need to replace this unique and beloved structure. The Amp is an authentic and important part of the Institution's history of intellectual engagement, entertainment and debate. Chautauqua transformed American life as the first multi-use retreat in the U.S. that is an arts colony, music festival, village square and summer encampment all at once, spawning dozens of "daughter" Chautauquas throughout the U.S. Chautauqua programs have explored important religious, social and political issues of the day; engaged individuals and families in response to these issues; and fostered excellence in the appreciation, performance and teaching of the arts.

In January 2015, the National Trust added the Amp to its revolving portfolio of National Treasures – a collection of threatened historic buildings, neighborhoods, communities, and landscapes across the country where the National Trust is committed to finding a long-term preservation solution.

Old U.S. Mint in San Francisco

Built in 1874, the Old U.S. Mint in San Francisco is a National Historic Landmark and one of the very few downtown buildings to survive the 1906 earthquake and fire that devastated the city center. The city's sole financial institution still standing in the wake of the disaster, the Old U.S. Mint not only safeguarded \$200 million in gold reserves that backed the U.S. dollar, but also served as the city's depository for all emergency financial transactions as the city embarked on a monumental recovery effort.

The "Granite Lady" remains a commanding presence just south of Market Street, an area that is being transformed by an unprecedented tech-fueled construction boom, with historic buildings

being rehabilitated and dozens of new mid- and high-rise commercial and buildings already built, under construction, or in the planning stages.

A restored and reactivated Old U.S. Mint should be part of the legacy of the current economic boom. Instead, as glistening new construction rises all around, the Old U.S. Mint stands shuttered, deteriorating, and at risk of being forgotten. Despite the building's prominence and history, this is the Old Mint's second stint on the National Trust's America's 11 Most Endangered Historic Places list because its future is still uncertain. First named to the list in 1994, this iconic building stands forlorn and forgotten in the heart of the city, increasingly at risk as decades of neglect and inattention to both its structural needs and cultural importance take their toll.

Currently, the public has no access to the Old U.S. Mint, which is owned by the City. There is strong public desire to restore the Old U.S. Mint as a cultural focal point with increased public interaction in and around the space.

Oak Flat in Superior, Arizona

Protected in the past by Presidents Eisenhower and Nixon, the Oak Flat contains many cultural resources including archaeological sites, historical sites, and artifacts, as well as many areas eligible for inclusion on the National Register of Historic Places. Oak Flat is a sacred site to the San Carlos Apache and several other Native American tribes.

It is currently threatened by copper mining. A land exchange included in the National Defense Authorization Act of 2015 would open the site up to mining. The National Trust and partners including the San Carlos Apache encourage members of Congress to reconsider this land exchange as any mining activity at Oak Flat would severely threaten this sacred place.

The National Trust hopes this designation will increase national awareness of Oak Flat and its profound importance to Native American tribes. It claims the tribes who regard Oak Flat as a sacred place were not adequately consulted before this land exchange took place. Before any potentially harmful mining activity takes place at Oak Flat, it needs to be made sure that the tribes and others who care about this important place have a voice in shaping its future.



Old US Mint, San Francisco (photo Hugh R. Rowland)



Oak Flat in Superior, Arizona (photo Kevin Cassadore)

Grand Canyon in Arizona

One of the world's most celebrated natural wonders, the Grand Canyon is also a place of immense sacred significance for many American Indian tribes, some of which consider the Canyon their original homeland and place of origin. Even though the Grand Canyon is protected as both a National Park and a World Heritage Site, its cultural heritage faces multiple threats:

- Renewed uranium mining around the canyon is threatening drinking water and encroaching on historic properties, including the National Register-listed Red Butte Traditional Cultural Property, which is of critical religious and cultural importance to the Havasupai and Zuni tribes;
- A proposed commercial and residential development at the South Rim entrance to the National Park at Tusayan could increase the local population tenfold, straining the park's visitor capacity and threatening the aquifer that is the sole source of water for Havasu Falls, the cultural foundation of the Havasupai tribe;
- The proposed Escalade tourist development on the Navajo Reservation includes an aerial tramway that would disturb the character of the site by shuttling 10,000 visitors a day to the



Grand Canyon, Havasu Creek (photo Alan English)



Fort Worth Stockyards (photo Kathryn A. Stephens)

confluence of the Colorado and Little Colorado rivers, an area of great sacred significance to the Hopi, Navajo, and other American Indian tribes.

The administration in Washington should exercise its existing authorities and responsibilities under federal law and international treaty to preserve the Grand Canyon as the international icon and sacred place it is, and assure that its cultural resources are stewarded and cultural values are vigorously protected from insensitive development.

Fort Worth Stockyards in Fort Worth, Texas

The Fort Worth Stockyards historic district is one of the most distinctive historic sites in Texas, representative of the economic and cultural westward expansion in America and the emergence of the cattle and livestock industry. As the first industry in Fort Worth, the stockyards, and later the adjacent meat packing plants, transformed Fort Worth from a small frontier community into a major urban economic center. Today, the area attracts more than three million visitors annually, and its historic architecture, street-scapes and cultural identity contribute to local heritage tourism, an economic driver for Fort Worth.

The stockyards are threatened by plans to implement a nearly 1 million square foot, \$175 million redevelopment project in the Fort Worth Stockyards Historic District. In spite of its designation as a National Register Historic District, less than 10 percent of the buildings in Fort Worth's Stockyards are protected from demolition through local designation. The establishment of a local historic district would be the most effective solution to the threat of insensitive development.

Commissioning a historic resources survey of the stockyards will help Historic Fort Worth and local preservationists navigate the preservation issues and will aid communication with the City of Fort Worth and its chosen development partner, Majestic of California. The survey outcomes would greatly assist local property owners in pursuing designations and taking advantage of local, state, and federal preservation financial incentives.

YEMEN

Yemen's Cultural Heritage at Risk due to Armed Conflicts

ICOMOS Statement on Safeguarding Yemen's Cultural Heritage during the On-going Armed Conflict, April 23, 2015

In the face of the escalating armed conflict and military intervention in Yemen and the ensuing growing humanitarian emergency, ICOMOS, the International Council on Monuments and Sites, expresses its continuing deep concern for the protection of cultural property in Yemen at risk from the hostilities.

The cultural heritage of Yemen is a unique and irreplaceable witness of its rich and diverse history. Damage to it represents an irretrievable loss to the cultural heritage of all peoples in the world.

Yemen as one of the ancient centres of civilization of the Middle East and North Africa is home to some very significant ancient and Islamic sites.

Yemen has three cultural and one natural site on the UNESCO World Heritage List and ten other cultural and natural properties are included on its Tentative List.

Yemen's Cultural World Heritage Sites are:

- Historic Town of Zabid
- Old city of Sana'a
- Old Walled City of Shibam

In addition to its World Heritage properties, many other places such as the old town of Mukallah, the cities of Tarim, Shibam Coban, and Rada'a, the archaeological site of Ma'in and the cultural landscape of Wadi Do'an are of great cultural importance.

The museums and collections of Yemen, particularly the National Museum of Yemen in Sana'a, are repositories of ancient, Islamic and folkloric artefacts and documents, as well as the manuscript libraries in Tarim, Sana'a and Zabid.

ICOMOS supports and reiterates the call already launched by UNESCO on 27 March, to protect Yemen's cultural heritage, and urges all parties involved in this armed conflict, including State and non-State actors and the members of the regional coalition engaging in military operations in Yemen, to respect and protect cultural properties and refrain from any attack or act of hostility directed against movable or immovable cultural properties, by shelling or by air strikes, or by using cultural heritage sites and buildings and their immediate surroundings for military purposes.

By recalling the international humanitarian law, and in particular the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, the additional Protocols to the Geneva Conventions; and customary international law, ICOMOS calls on all armed forces and countries who are fighting

on the ground or leading airstrikes to spare all types of cultural property, including but not limited to those on the UNESCO World Heritage and Tentative lists.

ICOMOS expresses its solidarity with Yemeni cultural heritage organizations and professionals, and supports their appeal for the protection and safeguarding of cultural properties during and after the end of the current armed conflict.

Blue Shield Statement on Yemen, June 3, 2015

The Blue Shield offers its unequivocal support for the United Nations Secretary General's statements (26 May 2015). We agree that the only durable resolution to the current crisis in Yemen is an inclusive, Yemeni-led, peaceful transition process towards a negotiated political settlement. We share his aspiration that a long and lasting peace can be achieved as quickly as possible so as to alleviate the current intolerable humanitarian situation.

We also offer our total support for UNESCO's Director General's calls on all parties to protect Yemen's unique cultural heritage.

Over the last few days and weeks there have been extremely worrying reports of destruction of cultural property including the bombing of the World Heritage Site of the Old City of Sana'a and the old city of Sa'adah, which is included on Yemen's World Heritage Tentative List; the bombing of the Dhamar Museum; the reported damage to the archaeological site of the pre-Islamic walled city of Baraqish; and the reported targeting and destruction of the 1,200 year old mosque of Imam al-Hadi, located in the city of Saada; or the reported damage to the 10th century BC historic castle of Al-Cairo (Al-Kahira or Al Qahira), overlooking the city of Taiz; and the destruction of the Marib Dam.

We urge all parties, and in particular Yemen and Saudi Arabia, which are both States Parties to the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict, to abide by the terms of the 1954 Convention. We ask that they not use cultural property for military purposes, to refrain from any targeting of cultural property, and to avoid wherever possible any collateral damage to cultural property.

The world needs to take humanitarian action to help protect those who have been most harmed by this conflict and to help to protect the remains of their, and our, common past.

The Director-General of UNESCO Condemns the Destruction of Historic Buildings in the Old City of Sana'a

In the early hours of 12 June 2015, the Old City of Sana'a, a UNESCO World Heritage site, was hit by a bombing raid. Several houses and historic buildings were destroyed, causing human casualties. Among the buildings destroyed was the magnificent

complex of traditional houses in the Al-Qasimi neighborhood, bordering an urban garden (Miqshama), near the Sailah water channel.

“I am profoundly distressed by the loss of human lives as well as by the damage inflicted on one of the world’s oldest jewels of Islamic urban landscape. I am shocked by the images of these magnificent many-storeyed tower-houses and serene gardens reduced to rubble. This destruction will only exacerbate the humanitarian situation and I reiterate my call to all parties to respect and protect cultural heritage in Yemen. This heritage bears the soul of the Yemeni people, it is a symbol of a millennial history of knowledge and it belongs to all humankind” declared the Director-General.

Sana’a has been inhabited for more than 2,500 years and bears witness to the wealth and beauty of the Islamic civilization. By the

first century AD, it emerged as a centre of the inland trade route and its houses and public buildings are an outstanding example of a traditional, Islamic human settlement. Sana’s dense rammed earth and burnt brick towers, strikingly decorated, are famous around the world and are an integral part of Yemen’s identity and pride.

Since the beginning of the conflict in Yemen, several houses within the heritage city of Sana’a have suffered damage and collapses as a consequence of shelling and explosions. On 9 June, the Ottoman era Al-Owrdhi historical compound, located just outside the walls of the Old City, were severely damaged. Historic residential buildings, monuments, museums, archaeological sites and places of worship have not been spared. The historic value and memories enshrined in these sites have been irreparably damaged or destroyed.

UNESCOPRESS, June 12, 2015

THEMATIC REPORTS

INTERNATIONAL SCIENTIFIC COMMITTEE ON SHARED BUILT HERITAGE

The “Cliff Block” in Tanga, Tanzania

History

The “Cliff Block” as former governmental hospital of Tanga in Tanzania, featuring a tropical architectural style with Arabian motifs typical of the former colony “Deutsch-Ostafrika”, was built according to designs of the former government architect, imperial senior civil servant and government building officer Friedrich Gurlitt. It is a massive construction of coral limestone with clay mortar and was finished on April 1, 1903 after a three-year construction period.

