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PRACTISING CONSERVATION

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EDITORIAL**Valerie Magar**

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It never ceases to amaze me how heritage has the ability to develop passions, with both positive and negative consequences.

For some, heritage implies a strong responsibility to ensure that specific elements are maintained and conserved now and for future generations. There are many examples around the world of persons or groups of persons devoting their lives as guardians of specific places or objects.

Others also commit themselves, but in a different manner, placing their energy into sharing knowledge and improving heritage conservation practices. One very close example of this is the very existence of this Journal, sheltered in the Diadrisis initiative. The mere existence of such an organization, in the middle of the largest economic and social crisis we have known in many decades, is vivid proof of how much can be moved by enthusiasm and passion for heritage. In the last number the birth of the organization was presented and one year later some of the initial results of this endeavour are presented in this number with contagious enthusiasm by Lucía Gómez-Robles and Laura-Melpomeni Tapini.

Others still are fascinated by the untold stories, waiting to be discovered in every heritage object or site. Gabriela Fernández Flores gives us an overview of America's first Cathedral, with insights to some of its mysteries, and the many efforts that have both

shaped and attempted to preserve this iconic building in the Dominica Republic.

But there can also be a less attractive side to these passions. Because objects and sites are embedded with values which relate to the identity and history of specific cultural groups, heritage can be a clear target for destruction. We have witnessed targeted destructions in recent armed conflicts in the last two decades in every continent. Over the last weeks, we have seen deliberate destruction of irreplaceable heritage sites in Mali. This raises difficult questions on ownership and rights to control, and as in this case, dispose of these Sufi buildings.

Heritage seems to be at its most fragile point when social and political turmoil appear. The article by Amr A. H. Fangary and Malak N. Wahba gives us an insight into the current situation in Egypt, both in terms of shifting situations within heritage institutions due to political changes, and the many risks faced by heritage due to social unrest and reduced surveillance. They also open the other dark side of passions enticed by heritage, that of looting and illicit traffic. Conflicting identities seem to always have formed a part of human history, and it is only in recent history, since the mid-twentieth century that specific policies and international organizations have been created to protect heritage, and use it purposefully to unite communities and promote tolerance, common understanding and peace. But destroying heritage for pure greed, passion

for heritage at its worst, where objects are taken away from their context, often destroying it in the process, can find no excuse.

Victoria Quirosa also tackles the theme of illicit traffic as well as the difficult topic of returning objects to their countries of origin. She raises an interesting question on the validity of such claims in the long-term. But in addition to retrieving objects which may be important for the communities from which they were extracted, and could be used for the economic development of those places as well, attention should also be focused on the very act of collecting. Just as it is nowadays seen as morally and ethically wrong to collect objects made from endangered animal species, ivory carvings or tortoise shell objects to name only two, the same should be true for cultural objects. Public shaming should be the response to anyone collecting objects which have been stripped of their context, and are collected for their mere aesthetic appreciation.

Reality is that the fact that we value and focus our attention on heritage places and objects can equally

lead to their preservation or their destruction. Alejandra del Río, also in this issue, provides a very interesting and practical model to guide us through one possible process for the assessment of value in heritage places, and how this guides the decision-making process for the conservation of heritage, using historic domestic housing in England as a specific example.

Elisa Baillet and Belén Rodríguez Nuere discuss the importance of legal regulations for the protection of cultural heritage. Focusing on defensive architecture in Spain, they show the need for more specific legislation, as the definition of monument and cultural heritage continue to broaden over the last decades.

The last section in this journal takes us to another favorite spot in the world. Nicholas Stanley-Price takes us to the Non-Catholic Cemetery in Rome, a place off the main tourist path in the eternal city, that you will certainly enjoy.