After the end of the German colonial rule, some replacements were carried out. However, since the British withdrawal in 1961, scant investments have been made for the maintenance of the building. Therefore, the building is still in need of rehabilitation. Until the year 2000, the building on the Bombo hospital ground, a regional clinic with 600 patients per day, was used as a hospital.

The “Cliff Block” features the following technical data:

Construction type:

Walls:	rubble stone masonry
Ceilings:	Prussian cap ceilings
Roof:	double pitch roof, hipped with triangle dormer
Foundation:	plane, strip footing

Materials:

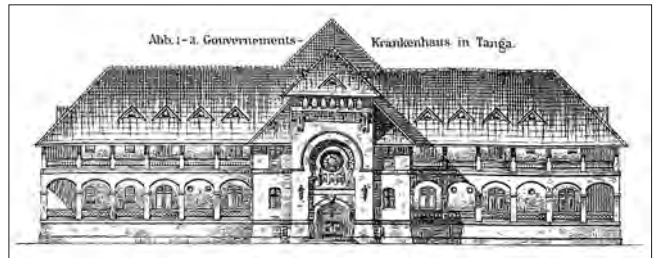
Walls:	coral limestone, clay mortar, loam plaster
Ceilings:	moulded iron beams with arched caps of coral limestone
Facing:	tiles
Roof:	domestic hardwoods, covering of bricks
Windows/doors:	domestic timber

Robert Koch and the “Cliff Block”

Robert Koch, Nobel Prize laureate of 1905 and until today a highly respected scientist worldwide, spent some time at the government hospital in Tanga during the years 1906 and 1907, in order to advance his research in the fields of malaria and sleeping sickness. The “Cliff Block” was the only hospital in Africa where Robert Koch worked.

The Present

In 2015, Interplast Germany, section Rastatt, travelled to Tanga together with two German engineers in order to evaluate the state of conservation of the abandoned building, to develop repair strategies and get a rough estimate of the costs for the revitalisation.



Cliff Block, contemporary drawing showing the original facade



Oriel window at the rear side

Together with the authorities and the clinic management on site, they worked out concepts for the utilisation of the “Cliff Block” and made joint suggestions for its realisation. Both engineers profited from the fact that comprehensive information about the state of conservation and the construction as well as an analysis of the damages and materials of the “Cliff Block” already existed.

In 2006, two students travelled to Tanga in order to prepare their diploma thesis about the prospects for a rehabilitation of



Front view

the “Cliff Block”. Engineers Ralph Egermann and Ralf Heuer now use this thesis as a basis for a further restoration of the hospital.

During the Tanga campaign in 2015, the building was thoroughly examined and compared with the condition in 2006: the building’s overall condition has not dramatically declined in the past few years so that a rehabilitation has been considered to be possible from the technical point of view.

The plastered walls of coral limestone are stable and very resistant. The walls show no serious structural damages; thus the stability is not at risk. In many areas, the roof bearing structure has been destroyed by insect damage, so that it needs to be renewed. Furthermore, the natural ventilation of the rooms, which ensures an air exchange inside and keeps the rooms cool in the summer, must be restored. The building equipment must be renewed completely.



Narrow side of the building



Operation theatre

The Future

After the completion of the planned restoration works, which in case of an unsecured funding could be in 2020, the building should once again be used as a hospital. The old operation theatre could be reactivated and a number of further practices could cover the increasing medical needs of the region. Hence the rehabilitation of the “Cliff Block” would be a fundamental contribution

to the development assistance in the region and at the same time would help to preserve German architecture of the early 20th century in Africa.

If it not possible to repair the “Cliff Block” and find an adequate use in the near future, this beautiful building will be lost sooner or later. This type of loss can already be seen at the old Boma near the “Cliff Block”, where apart from some foundation walls the building has already disappeared.

Ralf Heuer

INTERNATIONAL SCIENTIFIC COMMITTEE ON 20th CENTURY HERITAGE

Socialist Modernist Heritage in the Republic of Moldova

The Socialist Modernism project was conceived in 2013, with the aim of protecting the built socialist heritage erected between the 1960s and 1980s in the countries of Eastern Europe. One important goal of the project is to identify relevant public buildings and public spaces within the mentioned area. The Eastern European Socialist Modernism has been excluded from the history of architecture. Also, in the Republic of Moldova this phenomenon has been ignored by fellow experts and local authorities alike. This type of architecture encountered a spectacular development which today could be improved and put to use in a new way. In this context, the next step towards classifying and restoring the historical heritage of the Republic of Moldova would be first to take a look at the buildings found in the most advanced state of decay. Together with BACU (Bureau for Art and Urban Research) we are currently advocating a group of four buildings in Chisinau, requesting that they become recognised as part of the heritage and listed as historic monuments.

The first phase of the project deals with the architecture of the Republic of Moldova and more specifically with four important buildings: the “Romanita” Collective Housing Tower, the Hotel National (former Intourist), the Cosmos Hotel, and the Circus in Chisinau.



The “Romanita” collective housing tower, Chisinau

The “Romanita” Collective Housing Tower, Chisinau

The building is situated at 29/2 Arheolog Ion Casian-Suruceanu Street, on the periphery of the Valea Trandafirilor Park, near the Republican Clinical Hospital. In the mid-1970s, due to the housing needs local authorities decided to build a block of flats for small family units. It was designed and built between 1978 and 1986 by the architect O. Vronski and the engineer A. Marian, in collaboration with O. Blogu, S. Crani, N. Rebenko and P. Feldman. In terms of structural engineering, the building is an important achievement of the 1970s-80s: all the dwelling units on all 16 residential levels are designed and built in console, thus enhancing the slender image of the building – a rare shape for that time.

After the 1990s, these social housings for small family units changed their status into “residential apartments” after being privatised by the owners. In the USSR, all architectural design was controlled by political authorities’ directives. For that reason, each person had an area of six square metres assigned in the concept phase of the project. The principle of the housing unit/housing cell was applied, consisting of two rooms assigned to two people, with a hall and a bathroom. Communal kitchens, recreation rooms and technical areas were provided on each residential floor. This type of compartmenting represents the reality of the socialist period, when experts had to comply with the imposed rules for living areas, without being able to make any changes without approval from the authorities. Here is one popular example of space division: eight units with two rooms on each residential level, connected by a circular corridor with common areas benefiting from natural light. All rooms have access to the terrace.

Approximately 77 metres high, the tower known as “Romanita” used to be the tallest building in Chisinau. The building consists of two basements, a ground floor and 22 storeys. Its main function is collective accommodation. The circular shape of the building and the long, vertical orientation were influenced by the proximity to Valea Trandafirilor Park. The architectural and spatial composition of the cylindrical building includes four floors for utilities (laundry and cleaning room, drying room and other household utility rooms) and 16 residential floors. The two underground levels are built for technical areas.

From a functional point of view, the upper part of the building would be suitable for a two-level coffee bar and an area destined to invite tourists to enjoy the panoramic view of Chisinau. From a legal point of view, the residential building is divided as follows: the ground floor and the following three floors (except for the stairs and utilities), as well as part of the housing units (16 residential floors) are privately owned, while the rest of the building (upper floors and technical facilities) is under the administration of the Municipal Enterprise of Housing Fund Management No. 9.



The "Romanita", detail of the facade

Current State

"Romanita" was supposed to be part of a larger compound consisting of a tower building, a cafeteria and a sports hall. Only part of this plan was followed through, while the adjacent buildings (the cafeteria and the sports hall), the connecting perimeter infrastructure (courtyard with parking space and passages) and the last two floors of "Romanita" were not constructed. At the moment, "Romanita" is experiencing a decline and is in a state of advanced decay. However, it is structurally stable and functional for at least one hundred years.

Another issue regarding the use of the space is represented by the small size of the apartments in relation to the density of tenants. Many tenants have expanded the surface of their apartments by building makeshift terraces/balconies (of brick, cement brick or board). This type of illegal intervention distorts the image of the building and creates a real threat to the safety of its users for several reasons: first of all, an increasing number of superstructure buildings adds to the structural load of the main building and since they were not authorised, we cannot predict their behaviour over time. Secondly, many additions are made of extremely cheap and low quality materials, which increases the crash risk.

The ground floor is divided into the reception and former commercial spaces, where access is both from inside and outside the building, but at the moment the entrances are out of use. Vertical access is made available through a central traffic node, which includes a spiral staircase and three elevators, two for passengers and one for freight. The building is provided with a fire escape staircase with access from the balconies to the residential floors.

Most of the commercial spaces (food store, barbershop, shoe repair shop) functioned during the 1980s and were once located on the ground floor, but the spaces where they used to be have been vandalized. The joinery, the windows and the exterior concrete platforms, as well as the finishes and the interior installations have been destroyed. The railings – where railings are still available – are made of minimal elements and don't actually secure the place as they should.

Although the construction has the function of a residential building, the housing typology of the socialist period no longer meets the current standards. Apart from this aspect, at first sight, the building presents itself as an unhealthy and unsuitable environment for the function for which it was designed, because of the current state of degradation in which the "Romanita" Tower is.

The State Circus of Chisinau

The original site of the State Circus (Circul de Stat Chisinau) is at 38 Renasterii Blvd. At present, the main entrance can be accessed via Grigore Vieru Blvd., which used to be a part of Renasterii Blvd. until 2010. The first building of the Chisinau Circus was built in the early 19th century in Alexandru Street, at the site of the present "Mihai Eminescu" theatre. The circus belonged to the famous circus impresario Vilhelm Suru, who worked between 1870 and 1874. In 1874, the circus building was reconstructed and re-purposed as a theatre. Towards the end of 1875 the theatre building burnt down. Before the present construction was built, the performances took place in temporary buildings.

The Chisinau Circus construction was built in 1981 by the architects Ala Kirichenko and Simion Shoyhet and the engineers A. Snipelishsky and T. Grryunov. The project was innovative and risky, considering that from the beginning conflicts erupted between the sponsors "Союзгосцирк" (the Circus Union of the USSR) from Moscow and the design team from Chisinau. Nevertheless, Chisinau State Circus was opened in 1982. The money required for the construction was allocated from the budget of the USSR as a gift for the celebration of 545 years since the first mention of Chisinau city. The authors of the project were awarded the State Prize of the MSSR.

The edifice represents a complex and technologically advanced construction. Tilted pillars on the facade, a large scale and an accurate pace represent a synthesis of Moldovan "Hora" dancing, these structural elements conveying an impression of celerity to the building. The Chisinau State Circus consists of two major parts: a cylindrical building intended mostly for the audience and an adjacent building with housing units for artists and animals. The circus also has approximately three acres of land. The building intended for the public includes the main hall where the performances revolve around the main arena. It has a diameter of 13 metres, the standard size for circus arenas. The floor which provides the access for the public has the main function of traffic distribution and representation. From the access area the visitors enter a circular foyer where the main access stairs to the seating areas are located. In the lobby is a catering area and there are also restrooms adjacent to this area. The auxiliary building houses all the spaces destined for artists (accommodation units and green rooms) and for animals (stables, manège). In this building there are three distinct areas, each with a separate entrance: that for the artists, the animals and the technical area. The spaces are located around the secondary arena, as in the case of the building for the public.

In 1988, a large sculpture group created by the sculptor Matvey Levinson was installed above the main entrance. The sculpture represents the image of two clowns – acrobats greeting the visitors with a smile. This sculptural work was included in the Register of Protected Monuments of the Republic of Moldova on 22 June 1999, as approved by the Parliament.

The Chisinau State Circus has hosted concerts and performances of both local and international artists (from Belarus, China,



The State Circus of Chisinau

Finland, Germany, Russia, Ukraine, etc). While the other circuses of the former Soviet bloc had up to 14 performances per year, the Chisinau Circus used to hold the record with up to 57 shows a year, with a staff of about 60 people. After the collapse of the USSR, the circus' activities continued at a slower rate. In 2004, the Chisinau Circus stopped its activity due to urgent renovations. In 2006, the Circus was listed on the stock market, following a decree of the Ministry of Culture and Tourism. In 2008, a usufruct contract was signed for a period of 29 years involving the Cypriot company "Pesnex Developments Limited". The commercial operator was bound to take on the restoration and maintenance expenses, but failed to meet its contractual obligations. In March 2011, the 2008 contract was declared invalid by the Economic Court of Appeal; therefore the circus returned to Moldavian state ownership, but remains in an advanced state of deterioration.

Current State

For a long time, the small arena in the administrative area was the only place where performances were held. Recently, this small arena of the State Circus was restored through a public-private partnership, with the official opening on 30 May 2014. However, rehabilitation works of all adjacent areas are still needed in this building in order to function under appropriate conditions.

At present, the building of the Chisinau Circus is in an advanced state of decay. According to the experts' findings, the structural framework of the building is in good condition and does not require intervention, but there are areas where some of the decorative elements on the facade are likely to collapse (natural stone cladding, metal elements). A large glazed area of the

circular building is broken, covered with fiberboards or walled up. Some of the marble tiles on the facade have disappeared and the main entrance is about to collapse.

The main arena is destroyed, as well as the auxiliary rooms and most of the seats in the stalls are gone. Concerning the interior finishes, the degradations are greater than the exterior finishes: the interior decorations are shattered or have disappeared, the suspended ceilings are torn, the floors are broken with ceramic tiles missing, the interior paint is peeling, some doors have disappeared or their joinery is broken and a number of important metal elements from the interior installations have been stolen. Currently, part of the makeup booths as well as the automatic heating systems are still in good condition, but there is a risk that they will be stolen if no one interferes.

The metal relief (sculptural group created by the sculptor Matvey Levinson) represents an attraction for prowlers, who have damaged the building over the last years. Recently, the head of one of the clowns on the frontispiece was stolen. The same has happened with the metal elements of the cupola.

The technical condition of the building is quite good. However, it requires urgent intervention, the building being unusable at present.

The National Hotel, Chisinau

The National Hotel is situated in the centre of Chisinau, on one of the main thoroughfares, next to the United Nations Square (Piata Natiunilor Unite), at the upper end of Stefan cel Mare Blvd and in the proximity of some buildings of functional variety, such as the Chisinau Hotel, the National Academy of Science and Ciuflea Church. A small square with a number of fountains is located in front of the building. According to the local urban planning regulations of Chisinau, the building is placed in the Central Administrative District (Sectorul Administrativ Centru).

The National Hotel is the former Intourist Hotel, which was designed by the architects A. Gorbuntsov and V. Shalaginov and completed in 1974. The National Hotel was part of the "Intourist" Soviet hotel network until 1992, was then state property between 1992 and 2006, and afterwards privatised. As a functional characteristic, the ground floor and the mezzanine contain the reception areas, the main traffic areas and the areas for public catering. These spaces are treated differently from the floors planned for lodging: the void space is predominant, the mezzanine is raised on pillars and there is emphasis on horizontality through multiple sash windows and the use of oversized concrete parapets. All these features are specific to modernism. This hotel, consisting of the ground floor and 15 floors above, was one of the most iconic hotels in Chisinau.

The former Intourist Hotel hosted a Berezka shop on the ground floor. Berezka was the first network of trading stores, created in 1961 by order of the USSR Council of Ministers. In such shops one could find traditional souvenirs: vodka, caviar, folk art objects, etc. Trades were made in foreign currency and the clients were foreigners only. "Berezka" chain stores remained open until the late 1980s, when Mikhail Gorbachev declared the war against privileges, during the Perestroika period. During its best times, the Intourist Hotel also hosted a number of popular bars (the Lido Bar on the ground floor and another one on top of the building). The other landmark was the Intourist Restoran (restaurant), designed as part of the hotel compound. During the USSR period, the Intourist Restaurant was the most frequented place in



The National Hotel in Chisinau

town. It hosted lavish parties and weddings where popular artists from MSST used to entertain with their songs. The restaurant is located on the right side of the Stefan cel Mare Boulevard, as a continuation of the National Hotel. The former restaurant space was used in the aftermath of privatisation as a casino and as space for private parties.

Current State

Currently, the building is in an advanced state of decay. The walls inside the building are soiled, the plaster has been destroyed, the interior joinery has disappeared and a great part of the exterior windows are broken. The interior stair railings and the furniture in the accommodation units have either been destroyed or stolen.

The National Hotel is owned by the Alfa Engineering Company, which holds 83.25% of the shares. Alfa Engineering was bound by a signed contract to carry out reconstruction and modernisation works, so that the building would be converted into a five-star hotel. The project also includes the restoration of the square in front of the building. Although the company has not met its contractual obligations, the privatisation contract has been extended over the years and the restoration works have been constantly delayed. Today, the building sits intact, overlooking the passers-by like an empty concrete shell.

The new owner has been delaying the rehabilitation of the monument for seven years, without fulfilling his contractual obligations and now he has launched preparatory works towards demolition. Because today the security of the building is no longer ensured, the hotel has been seized by homeless people and the sanitary situation is in very poor condition. The National Hotel is an example of socialist modernist architecture and represents an edifice that should be rehabilitated and then reintroduced in the Moldavian tourist circuits.

The Cosmos Hotel, Chisinau

The Cosmos Hotel is situated in the city centre, where Constantin Negruzzi Boulevard and Dimitrie Cantemir Boulevard meet. By withdrawing from the alignment, a small square was created in front of the building, in which the equestrian statue of Kotovski is located. A controversial personality, the communist activist Grigory Ivanovich Kotovski (1881–1925) is for some a Bolshevik hero and for others a worthless man.

The construction work of the Cosmos Hotel lasted for nine years, from 1974 to 1983, when it was put into use. The labour unions of the Republic of Moldova, which owned two other smaller hotels, “Tourist” and “Doina”, at that time, funded what was to become the country’s largest hotel – the Cosmos Hotel. The building was designed by the architects B. Banykin and Irina Kolbayeva.

The hotel consists of the ground floor and 19 floors above; during the socialist period it was one of the largest hotels in Moldova. The materials used for its construction include reinforced concrete structures and prefabricated elements. The ground floor and the mezzanine are developed horizontally and include several annexes with different purposes, beside the accommodation facilities: catering spaces, a casino and a business centre with conference rooms.

The building site was intended to be a strategic location, since the hotel was built close to the only railway station, near the central square and next to the bus station, 11 km away from Chisinau International Airport. Due to the fact that vacation opportunities in the 1980s were often limited to the Soviet Union borders, Moldova was a very popular tourist destination. In this period, the hotel occupancy rate reached 90% during the summer season and often 100% from September to November.

With the political changes after 1990, the business status of the largest hotel in Moldova changed and the number of tourists decreased drastically. In order to use the hotel at its full potential,



The Cosmos Hotel in Chisinau, detail

considering the strategic location of the building, the administration decided to lease rooms as office spaces and the lobby as area for commercial purposes.

Between 1997 and 2004, a series of investments were made at the Cosmos Hotel, in order to increase the economic efficiency and the quality of the services provided. Following its modernisation, the hotel went from a two-star to a three-star classification. Some major investments were carried out during the renovation of the rooms, including carpentry changes, wall-finishing repairs, bathroom reconditioning and plumbing replacements.

Current State

Currently, the hotel is not operating at full capacity. The finishes are deteriorated in most of the rooms, the ceramic tiling and sanitary facilities in the bathrooms are degraded, while the public spaces on the ground floor and at the mezzanine level are in better condition. Next to the Cosmos Hotel building, a number of parasite constructions have been built (a Grand Hall Commercial complex, built in 2002, further extended in 2011; a Casino built in 2008, and other commercial spaces that replaced the Disco PEOPLE, which initially appeared in 2005). Those extensions are a negative example of commercialization of space, neglecting the initial function provided by the Cosmos complex. In addition to these considerations, there is also a stylistic inconsistency between the socialist modernist period and the latest additions.

Conclusions

Our conservation project (socialistmodernism.com) is focused on architectural complexes from the socialist modernist period. We believe the liberal policies promoted by the municipal authorities

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over the last few decades have neglected the historical heritage of the city with regard to that period. Therefore, a number of buildings of important architectural value are not found in the Register of Historical Monuments elaborated in 1993 by the Parliament of the Republic of Moldova.

The regeneration strategy will consist in preserving the buildings of heritage value, which had a major influence on defining the identity of the city, as well as on the urban modernization of these attractions.

Considering the above mentioned information and also the fact that the objects generally present a medium type of degradation (since interventions in the structural framework are not necessary), we propose the urgent listing of the "Romanita" Collective Housing Tower for small family units, the National Hotel, the Cosmos Hotel and the State Circus (Circul de Stat Chisinau) in the Register of Historical Monuments protected by the state.

Although in terms of time the objects have a low rating, the planimetric and structural coherence provides a high value to the buildings. Moreover, the buildings' construction highlights the ideology of the socialist period, being representative of the way collective housing, hotels or circuses were built and of the compliance of buildings with collective housing programmes or building regulations for circuses at that time. Given the uniqueness of the architectural objects in the Republic of Moldova, we propose the listing in the Register of Historical Monuments and the designation as a conservation area for the entire complex of proposed buildings related to socialist modernism.

Subsequently, by restoring the buildings, a significant contribution will be made to the tourist and socio-economic development of the community. From a social point of view, the sense of community can be enhanced by involving the civil society in restoring the State Circus. At the same time, by converting the Collective Housing Tower for small family units the society may gradually depart from the minimal housing typology. From an economic point of view, the society will benefit from the creation of new jobs (for health professionals and expatriate artists who no longer have anywhere to perform) and from the increase of the tourist potential of the city, by offering rooms and accommodation at contemporary standards.

By rehabilitating the four buildings, it is intended to initiate a dialogue between all parties involved in the development of the city, to define the priorities for action and the strategies for intervention, and finally, to create and implement programmes to restore the national heritage

Dumitru Rusu

INTERNATIONAL COMMITTEE ON LEGAL, ADMINISTRATIVE AND FINANCIAL ISSUES

Foreword

The reporting period is completely overshadowed by the violent death of Mr. Khaled Al-Asaad in Palmyra in the late spring of 2015. We find ourselves, as legal practitioners, in the unusual predicament on providing advice and support to colleagues on the front lines of cultural heritage protection. The following report includes a cross section of legal concerns and challenges in the protection of monuments and sites relevant during the reporting period, and the ways in which recent events show the need to update the laws protecting cultural heritage. Specifically, we report on the progress of the Second Protocol of the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. Also, we propose expanding the definition of cultural heritage and systematizing efforts to evaluate risk to cultural heritage. We hope that these writings will inspire our colleagues to find novel methods for the protection of the irreplaceable, and to provide some small measure of support by so doing.

The Most Recent Advances in the Implementation of the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, and its Protocols

Analysis of the latest important decisions taken by the Committee for the Protection of Cultural Property in the Event of Armed Conflict

The intergovernmental Committee for the Protection of Cultural Property in the Event of Armed Conflict (hereafter “the Committee”), established by the Second Protocol of 1999 (hereafter “the Second Protocol”) to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict (hereafter “the Convention”) celebrated its tenth anniversary in December 2015, just a year after the celebration of the 60 years of the Convention and 15 years of the Second Protocol.