15 August 2012

Valerie Magar



Editor-in-chief

NOTES FROM AND UNFINISHED DIARY: A TASTE OF THE COORDINATORS' FEELINGS FOR THE ROMIRI PROJECT 2011

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It is almost three o'clock in the morning and everything is finally quiet and ready. In the peace of the night no one could ever imagine what feverishness ruled over these very places these last days. Operation code name: 'transform this house into a multifunctional area for a workshop' i.e.: combine lectures' and computers' room, make a kitchen functional for at least ten persons a day, arrange the sleeping areas but at the same time organize the material for the worksite and much, much more. When you are unpacking and it seems there is no end to what you have to do... when you cross check your final to-do list you suddenly realize that instead of deleting accomplished things you end up adding more, down to the bottom of the page... and when your watch sounds as if banging the seconds for a final countdown, it becomes hard to believe that such a divine moment may ever come when everything is finished and all you have to do is relax and simply put your thoughts on paper...

At this very moment we should plainly be exhausted and utterly unable to even whisper one word... But things are not that way at all! More than tired we surely are so excited because we finally stand before the moment of truth... Who knows how this dream will come true ... Tomorrow by this time the eight participants will arrive from all corners of the world giving our idea an identity... Real flesh and bone. Yet we keep exchanging more personal feelings and yes, some worries still linger

in our minds. Will it work? Did we predict and plan everything? Are we going to meet their expectations? Will the group match and bond? Doubts could pop up forever, so better go and get some rest to collect ourselves for the coming weeks. One last look from the window to the chapel that as of tomorrow will never be the same, and we smile! This is it; we are here and ready to see where this first ambitious DIADRASIS project is taking us to.

What you've read so far are the very first pages of an unfinished diary. Of course it remained incomplete, as during the 31 exciting days of the Romiri project in the summer of 2011 there was definitely no single free moment to grab a pen and write; such optimism the first night to think that we would have managed it! So, willing to pay our debt to the blank pages of the diary for never filling them, we decided to make its first page public and kind of complete it for this article. There are different perspectives within any group of people experiencing the same events. We, the coordinators, surely have a peculiar one, as we are the ones who had seen the idea being born, growing up, changing again and again, taking shape, and suddenly finalized. We can by no means be objective, but only strongly emotional about it. Having already published official articles and reports, we cherish the idea of sharing our *retrogusto*¹ through our journal. In the following lines

¹Italian gastronomy expression for the feeling left after tasting food or drink



Fig. 1. Sketch drawing by Somi Chatterjee on concrete in historical buildings.

you will read nothing about educational outcomes, larger scopes, interdisciplinary activities and values...

Let us take this memory trip together. Sometimes there are signs which assure you that everything will be fine! For us it was the very first moment of meeting everyone at the bus station. You could read the sparkle of expectation in the tired faces of our eight participants. Many of them took long-haul flights, followed by the exotic experience of four hours journey in a bus and an hour-and-a half's boat trip. But Romiri was about to begin and we all knew that it would be a month to remember.

We could tell hundreds of stories from this one month in the isolated rural area of Romiri in the Island of Zakynthos and still forget some. So many days, all these amazing participants that contributed with their personalities in making this workshop unique, the things that went wrong and proved that a good group can handle and overcome any difficulty. We are sure that if for example you asked anyone of them about

the survey week, he would shiver and say *t r i a n g u i a t i o n*! They all detested it at the moment, proudly announcing at the end of the week that they were happy and feeling autonomous to use it at any time: yeah, traditional methods vs. technology 1-0!

And how many stories up on our scaffoldings... We surely formed a strong team that hated concrete, as you can see in the beautiful sketch in figure 1. What was really touching, was the involvement of the group in feeling the responsibility of having the works completed on time. However, the weather decided to complicate things: after weeks of infinite sunshine, just when we needed to push and complete the work, Zakynthos got one of the worst rain storms of the last decades. Even so, nothing could stop the amazing Romirians. A temporary shelter was invented and we kept working non-stop, until the daylight decided to abandon us telling us all to go and get some rest!

We will never stop saying how strongly good spirit helps a group to cope with anything. This episode

was the proof: even though after the incredibly long and exhausting day on the worksite we all dreamed of a hot shower, we had calculated it wrong. Both electricity and water went out for many hours that night due to the thunderstorm. But the funniest part of it was that, as we had arranged for a celebration outing that night, we had asked our amazing taverna guy, who always kept bringing us huge amounts of food, not to bring dinner!!! So here we were, stuck in the middle of nowhere, dirty, exhausted and hungry on top of it Well, we can assure you we had one of the most incredible nights, by candlelight, playing games and sharing funny stories. Somewhere in the kitchen breadsticks were discovered, to complete our happiness. And if you still have doubts you can check the participants' video for that night and for other memorable anecdotes of the Romiri month².