In creating this Committee, alongside other positive innovations, the authors of the Second Protocol wished to bring about a better implementation of the Hague Convention, a dormant convention¹ that until now has been deprived of any instrument of international control. In this summary of its action, can we claim that their hopes have been met?

First of all, the Second Protocol only came into force on 9 March 2004, which was the time needed to deposit the 20 instruments of ratification as required by this treaty.² The first task for the Committee was to provide the necessary documents so that

the Meeting of the Parties could carry out its mandate as provided by the Second Protocol,³ in particular:

- “(...) Approve the Guiding Principles elaborated by the Committee, conforming to subparagraph a) of paragraph 1 of article 27;
- Provide direction concerning the use of funds by the Committee and ensuring its supervision; (...).”

In November 2009, following unrelenting preparatory work under the guidance of successive Chairpersons Christoph Bazil (Austria), Karim Peltonen (Finland), and of Jan Hladik for the Secretariat, the Meeting of the Parties adopted the Guiding Principles for the Application of the Second Protocol, the Guidelines Concerning the Use of the Fund for the Protection of Cultural Property in the Event of Armed Conflict (hereafter “the Fund”), and the Financial Rules of the Fund.

The following analysis will focus on the progress made by the Committee between its 5th session in 2010 and its 10th session in 2015, under the chairs Nout van Woudenberg (Netherlands, 2010–2012), the author (Belgium, 2012–2014) and Artemis Papatianiassou (Greece, 2014) in the following areas of concern:⁴

1. The development of enhanced protection for cultural property;
2. The creation of a distinctive emblem for enhanced protection;
3. The development of strategic synergies;
4. The growing role of a chairperson;
5. The use of the Fund for the Protection of Cultural Property in the Event of Armed Conflict and actions on the ground.

1. The development of enhanced protection for cultural property

A specific feature of the Second Protocol is the creation of a new international system for the protection of cultural property at risk, namely “enhanced protection”.⁵ This new type of protection supplants⁶ “special protection” (for cultural property of very great importance) set out by the Convention,⁷ which lacks efficacy.

In brief, the Committee can agree upon enhanced protection if the proposed property meets three criteria⁸ specified in article 10 of the Second Protocol:

- a. *It is a cultural heritage that assumes the greatest importance for humanity;*
- b. *It is protected by adequate internal, legal and administrative measures that recognise its exceptional cultural and historic value and that guarantee the highest level of protection;*
- c. *It is not used for military means or to protect military sites, and the Party under whose control it falls confirms by means of a declaration that it will not be used in these ways.*

The status of enhanced protection ensures the immunity of the cultural property.⁹ Violation of this¹⁰ is considered as a serious violation of international humanitarian law (i. e. a war crime) if it

happens, which needs to be incriminated and reprimanded by the Parties.¹¹

The development of the List of Cultural Property under Enhanced Protection is the following:

- the archaeological site of Choirokoitia – Cyprus (2010),
- Painted Churches in the Troodos Region – Cyprus (2010),
- the archaeological site of Paphos – Cyprus (2010),
- Castel del Monte – Italy (2010),
- the archaeological site of Kernavė – Lithuania (2011),
- Walled City of Baku with the Shirvanshah’s Palace and the Maiden Tower – Azerbaijan (2013),
- the archaeological site of Gobustan – Azerbaijan (2013),
- the house and workshop of Victor Horta – Belgium (2013),
- Neolithic Flint Mines at Spiennes – Belgium (2013),
- Plantin-Moretus House-Workshops-Museum Complex and the Archives of the Officina Plantiniana – Belgium (2013).

Since 2013, not a single request has landed on the table of the Committee, which meant that at the last Meeting of the Parties to the Second Protocol,¹² several States expressed their concern. Different factors explain this:

- A lack of Parties to the Convention (127) and to the Second Protocol (68);
- Many of those States have still not adopted relevant provisions of the Second Protocol in their domestic law, in particular Chapter 4 that sets out an active role of the States in the fight against impunity in the event of violation of the Protocol or of the Convention, which is considered as a failure to meet criterion 10, b), of the Second Protocol;
- The Secretariat should develop a more comprehensive posture, despite having developed a more proactive attitude with and support to the States;
- A lack of action from the States, proven by the fact that the emergency procedure¹³ to benefit from enhanced protection has never been activated, even though some situations have completely justified it (with suspension of the condition set out in the aforementioned article 10, b);
- The States’ lack of information. For example, Mexico inscribed eleven new properties in the International Register of Cultural Properties under Special Protection, even though this register is considered obsolete.

Nevertheless, the Committee, apart from constantly reaffirming its wish to see a number of cultural properties placed under enhanced protection, has tried its best to do the groundwork for the future:

- By adopting a Tentative List model,¹⁴ which is of a non-binding nature, in order to encourage the States to carry out the first selection stage for cultural properties suitable to be put forward for enhanced protection according to article 11, par. 1, of the Second Protocol;
- By commissioning ICOMOS to do a study on the implementation of criteria 10, a) and b).¹⁵ In effect, the criterion of article 10, a) of the Second Protocol (*cultural heritage of the greatest importance for humanity*) necessarily covers a series of cultural properties on the World Heritage List (of outstanding universal value)¹⁶ but also extends to some cultural properties not on the World Heritage List (immovable cultural properties not of outstanding universal value but of the greatest importance for humanity). Therefore it would be strategic to have a Committee with the power to respond to such a request, and equipped with a methodology and precise and measurable criteria. In December 2015, the Committee decided to put pressure on the

Secretariat, which will need to submit, with the support of the Bureau of the Committee, a first project of statutory modifications to the Guiding Principles in order to follow up on the results of the ICOMOS study.

- In the same decision,¹⁷ the Committee requested the Secretariat to present an information document on the notions of “control” and “jurisdiction” set out in articles 10, c) and 11, point 2,¹⁸ of the Second Protocol, in international law and case law. This is to clarify these precise legal notions of international humanitarian law, *in tempore non suspecto*, in order to anticipate requests for funding enhanced protection of cultural property for which the application of these notions could prove to be problematic.

2. The creation of a distinctive emblem for enhanced protection

Surprisingly, the authors of the Second Protocol did not include a method for visually identifying cultural properties that would benefit from enhanced protection. The importance of conspicuously marking protected properties is of tremendous concern if implementation of the Second Protocol is to meet basic legal requirements. A reflection on this, initiated by the Belgian presidency, started at the beginning of 2013. The Committee took a position in two stages. In December of that year, it adopted the principle of creating a specific distinctive emblem and a legal pathway to achieve this. The following year it selected a pictorial proposal¹⁹ and its corporate identity was submitted to the Meeting of the Parties. This latter body, after a lively debate, finally approved the specific distinctive emblem proposed by the Committee, as it was convinced that this emblem would play a role in improved protection and visibility of cultural properties of significant interest, and would guarantee improved legal security for warring factions that will be able to identify cultural properties under enhanced protection and thus avoid any attack against them (such attack constitutes a war crime subject to prosecution and repression).²⁰

International humanitarian law now has a new distinctive emblem that is suitable to disseminate as widely as possible:



The Guidelines for the Implementation of the Second Protocol will be amended in order to take into consideration this emblem and to provide the modalities of its use.

3. The development of strategic synergies

The question of the synergies between the Hague Convention and its Protocols and other UNESCO instruments and programmes has been posed since the session of the Committee in 2010.²¹ Momentum behind this grew until in 2013 two concrete plans emerged: synergies with the other UNESCO Cultural Conventions, and synergies with other relevant international actors.

3.1. Synergies with the other UNESCO Cultural Conventions

Among UNESCO's Cultural Conventions, the Convention of 1972 concerning the protection of world cultural and natural heritage (hereafter "the World Heritage Convention") occupies a very important place thanks to its visibility and importance within UNESCO.

Synergies with the World Heritage Convention

This point was put on the agenda for the first time at a session of the Committee in 2012 upon the request of Belgium, which proposed a working document to this effect,²² next to that from the Secretariat.²³ While the document from the Secretariat set the scene and put the emphasis on what had already been realised (interestingly a Cultural Conventions' Liaison Group, which re-groups their secretariats), the Belgian document had a very concrete objective: grant States that are Parties to both the Second Protocol and the World Heritage Convention the power, on a voluntary basis, to request enhanced protection as part of the form for requesting inscription on the World Heritage List.²⁴

In the first instance, this pragmatic proposal had to benefit cultural properties, but it was also transformed by a strategic consideration: the Convention could use this explicit reference in the World Heritage inscription form to have a certain visibility and attract the attention of the States. It is necessary to note here that while the World Heritage Convention has 191 Parties, the Convention only numbers 127 at present, and the Second Protocol 68.

The Committee adopted the project and sent it to the Director-General to add to the agenda of the World Heritage Committee in June 2013.²⁵ As a first step, the World Heritage Committee accepted the principle of this synergy, re-submitted the question for a decision to its Committee of 2015 and charged the respective bodies with pursuing this work.

It must be acknowledged that the World Heritage Centre did not buy into this reform, and at the session of the World Heritage Committee in Bonn in 2015 the project could not get through the Working Group on the Revision of Guidelines, in spite of a last-minute attempt by Belgium. The responsibility for this failure falls partly on the Committee itself: neither of the two States that had the privilege of being members of both Committees at the same time intervened in the Working Group or in the Committee to defend the project, nor did any Member State of the Committee for the Protection of Cultural Property in the Event of Armed Conflict. The irony is that the States supporting the project the most, Algeria and France, are two of the States yet to ratify the Second Protocol (though they are at the point of doing so). This cruelly underlines among other things the problem of internal communication between the States and the separation of expertise, which led to this problem of an incoherent position of these countries: the experts who voted enthusiastically for the synergies project in the Committee for the Protection of Cultural Property were not necessarily those that participated in the World Heritage Committee.

Having said that, this proposal could be looked at again in the World Heritage Committee in 2017. This type of reform needs to succeed sooner or later. The necessity of synergies between the Conventions and such things will prevail over the bureaucratic logic of defence of one's own territory.²⁶ Education and advocacy to the States will be equally indispensable in making this project successful.

In any case, since 2012, the question of synergies, particularly with the World Heritage Convention, has consistently appeared on the Committee's agenda.

Synergies with the other cultural conventions

The Convention of 1954 is a cross-functional convention, including both immovable and movable cultural property. Synergies with the Convention of 1970 concern measures to prohibit and prevent the import, export and the transfer of illegally owned cultural property or nature. It is also necessary to no longer forget the Convention of 2001 on the Protection of Underwater Cultural Heritage and the Convention of 2003 for the Safeguarding of Intangible Cultural Heritage. In effect, intangible heritage is not totally disembodied, as it lives on through certain objects and or places.²⁷

Given the lack of concrete advances, notably the resounding lack of room for dialogue between the Committees and UNESCO, with every institution working on its own thing, the Committee, inspired by the initiative of the Chairperson of the Subsidiary Committee of the Convention of 1970, Mauricio Escanero (Mexico), took the decision in December 2014 to invite *the Director-General to hold, at least once a year, consultation meetings with the Chairpersons of the statutory organs established by the Cultural Conventions, with the objective, among other things, of developing synergies between these Conventions, and where relevant to make a report to the statutory organs.*

So the Director-General Irina Bokova had the excellent idea²⁸ of bringing together the Chairpersons of the Committees of the UNESCO Cultural Conventions on the occasion of the 39th session of the World Heritage Committee (Bonn, 29 June 2015). Unfortunately this ambition was limited by some interventions from various aforementioned chairpersons (or their representatives) as a prelude to the presentation of a Joint Declaration²⁹ negotiated in advance.