Participants were only one part of the human resources worth credits for the successful results of this endeavour. But what can we say about the lecturers' team! Colleagues, that stood by us from the very beginning, who believed in our dream. Some of them have long curricula and experience and greatly honored us by accepting our invitation. Some others, without even knowing us, simply took a risk dedicating time and energy to be with us just following their friends' suggestion and recommendation. Younger or older, renowned or still at the beginning of their careers, they all had this one thing in common: every minute they offered their love and a deep involvement, making the best out of this cohabitation for everyone. Other than their great lectures we all enjoyed their great company!

Our gratitude goes also to all the invisible heroes of this workshop, without the help of whom its realization would not have been possible. Nikos who warmly opened his house to our dream, hosting us and entrusting the safeguarding of his family chapel to an unknown newly formed team; Tasos, who created this amazing website introducing us to the world; Anthony who was our secret support with multiple duties, from the technical software support to practically carrying our boxes around; Fifi and Susanna who generously acted like personal drivers, concealing the lack of good public transport communication of the Greek capital; David who helped us find a generous amount



Fig. 1. ...enjoying the 'dirty work'.

of sponsor money that allowed our participants to get in contact with Greek traditions through excursions and side activities and also supported one participant from Cyprus; and finally the York Alumni Association-Center for Conservation Studies which supported the participation of an MA student from the University of York.

A small rural chapel that marked our lives forever! Somi, Heather, Gaby, Yoli, Pedro, Cynthia, Hilly, Kiki, thank you for making this first workshop such a success, encouraging us to keep going. You know that we will keep you in our hearts and memories and miss you deeply in every new endeavour! Even if we were a little scared thinking of Kavafis' verses³ that the journey is more important than the destination, you all gave us the best gift one could ever dream of: you transformed this destination in an exciting journey...

² Romiri participants' video. <http://www.youtube.com/watch?v=jDoTo2v6bVg&feature=youtu.be>

³ 'As you set out for Ithaca pray the voyage will be a long one, full of adventure, full of discovery' Kavafis, K. 'Ithaca', Poems, IKAROS, Athens, 1984



Fig. 1. Egyptian revolution. 25th January, Day of Anger'

JANUARY 25TH: A GREAT REVOLUTION BETWEEN A PERIOD OF UNREST, AN INVALUABLE HERITAGE IN RISK AND A BETTER FUTURE

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The political situation in Egypt is not only affecting its society, but also its rich and valuable cultural heritage. In addition to the difficulties of preserving heritage in the midst of chaos and conflict, severe damages are affecting the historical legacy of the Pharaohs. A number of international institutions are supporting the Egyptian authorities to deal with the various problems, particularly in keeping an eye on illicit traffic of antiquities, in creating risk lists and in identifying looted artifacts. Despite these efforts, museums and archaeological sites face extraordinarily dire circumstances.

Keywords:

Egypt – heritage – conflict – risk – heritage institutions

1. EGYPTIAN AUTHORITIES AND HERITAGE

Egypt's unstable political situation continues to affect its cultural heritage over the past 18 months, following the revolution of January 25th. This article sheds light on the state of Egyptian heritage, with the reported numerous incidents of robbery of artifacts, looting of monuments and antiquities, illegal construction on archaeological sites, the impact of administrative reforms, and the impact of foreign support on the Egyptian heritage.

It is important to first explain how Egyptian antiquities and monuments are managed. Until 2011, the Ministry of Culture was the most authorized institution directly involved with Egyptian heritage, through its largest division, the Supreme Council of Antiquities (SCA). The SCA changed names and affiliations several times: 'Le Service des Antiquities' established in 1859 became the Egyptian Antiquities Organization in 1971, then the SCA in 1994; it was first affiliated to the Ministry of Public Works, later on to the ministries of Information, National Guidance, Education and since 1960, it became a part of the Ministry of Culture. In 1997, the Ministry of Environment took the responsibility of the preservation of Natural Reserves in Egypt. Five juridical sectors constitute the SCA, and these are: the Prehistoric, Ancient Egyptian and Greco-Roman

Sector; the Islamic and Coptic Sector; the Museum Sector responsible for central and local museums; the Technical Affairs Sector providing all types of monuments and antiquities services of architecture, conservation, engineering; and finally the Funding Sector.

Inventories of antiquities in sites and museums are conducted by documentation centers within the SCA in collaboration with the center of Information and Decision Support Center of the Ministries council. In this process, documentation sheets are disseminated and filled by local authorities together with photographic identification. It is important to point out that inventories exist on an administrative and a scientific basis and that juridical intervention only takes place in case of illegal traffic. Nevertheless, the SCA owns a number of storage facilities scattered around the Egyptian territory that have never undergone any process of thorough inventorying.

Conservation and maintenance of Egyptian cultural heritage is essentially financed by public funds: entrance fees for archaeological sites, museums, exhibitions, etc., which are directly transferred to the funding sector pool and by approval of both ministries of Planning and Finance, funds are allocated to the different sectors.

¹ Picture from Blog Egyptian Revolution, by Mahmoud Yassin



Fig. 2. The archaeological site of El-Hibeh (U.C. Berkeley. Excavations at El Hibet website).

Together with these public funds, some international donations are directed towards the Egyptian monuments and antiquities, such the UNESCO grant for salvaging Nubian Monuments during the 1960s (26 million dollars) and Getty's 1 million dollar grant for the conservation project of the Nefertari Tomb in the 1990s. Additionally, foreign missions are required to carry out the conservation for their findings, as stipulated by the Antiquities Law 117 of 1983.

Although the SCA's chief concern is with antiquities, it recently started to classify as monuments buildings and constructions from the nineteenth and early twentieth century, and the responsibility of these classified buildings fell onto the Islamic and Coptic Sector.

The Ministry of Culture has also indirectly contributed to the conservation and rehabilitation of a number of historic buildings, into museums, art galleries and cultural centers, most of which date back to the nineteenth and early twentieth century.

The Ministry's other divisions include the Cultural Development Fund, the Plastic Arts Sector, the

National Library and Archives, and the Opera House. These divisions own and house a number of collections that constitute a substantial part of the Egyptian movable heritage. In addition to that, they too have conserved, rehabilitated and managed buildings from the nineteenth and early twentieth century.

2. THE ADMINISTRATIVE REFORM

In the rapidly changing political scene, a number of administrative decisions were issued in 2011 affecting the SCA. Formerly operating under the umbrella of the Ministry of Culture, it became, on January 31st 2011, a Ministry of State for Antiquities (MSA), with Egyptologist Zahi Hawas as a minister, then downgraded to a cabinet-affiliated office under its old name, SCA. Subsequently, another reform took place under the National Rescue Government led by Prime Minister El-Ganzouri: the Ministry of State for Antiquities was reinstated with Minister Mohamed Ibrahim as its chief. Also the establishment of a new syndicate for archaeologists took place following a national inclination towards freedom, whereas during the past regime, syndicates were under full control of



Fig. 3. L' Institut d'Egypte under fire (National Geographic website).

the government and the state authorities. Moreover, the SCA's employees were continuously and persistently demanding to have their wages increased, to ameliorate their working conditions and to get clear contracts instead of the occasional commissioning agreements for which the SCA was notorious.

In an interview with Al-Ahram Weekly, Minister Mohamed Ibrahim revealed his action plan to a better management of Egyptian antiquities and monuments with the first of restructuring the MSA's Administrative Council. He also had a list of tasks to accomplish, such as inspection tours of sites and museums, cooperating with Cairo Governorate to develop the burnt National Democratic Party building to commemorate the 2011 revolution, improving the conditions of the Ministry's employees and meeting their demands... Despite this fervor, losses in the tourism sector and the lack of funding remain a challenge to the immediate implementation of Minister Ibrahim's plan. According to him, the MSA had a debt of more than 165 million dollars to construction companies carrying out conservation and development projects. In that lengthy interview between Minister Ibrahim and Al-Ahram Weekly reporter Nevine El-Aref, two issues were not raised: the MSA's future policies on repatriating Egyptian artifacts; and the division of competence in the field of museums between this ministry and other government institutions concerning arts and culture.