The Chairperson of the Committee for the protection of Cultural Property in the Event of Armed Conflict herself continued to research synergies, in particular with the Convention of 1970. As a result, a joint meeting of the two Bureaus (Bureau of the Committee for the Protection of Cultural Property in the Event of Armed Conflict and the Bureau of the Subsidiary Committee to the Meeting of the States Parties to the Convention in 1970) was organised on 7 December 2015. Its aim was to exchange information concerning firstly the destruction of cultural heritage as part of armed conflicts, and secondly organising actions to raise awareness and train soldiers, police officers and customs' officers regarding protection of cultural heritage in the event of armed conflict and the fight against illegal trafficking of movable heritage.³⁰

We can salute this advance, even if it is a timid one, and hope that the next meetings of the Chairpersons of the Committee will take the form of a working group aiming to get some results that are more concrete than symbolic. Finally, the Committee also approved the principle of greater involvement in the question of intangible heritage, without it being subject to a formal decision.

3.2. Synergies with relevant international actors

One particularity of the Second Protocol is the very important position that it gives to its partner association,³¹ the International Committee of the Blue Shield (ICBS), founded by the four associations of competent experts in the field of application of the Convention: the International Council on Monuments and Sites

(ICOMOS), the International Council of Museums (ICOM), the International Council on Archives (ICA), and the International Federation of Library Associations and Institutions (IFLA).

Since 2013, the Chairperson has multiplied exploratory contacts with the ICBS and its Secretariat to establish a real partnership with the Committee.³² At the same time, the ICRC has been approached, seeing that the protection of cultural property in the case of armed conflict falls within its mandate which consists in working for the faithful application of international humanitarian law and for its understanding and dissemination in general. Indeed, according to the 1999 Second Protocol, the ICRC is one of the main organizations able to cooperate with the Committee and to assist it in the implementation of its functions.³³ Two concrete examples of cooperation between the Committee and the ICRC can be highlighted since then:

- The sending of a joint letter to the chairpersons of the National Committees of IHL in 2014 in order to encourage them to set up a standing working group that will support the implementation of the Hague Convention and its Protocols;
- The support of the fourth Chairperson of the Committee to the organization of a side event during the 32nd International Conference of the Red Cross and Red Crescent (8–10 December 2015) on “New challenges for the protection of cultural property: from incidental damage to deliberate destruction”. Two model pledges addressed to the States and the National Societies of the Red Cross and Red Crescent were proposed at the end of the side event in order to promote the ratification of the relevant conventions relating to the protection of cultural property, their implementation at the national level, their dissemination and the establishment of a standing working group on the protection of cultural property within the National Committees of IHL.

On the basis of decision 8COM.3,³⁴ the Chairperson of the Committee brought together representatives of UNESCO, the International Committees of the Red Cross and of the Blue Shield in March and June 2014 to create a discussion platform for all the questions related to the protection of cultural property in the event of armed conflict, including communication in the event of an emergency. The main objective of this international platform is to ensure the dissemination of information on cultural heritage among all the actors involved and to strengthen efforts in the event of a crisis. The following objectives were defined:

- disseminating information to all the stakeholders involved in the protection of cultural heritage, whether they participate in the platform or not;
- reinforcing cooperation for common actions, including in the event of armed conflict;
- promoting the work of the National Committees of the Blue Shield, the National Commissions for UNESCO and the National Consultative Committees established as part of Resolution II adopted by the Conference of The Hague in 1954.

Around these two meetings, there was discussion of questions such as the incidence of an armed conflict on cultural property or the possibility of proposing technical assistance.³⁵ We note that the Director-General Irina Bokova was inspired by this dynamic to conclude a partnership agreement with the ICRC in February 2016.³⁶ This agreement aims at: encouraging States to ratify the Hague Convention and its Protocols and to implement these treaties at the national level; raising awareness of humanitarian actors working in armed conflicts on the protection of cultural property and rescuing cultural property at imminent risk under

specific conditions. These synergies that have been forged with institutional and associative counterparts will be followed up and strengthened,³⁷ in particular those with ICCROM.³⁸

4. The growing role of a Chairperson

A Chairperson’s room for manoeuvre sometimes lacks clarity. The function was traditionally perceived in UNESCO as an important function for the management of debates and forming consensus, but remained rather honorific. However, a new generation of more determined and reactive Chairpersons seems to have emerged in the different Committees in recent years.

Confronted by the dramatic ravages on cultural property in Mali, and then in the Middle East (Syria, Iraq, Yemen), the Committee was asked to provide the Chairperson of the Committee with greater room for manoeuvre than that authorised by a restrictive reading of the Second Protocol. It should be underlined that since 2013 numerous steps have been taken by the Chairperson, thanks to the implicit support of members of the Committee, notably with the States in conflict or the States that are not Parties to the Second Protocol. One move forward, which remains at an informal stage, was begun by relying on article 36, subparagraph 2, of the Second Protocol which sets out that in the absence of Protecting Powers³⁹ and *on the invitation of one the Parties or the Director-General, the Chairperson of the Committee can propose to the parties in conflict to have a meeting of their representatives, and in particular those authorities responsible for the protection of cultural property, potentially on the territory of a State not party to the conflict.* The objective here was to have the power to dispatch a mission of experts on the ground in order to evaluate damage and establish an action and restoration plan, without interfering in the political process for resolution of the conflict or defining responsibility for the damage. Experience has shown that the process of reconciliation could be accelerated, or conversely slowed down, depending on the reappropriation of cultural heritage by its inhabitants. In effect, a monument that has been gutted and left abandoned simply rubs salt into the wound.

Furthermore, the Committee, on the initiative of the departing Chairperson, encourages, by means of its Decision 9COM.3⁴⁰:

- *the Chairperson, in consultation with members of the Committee, to make public statements on behalf of the Committee as well as together with UNESCO and/or other statutory organs established by the Cultural Conventions and/or the International Committee of the Blue Shield on the protection of cultural property in the event of armed conflict, including occupation;*
- *the Chairperson to assume her responsibilities under the relevant provisions of the Second Protocol with the view to exerting conciliation efforts among concerned Parties to an armed conflict including occupation in order to strengthen monitoring of cultural property on the ground.*

Since then, the Chairperson has used the mandate on three occasions to make a Declaration (in May⁴¹ and September⁴² 2015 and as part of the joint Bonn Declaration cited above⁴³).

In turn, the Committee has also got used to terminating its session with a Declaration since this session in 2014⁴⁴, and in so doing has collectively brought its voice into the international sphere. It was indeed paradoxical that the intergovernmental Committee in charge of the protection of cultural property in the event of armed conflict remained completely silent when attacks against cultural property were multiplying.

5. The use of the Fund for the Protection of Cultural Property in the Event of Armed Conflict and actions on the ground

The decision 9COM.3 of the Committee as mentioned above, requested that *the International Committee of the Blue Shield provide a report on the situations where cultural property is at risk in the context of an armed conflict including occupation, to be examined during the Tenth Meeting of the Committee, in order to develop proposals for action.* Unfortunately, the ICBS, which was undergoing a wholesale internal reorganisation and was without finances to draw up this report, could not provide this for the tenth meeting of the Committee.

Therefore, in its following session in December 2015, the Committee took an extremely important strategic decision, Decision 10COM.9⁴⁵, in which:

The Committee,

1. *Invites the Chairperson, with the assistance of the Secretariat, to continue the dialogue with the International Committee of the Blue Shield with a view to writing a report on the situations where cultural property is at risk in the context of an armed conflict including occupation;*
2. *Encourages all the Parties to the Second Protocol to mutualize, where necessary, financial resources with a view to the preparation of this report;*
3. *Decides, if the call for contributions addressed to the Parties does not gather the necessary resources to finance this report, to use the Fund for the Protection of Cultural Property in the Event of Armed Conflict, and requests the Secretariat to inform the members of the Committee by electronic means, as part of the procedure already used for funding the financial assistance to Mali, about the amount that needs to be taken from the Fund;*
4. *Requests that this report could be submitted to the meeting of the Bureau in September 2016, to analyse and establish a coherent action plan with the strategy of “Reinforcement of the action of UNESCO regarding the protection of cultural heritage and the promotion of cultural pluralism in the event of armed conflict” (Document 38 C/49) adopted by the General Conference in its 38th session;*
5. *Furthermore, requests that this report and action plan are presented at its eleventh meeting.*⁴⁶

So the Committee wants, with support of ICBS, to have a surveillance tool at its disposal for the areas where cultural properties are at risk (according to the ICBS report), and a control tool aiming to promote advances on the ground (via the action plan). Therefore, the objective of the Committee is to leave its diplomatic comfort zone to attempt to concretely respond to the problems it needs to deal with. This is an exceptional move.

Furthermore, according to a restrictive reading of the relevant texts, the Fund that the Committee has at its disposal can only be activated by the Parties to the Second Protocol. Belgium has underlined the strange paradox that the Committee finds itself in needing to manage a Fund that⁴⁷ it is unable to use for its own actions. Thanks to the neutral position of the Netherlands, the principal contributor to the Fund, the Committee decided to side-

step this limiting conception and rely on the general mandate set out in article 27, f, of the Second Protocol⁴⁸ which stipulates that the Committee is designated to *decide on the use of the Fund.* While the Decision currently only aims to cover the financing of the ICBS study, one can imagine that in future the measures taken by the Committee to apply its action plan could also be financed by these means.

Conclusions

Despite numerous hurdles, the Committee has taken its place in the international circle. However, there are certainly a number of challenges remaining, including:

1. The number of ratifications of the Second Protocol, although the progression is constant, remains very low. For example, to this day no Member of the Security Council is Party to the Second Protocol.⁴⁹
2. Is there still a serious lack of dialogue between the Committee and UNESCO? Despite UNESCO’s official discourse where the words “synergies” and “collaborations” are systematically employed, the dialogue with the Committee could still be improved.⁵⁰ In addition, the Secretariat of the Committee has only been provided two people, one of whom is 0.3FTE, which is indicative of its level of priority in the institution.
3. The involvement of the States also varies greatly from one country to the other, without counting the internal compartmentalisation referred to above. The implementation of the Second Protocol and the Convention by the States also often poses problems, mainly because these are not only envisaged as useful tools in the event of an armed conflict; the point is to realize the measures of prevention, training and dissemination in times of peace.

Nevertheless, the Committee has been able to grow and develop. It has chalked up a number of steps forward, including:

- The development of the List of Cultural Property under Enhanced Protection;
- The creation of a distinctive emblem for marking cultural property under enhanced protection;
- The successful actions in El Salvador and in Mali, the first as part of an operation of prevention and awareness-raising, and the second as part of a vast safeguarding operation, in a context of emergency and crisis, in collaboration with MINUSMA;
- The different administrative and legal clarifications and improvements aiming to make life easier for the States and the function of the Committee;
- The establishment of contacts with a series of institutional and associative partners, with which the dialogue is open and active.

These decisive developments were taken progressively with the desire to act by steering and financing actions on the ground as part of a global and long-term vision. The next meeting of the Committee in December 2016 will therefore be decisive and emblematic of the collective capacity to continue to move forward.

Recommendation to Expand the Definition of Cultural Heritage in Heritage at Risk

We would like to call upon the Philosophy Commission to determine correctly what the limits corresponding to the category of heritage at risk are considering cultural diversity as a measurement parameter, and then to normalize, model and propose an objective tool to evaluate cases at risk.

Taking into account Dr. José Ernesto Becerril’s doctoral thesis *Changing the Paradigm for the Protection of Cultural Heritage in Mexico: Its Identification as a Human and Social Right* some concepts were extracted, especially the definition of cultural heritage and heritage at risk, which is incorporated in the diagnosis and proposal for this work.

Introduction

Heritage at risk is a very controversial subject in almost any aspect; therefore all its macro variables to the minutest aspects should be studied. For the macro command, the presence of representatives of the Member States with heritage at risk should meet in a commission to analyze the problems involved. Its conclusions and agreements should be submitted to the bureau to try to find solutions together according to the different enigmas.

ICOMOS is an organism of peace. It accepts cultural diversity as an essential source of information and respect for peace. Therefore, there can be no single answer to the problem of heritage at risk, because countries are all different in their idiosyncrasies and that must be respected, as the identity of each people embodies cultural diversity.

It has been suggested to generate a single standard contract for all countries with heritage at risk. But this may not be feasible due to the cultural and therefore legal diversity. At the Scientific Symposium of the 18th General Assembly of ICOMOS a method called Heritage Economic Valuation was submitted and accepted. This method has the ability to expand on the topic “Heritage at Risk”. In order to study its implications in each country it is necessary to study the problem holistically to later confine to each particular case.

The fifth principle of the Heritage Economic Valuation method called “event” is how to analyze the item heritage at risk by the following formula.

$$Ve(t) = \sum V1 \left(e^{\sum \xi(t-t_i)} - 1 \right) \cdot \Delta(t-t_i)$$

V1 = represents any kind of event that occurs in the house, author, change of use, interventions. The calculation is based on catalog methodology. It is the value of the tangible fact modified by the event. This event can also be “Heritage at Risk”. It always has a start time and end time plus the sum of several causes or just a cause “ξ”. The study of the causes of how heritage at risk occurs is what is going to be studied based on the detailed analysis by Dr. Ernesto Becerril.

This methodology relies upon ideas of the theory of fuzzy subsets. This tool can generate a hierarchy based on the observations of a specialist on an object (heritage at risk). This tool can also identify legal and illegal facts quantitatively. According to this methodology legal facts are marked with the positive sign and

illegal facts with the negative sign. It is mathematically handled through numerical intervals.

For example: If the interval [-1, 1] is taken, it can be developed as follows:

-1	There is heritage at risk
-0.9	
-0.8	There are high indexes so that there is heritage at risk
-0.7	
-0.6	
-0.5	There are average indexes so that there is heritage at risk
-0.4	
-0.3	
-0.2	
-0.1	There are minimum indexes so that there is heritage at risk
00	Cultural heritage was not valued
0.1	Heritage assessment begins
0.2	
0.3	
0.4	
0.5	There is an average score of heritage in relation to others
0.6	
0.7	
0.8	There is a high score of heritage in relation to others
0.9	
1	There is cultural heritage due to its assessment

Other intervals can be taken; this will depend on the values each country assigns to it. This methodological study is used as a tool to see the objective degree of the professional who analyses heritage at risk. What are the indices and causes that alter and generate heritage at risk?

- Political actions and relationship with society?
- The environment?
- The economy?
- Legal actions?
- The actions of constructive intervention: from the perspective of architecture or from the perspective of engineering or town planning?
- The actions of archaeological / paleontological / intervention: extreme or minimal?
- The actions of tourism: the impact and the ability to support things not to be destroyed?
- The degree of reuse of heritage property?

It is obvious that each country with “heritage at risk” presents any of these variables to be deteriorated to get this category; these variables are not equal for all countries. A system should be modeled where everything is included, taking the different parameters and trying to include them all.

For example: If you compare Argentina and France, in Argentina the legal definition of the term “good” is not the same as in

France. For the latter it is equal to the legal definition of “thing” defined in Argentina. So the definition of legal concepts is very important in order to begin to understand heritage at risk globally.

Taking into account the previous linguistic divergence and comparing it methodologically there is a lack of understanding of 0.1 heritage points when talking, unless having the knowledge of the legal glossary of each country.

The definitions of legal terms that are common to all	00
The definitions of legal terms that are different	0.1
The legal rules that are common to all	0.2
The legal rules that are different	0.3
Illegal facts that are common to all	0.4
Illegal facts that are different	0.5

Another example: considering “intervention at a heritage site in the specific category of Facade”

Facade	Intervention	Valorization
Placing loose items	Heritage that continues surviving and reversibility or identifying intervened areas through restoration technique	(0; 1]
Fixing of carpentry		
Painting of carpentry		
Painting plastering		
Fixing of plaster		
Fixing of masonry (some masonry)		
Minimum structural fixing		
Fixing of 50% of plastering	There is a turning point to start considering heritage at risk because part of the system is lost and the good or thing begins to deteriorate.	(0; 1] (-1; 0]
Fixing of 50% of the masonry	Heritage at Risk	(-2; -1]
Fixing of 50% of the structure		
Fixing of 100% of plastering		
Fixing of 100% of the masonry		
Replacement of timber		
Fixing of 100% of the structure		
Demolition/ destruction	Non-existent tangible heritage becomes intangible heritage	(-2; -1] (-1; 0]

Diagnosis and Proposal

First principle: Cultural Heritage is an asset that cannot be replaced, but it is at constant risk of being lost or damaged. It is a non-renewable resource. The Human Cultural Heritage is one of the most significant or exclusive elements of Global Public Goods. The message we get is the importance of preservation due to the relevance of the cultural property.

The loss of value or physical integrity of these assets is an unfortunate fact that must be prevented. For this reason, we must understand that the best way to prevent damage to Cultural Heritage refers to the understanding of the risks that threaten it (J.E. Becerril 2016).

This last concept is the model intended to be used as an evaluation tool for specialists who interpret the legal and illegal facts of deterioration occurring in heritage. According to Ernesto Becerril’s doctoral thesis two major threats affecting Cultural Heritage can be found:

1. Immediate causes: pillage and illicit traffic of cultural property
2. Mediate causes: loss of Cultural Heritage for reasons ranging from uncontrolled urban development to the intentional destruction of heritage by armed conflicts (knowing that between both ends exists a diverse range of assumptions) (J. E. Becerril 2016).

Immediate risks in the protection of Cultural Heritage

Illicit traffic of cultural property and destruction of cultural heritage are among the main problems of public, academic and social institutions that have been detected. The two phenomena are serious problems for the conservation of cultural property and it is important to fight against them in a decisive manner. (J .E. Becerril 2016)

Illicit traffic of cultural property (J. E. Becerril 2016)

Pillage process		
a) location of places where these goods (which may vary from an archaeological site to a religious building) are deposited		(-1; 0] (illicit fact)
b) illegitimate extraction		
c) transportation to other places different from where they were discovered		
d) in some cases fraudulent reproduction of parts		
e) sale:	A) Nowadays by electronic means	
f) g) h)	B) Without having evidence of those behind these acts	
	C) Involving organized crime	
	D) On a smaller scale farmers who fortuitously find a piece of cultural value (archaeological, for example) and decide to sell it	

Illicit traffic, a phenomenon that could have many actors
(J. E. Becerril 2016)

Archaeological pillage is also applicable to the robbery of antiquities
(J. E. Becerril 2016)

Illicit traffic that may have many actors	Participation and ignorance of the value of cultural property	A network of complicities
Local authorities	(-1; 0] illicit fact	(-2; -1] illicit fact
Customs authorities		
Authorities law enforcement		
Art experts		
Local police		
Custodians of archaeological sites		
Churches		
Parsons		
Private museums		
Auction houses		
Farmers		
Tourists		
Collectors		
Art galleries		
Treasure hunters		
Carriers		
Antique sellers		
Construction companies		
Transnational companies		
Brokers		
Intermediaries		
Drug dealers		
others, etc.		

1. The enormous amount of archaeological sites, a large part of which are in suburbs or private properties make the management and control of these spaces a difficult task;	(-2; -1] o (-1; 0] (illicit fact)
2. Lack of adequate financial resources for conservation, monitoring and control of archaeological sites;	
3. Lack of specialists and effective organization and optimization of the few human resources available in this area,	
4. Lack of social recognition and an adequate financial compensation to these human resources for the services they provide to the nation;	
5. Modernization of the country frequently sacrificing archaeological goods for the sake of roads, dams, housing units, etc;	
6. Disarticulation of governmental departments;	
7. The lack of defined and consistently structured official plans for the preservation of our heritage;	
8. The low valuation of our archaeological wealth;	
9. Careers and specialties taught at universities oriented to research in this field: History (architecture) and anthropology; the lack of efforts to convene the competition in this field.	

Illicit traffic of cultural property can be assumed
(J. E. Becerril 2016)

Art market	
1. When there is a market with plenty of money, art prices rise;	(0; 1] o (1; 2] (licit fact)
2. When there are recessions, political upheaval or fiscal crisis, art prices rise;	(-2; -1] o (-1; 0] (illicit fact)
3. When there is an economic boom art prices rise rapidly	

Activities related to illicit traffic of cultural property (especially in the case of archaeological heritage) (J. E. Becerril 2016)

1. Excavations, when properly done, represent a window into history. The archaeological sites are a non-renewable resource that can be excavated only once, so you have to seize the opportunity.	(0; 1] o (1; 2] (licit fact) (-2; -1] o (-1; 0] (illicit fact)
2. In case of pillage, essential details of the origin of the object (where it was found) and context (what it was found with), are irreparably lost	
3. Loss of historical information sources.	
4. Many vestiges that looters despise, such as bones and broken pottery, provide invaluable clues to entire cultures.	
5. When archaeologists access intact sites they can find answers to more general questions regarding our past.	
6. When the only material available for the study is of unknown origin, the idea that we have of ancient people is poor and distorted.	
Another way of illicit traffic in cultural property that has been very little explored is the seizure of traditional knowledge: a) manifestations, b) practices and c) assets of the Intangible Heritage of native communities. Its commercial exploration does not benefit them.	

Destruction and deterioration of cultural heritage for different reasons (J. E. Becerril 2016)

1. Who decides to demolish the old house to build a condominium building,	(-2; -1] o (-1; 0] (illicit fact)
2. Who alters a central square of a small town,	
3. The mayor who decides to sweeten a traditional party including foreign elements to "modernize it",	
4. The mayor who destroys an archaeological site and its surroundings to construct a road,	
5. There are infinite variables of destroying or damaging the evidential or significance values in areas of interest of very different nature, bad faith and even ignorance,	
6. A mayor who generates a norm that prioritizes "real estate development" to "heritage protection".	

Serious inconsistencies in the design of a cultural heritage contradicted by a misunderstood concept of development have brought a series of subtle but serious losses of this asset (J. E. Becerril 2016).

It is also true that the owner of a heritage property faces a prospect that may involve significant burdens in order to preserve the testimonial value of that property and lack of stimuli: conservation and building maintenance requires specialized advice; in some cases these tasks require increased investment, there are restrictions of use, there is an administrative burden greater than other real estate transactions, etc., and in general, few states and municipalities provide tax benefits to owners who restore their cultural goods (J. E. Becerril 2016).

A proposal for this situation is to generate a trust as a legal tool of protection between the different states parties that have World Heritage at risk. But this situation in a large-scale area can be much more complicated. Addressing the issue from a perspective of technical analysis destruction or deterioration of cultural heritage can occur through three main agents: physical, social and economic (J. E. Becerril 2016).

The patina of time and varying degrees of deterioration and destruction.	(-1; 0] (illicit fact)
Social partners that have influenced the destruction of heritage: 1) Obsolescence and disuse; 2) The deliberate destruction is contrary to the conservation of architectural and urban heritage; 3) Particular group interests, whether economic, social or ideological, have totally or partially destroyed heritage; 4) Misuse is another cause for deterioration; 5) They deal with objects that go beyond their ability and endurance; 6) Lack of civic education; 7) Theft of building materials of abandoned buildings, stone, carpentry, etc., to be reused in new constructions; 8) Introduction of urban infrastructure.	