3. THE ENDANGERED HERITAGE

As early as the first few weeks following January 25th, it became clear that the Egyptian antiquities and monuments were in danger. In the absence of police officers and security forces, a state chaos extended everywhere and the treasures of Egyptian cultural heritage seriously underwent theft, looting, vandalism. Some attempts were prevented, for instance Egyptian youth act when some formed a human chain around the museum to guard and preserve the building; but many other attempts unfortunately succeeded. During the night of January 28th, thieves broke into the Egyptian Museum fleeing with 54 objects, some of which were later recovered. Also priceless artifacts were stolen from innumerable storehouses scattered throughout the country. Immediately after Mubarak's upheaval on February 11th, an attempt to smuggle the spectacular number of 3,753 artifacts out of Egypt by a Jordanian man was foiled. Police reported that among these were 48 ancient Egyptian statues, Roman

Age coins and 45 pieces of jewelry dating from the Medieval years of the Islamic era.

The month of March 2011 alone witnessed the theft of 145 Islamic artifacts from the storehouse of an American University in Cairo, two artifact storehouses were robbed near the Giza Pyramids, the mausoleum of Muhammad Sharif Pasha was looted resulting in the loss of around 1 million dollars worth of antiquities. And the incidents continue to occur; in March 2012, two qiswa pieces were stolen from the mausoleum Qubba Affendina in the eastern cemetery of Cairo. The qiswa is a historical and extremely valuable artifact consisting of ceremonial embroidered pieces of fabric traditionally offered by the Egyptian rulers for the Holy Kaaba in Saudi Arabia. Sadly, the MSA claimed that the qiswa was not listed as an artifact and therefore not the Ministry's responsibility, in order to avoid any blame.

Archeological sites and antiquities storehouses outside of Cairo were subject to looting too. For instance inscriptions in the tomb of Hetepka are reported missing in Saqqara, while in Abu Sir, the storage facilities of the Czech mission and Cairo University were broken into. In Lower Egypt, in the site of Tell El-Fara'in 27 objects are missing from the storehouse and another five artifacts from the storage of Tell El-Dab'a. The collection of Qantara, one of the largest warehouses in Sinai, comprising 800 Roman and Byzantine objects was stolen, and the Lahun pyramid suffered from illicit digging. Two mummies from the Roman Period may have been stolen from the storage facility at Tuna El-Gebel.

El-Hibeh site, a significantly important archaeological site with cemeteries and ruins of a walled ancient provincial town dating to a particularly poorly known archaeological era, was reportedly subjected to looting for months and the excavation team was banned from continuing its excavation work. During the revolution, when the State security was unable to halt the mayhem, it became clear that Egyptian archaeological and heritage sites in remote places were protected by low-paid guards, who were unable to provide the required security.

In sum, according to figures of the Associated Press obtained from the Interior Ministry, since January 2011, there have been 5,697 cases of illegal digs, 1,467 cases of illicit trading in antiquities, and 130 attempts to smuggle antiquities outside of Egypt. Moreover, at

least 35 people has been killed in incidents connected to illegal digs, among which the ten people who were buried alive trying to dig a hole in the southern city of Naga Hamadi, with many more killed in disputes over sharing the finds. An alarming account of an unstable year, where numbers reported were 100 times more than the previous year.

On another note, the destruction of historical buildings threatens Egyptian cities. Alexandria's cosmopolitan heritage is endangered. Since February 2011 a number of old villas of architectural value were torn down by their owners. Social media campaigns and heritage blogs like *Save Alex* and *The Walls of Alexandria* are failing to preserve landmarks of this Cosmopolitan city. Examples include the Greek Club, a 1920s popular restaurant and bar tavern, with vintage decor and an outdoor patio offering traditional Greek bouzouki music and food; the Cicurel Villa (built during the 1920s by French architects Léon Azéma, Max Edrei and Jacques Hardy); and the Aghion Villa, designed in 1926 by French architect Auguste Perret for Gustave Aghion.