Economic agents: the case of the city of La Plata, Buenos Aires, Argentina

Urban code laws	(0; 2] (licit fact)
Modifications of urban codes where the patrimonial aspects for cultural protection that promote conservation of monuments are introduced;	
New modification of urban codes where the housing value is considered more important than the heritage protection.	(-2; 0] (illicit fact)
The behavior of real estate capital promotes the destruction and deterioration of the monuments (total income)	
ground rent	
construction rent	(0; 2] (licit fact)
Actions of the Supreme Court request to return to the previous rule and to the heritage protection norm.	

When investments in urban infrastructure take place the price of land rent exceeds the income that the building produces. For the real estate capital it means that the time has come to demolish it and erect a new building that, for its comfort features and availability of the area, will produce an income corresponding to the ground ... (J. E. Becerril 2016).

Indeed, the problem of the destruction and deterioration of cultural heritage is a multidisciplinary subject whose solution requires many agents of various social sectors (J. E. Becerril 2016).

In the field of Intangible Cultural Heritage, the ways that may alter the evidential value and significance of the intangible manifestations can range from the most innocent ends to the total illegal end. The reality is that intangible heritage can be difficult to protect against these external negative influences (J. E. Becerril 2016).

Description	Testimonial Value or Significance Value
The intervention of national or transnational companies add foreign elements to a traditional feast,	(0; 1] (licit fact) (-1; 0] (illicit fact)
Alteration of construction techniques in architecture as a result of the reconstruction of traditional architecture to adapt them to other cultures,	
Tourism as a show.	

The alteration produces erosion in the testimonial value or significance of goods. E. Becerril starts the study of the causes, phenomena linked to the way in which man interacts with cultural heritage and reflecting the various negative attitudes.

Mediate risks in the protection of Cultural Heritage. Review of legal instruments, especially at the administrative level (J. E. Becerril 2016)

How the permits and licenses are granted	(0; 1] (licit fact) (-1; 0] (illicit fact)
how agreements between the various levels of government are achieved for a coordinated action	
how to improve verification processes	
how to increase the file work	
how can one increase inventory work	
how to define technical criteria	
others, etc.	

When referring to mediate risks to the conservation of cultural heritage, human and complex phenomena are faced deeply, where the values of cultural property can be threatened from the conditions in which the current world moves.

For valuation analysis of cultural heritage four values are presented: testimonial, significance, use and development (J. E. Becerril 2016).

Values	Analysis according to Methodology of Heritage Economic Valuation
Testimonial	
Significance	
Use	
Development	

Extrinsic values are relative to the way the Cultural Heritage is inserted in an appropriate way in social life. The different scenarios that may pose a risk to the conservation of cultural property should be studied. None of these causes can be understood as an isolated act, there is always the interaction of more than one of them in the same situation (J. E. Becerril 2016).

Contempt for the Cultural Heritage

<i>Contempt for the cultural heritage is the most important risk in relation to its conservation</i>	<i>Wars, religious, political, social conflicts</i>	<i>Historical Times</i>	(-1; 0] (illicit fact)
	<i>By bad habits: excess, vendettas; debauchery; abuses</i>	<i>Modern Times</i>	
	<i>By ignorance</i>	<i>Globalized Times</i>	
<i>Intangible heritage (contempt for cultural heritage before public politics, generating regulations, opinions, etc. against it)</i>			

The reality is that humans have repeatedly destroyed the property of their perceived enemies throughout history. Since ancient times, the victors have singled out the most symbolic and meaningful goods for public denigration. Despite this, there were isolated examples of a different attitude, which made history by their respect for the culture of the vanquished. Contempt for the cultural heritage has now become even more perilous because it is not necessarily linked to an armed conflict, but stands on its own as a testimony to the predations of aggressors who seek the spotlight.

But contempt for cultural heritage can be born of ignorance: those who paint artistic monuments, who scratch the walls of the old colonial convents without understanding the need for their conservation. All these are ways of despising cultural heritage.

In the case of intangible heritage, contempt for these cultural assets and their high degree of significance results in intolerance, prohibition and even violence, as in the case of wars based on ethnic cleansing, religious conflicts, bans of local identities, etc (J. E. Becerril 2016).

Falsification of Cultural Heritage

FALSIFICATION		Quantitative assessment
<i>Cultural heritage has potential monetary value and a unique character</i>		(0; 1] (licit fact)
Reproduction/ Reconstruction from the documentation	Environmental – Natural Phenomena	
Replica/Replay	HUMAN EVENTS – ARMED CONFLICTS	(0; 2] (licit fact)
RECYCLING/FASHION		
<i>Submitting objects of recent manufacture, but copying the same witness of cultural heritage to present it as authentic.</i> FALSIFICATION/ adulterate/Downgrade heritage values		(-2; 0] (illicit fact)

It is true that many historical or traditional populations suffer damage or devastation due to natural or human phenomena and in some cases it is necessary to add new elements to the old structures.

There are ruined houses that are adapted to maintain their useful function in time. There are paintings or sculptures that require restoration in some of its parts. But in all these cases, there are principles in science and restoration techniques allowing us to know what the original parts are and what parts have been added.

In the case of forgery, the main element is deception: tricking the buyer, cheating tourists, deceiving the same population at the time, fooling those who believe in good faith in the authenticity of the object and the transcendent value that object in question has, for the sake of an illicit profit. In other words, it is fraud to culture.

There are many ways to falsify the heritage and in all these cases, the evidential or significance values are of little relevance for the forger. The result of falsification of cultural heritage is the degradation of the internal values in order to deceive strangers for the sake of private profit.

In this process many sectors are involved

Actors	Quantitative assessment
<i>art dealers</i>	(0; 2] (licit fact)
<i>collectors</i>	(-2; 0] (illicit fact)
<i>manipulated populations</i>	(0; 2] (licit fact) (-2; 0] (illicit fact)
<i>politicians who seek to promote a region or town economically</i>	
<i>tourism promoters</i>	
<i>hotels</i>	
<i>artisans</i>	
<i>criminals</i>	
<i>others</i>	

Translated into the language of the tourism promoter, this means that the program aims at new tourism products to make them

more attractive or merchantable. It is justifiable to conceive new intangible manifestations, artificially create new legends, and modify new meanings to places: everything is right if it helps tourism. The danger is that the real significance of cultural heritage will be lost: that is the risk of falsification (J. E. Becerril 2016).

The Commodification of Cultural Heritage

The current commodification of cultural heritage simply means reducing it to a mere object of trade, under the rules of trade and not of heritage. This is one of the main causes for the destruction of cultural heritage (J. E. Becerril 2016).

The commodification of cultural heritage	Valuation and devaluation
<i>used</i>	(0; 1] (licit fact)
<i>currency</i>	
<i>misused</i>	(-1; 0] (illicit fact)
<i>the cultural heritage can be altered</i>	
<i>modified</i>	
<i>wasted</i>	
<i>discarded</i>	
<i>forgotten</i>	
<i>demolished</i>	

In these cases, the evidentiary value, significance or development has no importance: its real value is understood in terms of economic benefits to be obtained. In this sense, the value of cultural heritage as a good of social significance goes to a second term and the logic is that cultural goods have an owner who has the power to decide on their destiny in an unlimited manner (J. E. Becerril 2016).

Globalized	
Testimonial values and cultural heritage significance	
<i>They can be reduced to tourist attractions</i>	(0; 1] (licit fact) (-1; 0] (illicit fact)
<i>Assets</i>	
<i>Supplies</i>	
<i>Resources (in the field of higher materiality of this meaning)</i>	
<i>Simple information for product development</i>	
<i>The provision of services that can be used</i>	(1; 2] (licit fact) (-2; -1] (illicit fact)
<i>The provision of services that can be discarded</i>	
<i>The provision of services that can be altered</i>	
<i>Others, etc.</i>	

The Manipulation of Cultural Heritage

This is a situation that has been repeated throughout history. In fact, many monuments from antiquity are the result of the decision

of rulers to preserve their political ideas, achievements or at least their own presence over time.

Apart from the economic aspects, and in its capacity as an element contributing to other interests such as political, social, economic or group interests, cultural heritage can be the foundation or support for speeches or ideologies handled by these groups.

Handling of Intangible and Tangible Heritage	Devaluation	
	Testimonials	Significance
Group	(-2; 0] (illicit fact)	(-2; 0] (illicit fact)
Individual	(-1; 0] (illicit fact)	(-1; 0] (illicit fact)

In this sense, testimonials and significance values can be magnified above any other; but their intention is not the protection of these values for themselves, but as tools to justify a political prestige, a project for a nation, a religious current, etc (J. E. Becerril 2016).

In this case, when cultural property is contrary or ceases to be useful for these projects or interests, it is left to its fate or destroyed. In the case of cultural property that is not useful for these interests, it is simply forgotten, neglected and even destroyed when it can be threatening (J. E. Becerril 2016).

The national heritage is the construction in which interests of different classes participate.

It is certain that in the construction of heritage there is a degree of manipulation when the interests of power or group are involved.

This also happens in terms of the intangible heritage. Handling this heritage involves transforming the intangible manifestations to distort its meaning: heroes, facts and legends perhaps nonexistent are created; other manifestations are discredited, etc.

However, the risks for cultural heritage, whether from political, religious or any other interest, increase when those who represent these interests decide to use messages of hate, intolerance or violence. In such cases, the results turn out to be devastating for any of the parties involved. (J. E. Becerril 2016)

The Sanctification of Cultural Heritage

The sanctification of cultural heritage has been a phenomenon that has also been registered through history in different times and with different results (J. E. Becerril 2016). "Sanctification" represents an exaltation of values and even testimonials and significance, negating the positive effects of use and development values.

Sanctification	
Exalting significance and testimonial values	
Denial of positive effects of use values	(-1; 0] (illicit fact)
Denial of development values	

In the process of sanctification of cultural heritage, "the monument" must become immutable. Immutability is a kind of immaculate space.

Specialists should take part in the decisions about cultural heritage, but it is not the privilege of a profession, because in these

times, our great responsibility is the protection of cultural property for the public at large and society as a whole.

The negative effects of sanctification of cultural heritage are the notion that this matter should be the sole responsibility of a group of notables and that the community has no commitment to the cultural property. Another consequence is that there is no authentic transmission of the values of cultural heritage; this in turn makes them vulnerable to falsification.

When cultural heritage is deified, it becomes something alien and strange, and in opposition to the original purpose of this attitude, the cultural property will be devalued and normally lost (J. E. Becerril 2016).

Lack of Concern for the Heritage

Social unconcern about the fate of cultural heritage is one of the main problems monuments, sites, landscapes, etc face (J. E. Becerril 2016).

The mainstay for the conservation of cultural heritage is the conviction of society that it is important to protect it. As soon as this conviction changes, deterioration or destruction processes are accelerated exponentially.

The reasons for this lack of concern can range from lack of education and social awareness, to the messages we receive through mass media broadcasting.

It is not necessary to write much about this issue, because its main feature is impassivity or lack of action. Cultural heritage is destroyed and nobody cares nor generates an action of society to save a monument. This is an unfavourable scenery for the preservation of a cultural good. In these circumstances, the significance value of cultural heritage is lost and becomes meaningless for society (J. E. Becerril 2016).