The city of Mansoura, with its once large Italian community and strong architectural influence, is no stranger to destructive acts that happened for other reasons, though. Citizens of Mansoura lost the remaining wing of Khedive Ismail's palace built in 1866, a casualty of local hostilities against the National Democratic Party, since it served as its seat.

Such incidents are not new to Egyptians as it is a continuous struggle against greed corruption and lack of awareness. The list of similar cases in Cairo is long, but the saddest of all incidents was the burning of

“L’Institut d’Egypte” in December 2011. This scientific institute was founded by Napoleon Bonaparte in 1798, with a mission to advance high-quality research in various fields, ranging from biology and mathematics to fine arts and archaeology. It had its first seat in Beit El-Sinnari, before moving to its actual location on Qasr Al-Aini street. Its historical library holds about 200,000 manuscripts and rare books. In the attempt to put down the fire, volunteers managed to salvage 16 truckloads of wet books and manuscripts and moved them to the National Library of Egypt. The copy of “Description de l’Egypte”, one of eleven existing worldwide, survived the disaster. Some volumes show damage to its covers, but these can be restored.

Several initiatives were undertaken to conserve and restore the building and the Supreme Council of Armed Forces, temporarily playing the role of the President, took the responsibility of the conservation and restoration process. The mission was assigned to the Armed Forces and its engineering sector. Sadly, the MSA refused to supervise this project, claiming that it was totally inadequate and did not follow international specifications and norms specially for a 19th century wall-bearing structure, such as the use of cement mortar, reinforced concrete and incompatible material, in addition to the total substitution of the wooden floors by concrete slabs. Referring to experts Dr. Mohamed El-Kahlawy and Dr. Tariq El-Morriy, the conservation and restoration process, which was only a political statement, violated all the norms and will lead to future cracks and the deterioration of the building in addition to its decay. Also, the assigned contractor, the Arab Contractors Company, the biggest construction company in Egypt, has not commissioned the work to any specialized contractor.



Fig. 3. Interior image of L' Institut d'Egypte showing the damage to the wood slabs and masonry walls (The Art Tribune website).

Fig. 4 L'Institut d'Égypte under restoration (Balad News website).



Here, the revolution revealed another problem facing the Egyptian built heritage: it is also being endangered by hasty political decisions of state officials.

Another threat, which urged UNESCO to clearly spread warnings, to the Egyptian cultural heritage is the illegal construction on archaeological sites. Incidents of encroachment were reported near the Pyramids of Merenre I, Pepy I and Pepy II, and near the Mastabet el-Fara'un in Saqqara, where a group of local villagers have forcefully moved onto 15 acres. In Beni Suef governorate too, the sites of Hibbeh and Ihnassia have witnessed construction activities. In Aswan too, there were reports that locals villagers have built on the site of the Roman Tomb near Kom Ombo. The police cleared 12 cases of encroachment there.

In October 2011, the Tourism and Antiquities Police and the Head of the SCA sent a force from the police station of Gamaliya to evacuate squatters in Islamic monuments of Historic Cairo, particularly those situated on Muezz Street. The largest pedestrian open-air museum of Islamic architecture (reopened to public and tourism in 2008 after a significant restoration and renovation project) was subjected to several assaults by illegal street merchants and unauthorized auto-transportation. An alarming accelerated rate of construction pushed the MSA to form a committee headed by the chief of the Antiquities Sector, in April 2012, to inspect these archaeological sites in order to tear down all encroachment on archaeological sites and historic monuments. Adding to these threats, the main sewage pipe exploded and for more than 24 hours, the street was submerged, threatening the whole area and its monuments.