Lack of concern for heritage	(-1; 0] (illicit fact)
impassivity or lack of action	
social unconcern about the fate of cultural heritage is one of the main problems monuments, sites, landscapes etc face	
lack of education	
social awareness	
broadcasting of mass media messages	
Value of significance	(0; 1] (licit fact)
the mainstay for the conservation of cultural heritage is the conviction that it is important to protect it	

Conclusion

Using the enclosed tables to elucidate the value of heritage at the 'zero hour' for policy makers may facilitate assessing the devaluation of cultural heritage affected by violent conflict. From the legal point of view, it can be applied under the legal concept of financial trust. Each actor who creates or participates in the valuation, legal declaration, intervention or heritage devaluation, should pay a tax, similar to what is now a "construction right". This tax would be calculated using a coefficient according to the square metres of the heritage good to be evaluated.

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Maria Marta Rae

Closing Remarks

In the weeks following the call for contributions for this report, a group of armed militia men entered the headquarters of Malheur Wildlife Refuge in Burns, Oregon to violently protest against the United States Government’s adaptive management of public grazing activities on land belonging to the U.S. Government.⁵¹ Many artifacts, sacred sites, charter documents and lands belonging to the Burns Paiute Tribe located at the Refuge⁵² were commandeered by the protesters, and repeatedly referred to in their demands to the federal government – purporting to act in the interests of the tribe.⁵³ Charlotte Roderique, chairperson of the Burns Paiute Tribe, refused the militants’ request to meet and asked the U.S. government to prosecute any damage to their cultural heritage under the terms of the Archeological Resources Protection Act of 1979. When the standoff came to an end in February 2016, videos of blatant desecration of Burns Paiute heritage had been circulated widely through public media. The militants had modified refuge land and grounds as they saw fit using government earth moving equipment – creating a new road, a parking lot, trenches, destroying part of a U.S. Fish and Wildlife Service-owned fence, and removing security cameras.⁵⁴ In superseding indictment filed February 11, 2016, federal prosecutors included charges for desecration of lands sacred to the Burns Paiute

Tribe.⁵⁵ Ultimately, the occupiers’ abhorrent acts were indicted not under the Archeological Resources Protection Act, but as “degradation of government property” over \$ 1,000.00, an offense that carries a potential ten-year jail sentence.⁵⁶

Taken as a whole, the foregoing recommendations by Maria Marta Rae and Benjamin Goes could have provided much needed support for calls to protect Paiute culture at Malheur during the occupation. In the words of Charlotte Roderique, “We are the Wadatika people. The plants we are named after grow on the banks of the Harney and the Malheur Lake.”⁵⁷ Expanding protection to forms of heritage such as practices and traditions can only strengthen the protections of monuments and sites. Traditions, crafts, or stories all need source materials, background, and substance. Sites and monuments can support the integrity of intangibles; intangible heritage is the living link to continuing significance for sites and monuments. As Ms. Rae notes, erosion of intangible traditions likewise undermines testimonial value or significance of goods that embody cultural heritage.

The Malheur standoff shows the terrible paradox of our work – places, ideas, and items critical to the centuries-old identity of a nation are open to be co-opted and abused for the purposes of violent extremism, in full view of a somnolent public. Though the experience of the Burns Paiute is a distant parallel to war crimes taking place during the reporting period, we note with no small irony that charges for destruction of the fence and misuse of government earth moving equipment appear to be easier to bring than those for desecration of the Paiute’s sacred burial grounds.⁵⁸

The destruction of cultural heritage is not new, but has become even more powerful today as a means to obtain attention across a multitude of social platforms. Accordingly, our continued cooperation to advocate and engage state parties in efforts such as those toward the implementation of the Second Protocol is strongly encouraged. Systemization of cultural heritage protection – even for the purposes of quick communication to the general public in emergency circumstances, or for ease of reference in a business context – might serve cultural heritage advocacy and advance our capabilities to communicate interagency efforts among like-minded organizations. Earthquake magnitude is described by way of reference to the Richter Scale; our suggestions herein might also lay the ground work for a similar systematization of cultural heritage communications worldwide. We ask our colleagues to consider these comments and suggestions as stepping stones to cooperation when cultural heritage is under threat.

Eve Errickson

Footnotes

- ¹ We note that the High Contracting Parties to the Convention should meet every two years. Yet nothing took place between the first Meeting in 1962 and the second Meeting in 1995, more than 30 years later.
- ² Article 43, subparagraph 1, PII.
- ³ Article 23, subparagraph 3, b) and c), PII.
- ⁴ The elements mentioned are a necessarily subjective selection, and this article does not claim to be exhaustive, notably in its references.
- ⁵ Articles 10 to 14, PII.
- ⁶ Article 4, b), PII.

⁷ Articles 8 to 11, CLH.

⁸ See also articles 11, § 7 and 27, § 1, b, PII.

⁹ The enhanced protection goes deeper than the general protection foreseen in additional Protocols I and II to the Geneva Conventions and the Convention of 1954: the possibilities to lose the protection are very restricted (see article 13, PII).

¹⁰ Violations such as “intentionally making cultural property under enhanced protection the object of attack or using such cultural property or its immediate surroundings in support of military action”, art. 15, PII.

¹¹ Articles 15 to 21, PII.

- ¹² December 2015.
- ¹³ Article 11, 9, PII.
- ¹⁴ In 2012, as vice chair of the Committee, Belgium became the first state to make such a list. This list selects all the relevant cultural properties on the World Heritage List. It is on this basis that the Committee adopted in December 2013 a model of a Tentative List going to the States. Since then, only one other country has proposed such a list, namely Mali in March 2015. For more information: <http://www.unesco.org/new/en/culture/themes/armed-conflict-and-heritage/protection-of-cultural-property/tentative-list/>
- ¹⁵ This study was financed by Belgium for 10,560 euros.
- ¹⁶ In effect, the Convention of 1954 does not cover natural sites while the Convention of 1972 does.
- ¹⁷ This decision is based on the alternative project of the decision made in a session of the Committee by Belgium, and which proved to be more resolute than that of the Secretariat, which in short was limited to proposing continued reflection.
- ¹⁸ *The Party that has the jurisdiction or control over a cultural property can request the inscription of this property on the List that will be established by virtue of article 27, paragraph 1, subparagraph (b). (...)*
- ¹⁹ The different propositions for the emblem and the following up of instructions by the Bureau and the Committee were done by Stijn Desplenter, graphic designer at the Chancellery of the Belgian Prime Minister.
- ²⁰ For more information on the debate and the decisions taken: <http://unesdoc.unesco.org/images/0023/002301/230109E.pdf>
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/9COM-4-Distinctive-emblem-rev2_en.pdf
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/DistinctEmblem-Austrian-comments_en.pdf
<http://unesdoc.unesco.org/images/0023/002353/235317E.pdf>.
 A FAQ on the necessity and the manner of creating a distinctive emblem was also disseminated as part of a briefing session that was held on 30 November 2015 at UNESCO, a week before the Meeting of the Parties, organised by the Permanent Delegations alongside the UNESCO of Belgium and of Greece, with the support of the Chairperson of the Committee.
- ²¹ <http://unesdoc.unesco.org/images/0018/001897/189747E.pdf>
- ²² http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/6-7COM-synergies-Belgium-en_20121107.pdf
- ²³ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/3-7COM-synergies-en_20121107.pdf
- ²⁴ It is necessary to know that this initiative stemmed from real experience in Mali, a conflict that broke out in 2012 and during which the cultural treasures of the country, including some World Heritage Sites, were destroyed or threatened with being destroyed. If World Heritage Sites are considered exceptional, do they not merit exceptional protection? This seems obvious.
- ²⁵ It is interesting to note here that it was not a State but a Committee that referred to one of its alter egos, which is an unprecedented step.
- ²⁶ I am not going to expand on all the processes and all their characteristic techniques, as this could be the subject of a separate article.
- ²⁷ In Decision 10.COM 4, § 6, the Committee *invites its Bureau to (...) develop (...) synergies with the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage*.
- ²⁸ Unfortunately, without ever referring to this decision of the Committee.
- ²⁹ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Statement_EN_FINAL_300615.pdf
- ³⁰ The report and the documents of this meeting have yet to be made public.
- ³¹ Articles 11 and 27 of the Second Protocol, Paragraphs 13 and 24 of the Guiding Principles; articles 6, 12 and 37 of the Internal Rules of the Committee.
- ³² Note that a close relationship was also developed with ANCBS, the Association of the National Committees of the Blue Shield.
- ³³ Article 27, paragraph 3 of the Second Protocol.
- ³⁴ Decision 8COM.3, in its paragraph 6, *encourages the Bureau and the Secretariat to reinforce partnerships with all the stakeholders involved in the protection of cultural property in the event of armed conflict*.
- ³⁵ Unfortunately, this platform has not met since. This fact was questioned by several states at the Meeting of the Parties in December 2015.
- ³⁶ http://www.unesco.org/new/en/unesco/about-us/who-we-are/director-general/singleview-dg/news/unesco_and_icrc_partner_on_the_protection_of_culture_heritage_in_the_event_of_armed_conflict/#.VxXpgXC3ZJi
- ³⁷ It is the sense of certain paragraphs of the Final Declaration of the 10th session of the Committee: <http://unesdoc.unesco.org/images/0024/002435/243584E.pdf>
- ³⁸ ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) is an inter-governmental organisation founded by UNESCO whose mandate is the promotion and preservation of cultural heritage in all its forms and across the entire planet (www.iccrom.org).
- ³⁹ The concept of Protecting Powers is set out by article 8/8/8/9 common to the four Geneva Conventions of 12 August 1949 and article 5 of the First Additional Protocol of 1977. The role of the Protecting Powers is also reaffirmed in article 21 of the Hague Convention of 1954 and in article 34 of its Second Protocol. In a conflict, the warring parties could benefit from the support of protecting powers. A neutral State or another State which is not party to the conflict that is designated by one warring party and accepted by the adversary is able to carry out certain tasks during the conflict. Protecting Powers have the duty to safeguard the interests of the parties to the conflict and to cooperate for the faithful application of the IHL conventions.
- ⁴⁰ Extracts from Decision 9COM.3, December 2014: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/9_COM_Decisions_EN.pdf
- ⁴¹ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Statement_FINAL_ENG.pdf
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- ⁴⁴ Declaration 2014: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/9_COM_Statement_EN.pdf; Declaration 2015: <http://unesdoc.unesco.org/images/0024/002435/243584E.pdf>
- ⁴⁵ This project introduced by Belgium in session was the object of a lively debate around its wording, but very little about its basis. <http://unesdoc.unesco.org/images/0024/002435/243563E.pdf>
- ⁴⁶ Underlined by the author.
- ⁴⁷ 371,271 USD as of 25 September 2015.
- ⁴⁸ This was the case in 2011 at the request of El Salvador and in 2012 at the request of Mali.

- ⁴⁹ We note, however, announcement of the United Kingdom to ratify the Hague Convention, while France and China have publically indicated that they will ratify the Second Protocol soon.
- ⁵⁰ We note by way of examples the creation of an *Emergency Preparedness and Response Unit* that works without link to the Committee; the establishment of a partnership agreement between ICRC and UNESCO without the Committee being informed at any point; or in November 2015 the holding of an international meeting of experts at UNESCO on the responsibility of protection applied to the protection of cultural heritage, where it is rather irritating to note that *Mechtild Rössler, Director of the Heritage Division, closed the meeting, by highlighting the need for broad cooperation and complementarities among organizations*, while the Chairperson of the Committee was not even invited to participate (<http://whc.unesco.org/en/news/1398/>).
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ICOMOS is dedicated to the development of common doctrines, the evolution and circulation of knowledge, the creation of improved conservation techniques, and the promotion of cultural heritage significance. As an official advisory body to the World Heritage Committee for the implementation of the UNESCO World Heritage Convention, ICOMOS evaluates nominations and advises on the state of conservation of properties inscribed on the World Heritage List. ICOMOS has built a solid philosophical, doctrinal and managerial framework for the sustainable conservation of heritage around the world.

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