Despite the efforts of the Egyptian authorities, whether the MSA, or the antiquities police, the state

of Egyptian heritage remains alarming. The number of cases of robbery, looting, illegal construction, is not accurately reported, meaning that much more has happened during the past 18 months. The international society is closely following the course of events in Egypt and many institutions are mobilized. UNESCO is monitoring Egypt and many other countries in the Arab World, where the Arab spring "has not necessarily been kind to world heritage sites". They therefore promised to cooperate with the Egypt's SCA to maintain the archaeological sites listed on the World Heritage List. Many governments offered help too. The German Archeological Institute in Cairo offered the SCA 40 training grants in the field of archaeology. The Sheikh of the Sharjah Emirate and the French Government offered their assistance in reconstructing the seat of "L'Institut d'Égypte" which was totally damaged during the fire. Bloggers and activists are working on raising awareness and a number of petitions that "Call to Protect Egyptian Antiquities" are increasingly finding participants and are being submitted to various governments.

4. INTERNATIONAL SUPPORT

As the list of stolen artifacts grows longer, antiquities authorities are moving quickly to prevent smuggling, while the experts are struggling to keep a close eye on European and American auction houses. The situation is aggravated with the lack of security, but an eternal problem remains: that is the poor documentation of millions of objects in museums and in storage facilities dispersed around the country. Authorities are faced with the difficult task of identifying and tracing stolen artifacts. In an effort to highlight the types of Egyptian artifacts most exposed to theft, the Emergency Red List of Egyptian antiquities that are under threat has



Fig. 5. The Muezz street flooded by the sewage water (El Badil website).

been compiled by ICOM, commissioned in June 2011 by the US Department of State. For this, a committee consisting of experts from the SCA and ICOM, along with international and local experts, collaborated. It is not a list of stolen objects, but rather a list of different categories of artifacts such as statues, vessels, daily life objects, textiles and manuscripts spanning from the Predynastic, Pharaonic and Nubian era to Greco-Roman, Coptic, and Islamic periods, that are most at risk of being illicitly exported and traded. Additionally, the US government has signed a cooperation agreement with the Egyptian authorities to trace traffickers of Egyptian antiquities inside the US.

5. CONCLUSION

After such a massive uprising against repression and mismanagement and popular demanding of “bread, freedom and social justice”, many questions remain unanswered; will the efforts of the Egyptian authorities, fully loaded with economic, political and security problems, coupled with the support of international institutions and grants from European

and US governments, be enough to ensure the future of Egyptian cultural heritage? Can they secure the safety of thousands of archaeological sites? Are they able to keep a rigorous inventory of museum collections and storage facilities? Can they preserve the historical monuments and the architectural and urban heritage of the Egyptian cities? These objectives represent the challenge facing the new Ministry of State for Antiquities.

On another note, will the January 25th revolution and all entailed incidents affect the awareness towards Egyptian heritage? Will it change the vision and perception of Egyptians towards a caring behavior to their country’s irreplaceable treasures? Will the Egyptians respond the words of wisdom of Albert Einstein “*learn from yesterday, live for today, hope for tomorrow. The important thing is not to stop questioning*”.

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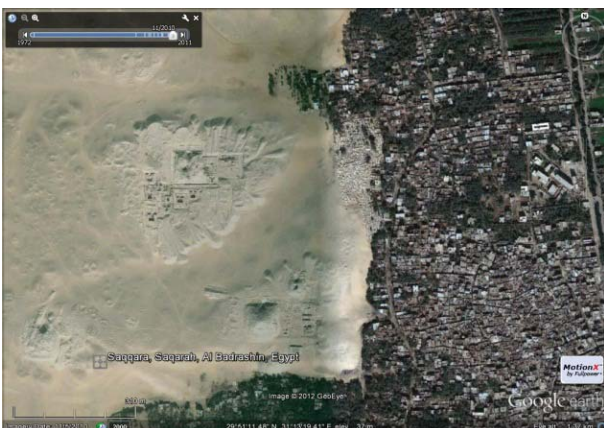


Fig. 6. Satellite image of Saqqara site showing the informal urban growth (Google earth captured image).

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Fig. 1. Elgin marbles in the British Museum'

PATRIMONIAL UTOPIAS: THE RETURN OF CULTURAL PROPERTY. AN OVERVIEW

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The return of looted cultural heritage to its country of origin is one of the issues that has created great controversy in recent decades. Who owns the past? Why must these treasures be returned? There are many unanswered questions on which we will reflect in this text. Will we be able to create more effective protocols for returning actions? This is a very complex matter in which professionals and governments are involved and it knits reality as Penelope's shroud, a framework of heritage restitution utopia that is woven and unwoven over and over again.

Keywords:

return – heritage – property – restitution – expolia

1. INTRODUCTION

Cultural Heritage is a material and immaterial inheritance that defines us, identifies us and accompanies us, both in everyday life and during extraordinary events. We travel looking for material traces of past civilizations; we visit museums to be astonished and nourished with their preserved treasures. We take care of these; we conserve for tomorrow those elements that we judge should also reach future generations because they will help them to better know their own history.

Heritage is richness, but I wonder: is it cultural or economic richness? Does it encourage learning mechanisms in individuals? Is it a valuable tool for local development? What does it teach us? Does it help us to escape from reality? Does it remind us about what we should or should not do? There are many questions leading us towards a number of reflections, of what keeps being a plural and perhaps inaccurate definition of Cultural Heritage.

The possession of Cultural Heritage as a precious and desired property goes back to the beginning of humanity. In a process of growth and conquest, human beings steal goods that do not belong to them, and as time passes by, new roots develop, linking foreign property to personal heritage experience. In this way many major museums have enriched their collections,

often having visible traces of a Colonial past within their most valuable treasures. History and politics have evolved, and the imperialism identity was lost. However the material evidence of that “glorious” past still belongs to us. Is this lawful? Those objects have developed their roots in these large culture machines, they have learned how to live in another country and in another environment by becoming out of context, but we should not forget that they do not belong to us. Then, who owns the past?

2. THE CONDEMNATION OF THE RICHNESS OF CULTURAL HERITAGE AND THE FINANCIAL CRISIS

We have a great richness in cultural heritage, a richness that can sometimes become a heavy load if there are no resources to safeguard and conserve it. This is a common characteristic in the Mediterranean area; however this does not mean that others should “lighten” that load through looting or other means. Instead, we should be aware of the real value of the cultural heritage as a source for economic development and promote the creation of new mechanisms to enable us to protect it in its original context and out of context as well. Security in museums is a dichotomy. Keeping objects in their current locations does not guarantee their conservation, but it does permit an economic benefit to be derived from them. Even when the visit to exhibits is free, income from merchandising

¹ Picture by Andrew Dunn



Fig. 2. Nefertiti Bust (WIKIMEDIA).

can produce much larger benefits. For instance we can think about the Rosetta Stone and all the related products we can acquire at the shop within the British Museum, such as scale reproductions, mouse pads or erasers (see British Museum website).

Dialogue and the protagonist role of media are the two backbone strategies in requests for the return of cultural objects. The first one is generally unknown to the public and the second one informs the public, who day after day is astonished by news regarding past and present plunders, requests and claims. Since 2006 there has been an increase in the number of cultural heritage returned to their original countries (QUIROSA, 2011). One of the most relevant cases has been the return of the Aksum obelisk to Ethiopia (see Ethiopia Embassy website; UNESCO website), for example.

I. Dialogue

Most of the tools developed during the second half of the 20th century respond to ethical standards rather than to a legal framework. This is why there are few or limited political crises between countries with ongoing disputes on the return of cultural heritage. However,

in the last months, the situation may have changed due to the lack of solutions in a short term. Turkey has firmly decided not to lend their museum objects to countries who keep having claimed goods (EL PAÍS website, 2012a). This decision affects three of the most important Museums in the world, the Louvre, the Metropolitan Museum of Art and the British Museum, and it is a particularly hard position, considering that in this 2012 and 2013 these museums have planned large exhibits dedicated to Islamic Heritage.

II. The work of the mass media

The work of the media highlights these events, which were not of public interest in previous decades. The actions carried out by Melina Mercouri (MELINA MERCOURI FOUNDATION website) to claim the restitution of the Parthenon marbles were the starting point for these requests to appear in newspapers' front pages. Some even reached high levels of humanity, as in the case of the "Tired Hercules", when the missing half of the sculpture was finally returned to Turkey and it was the Prime Minister himself, Recep Tayyip Erdoğan, who put the bust on the plane home with his own hands (EL PAÍS website, 2011; EL MUNDO website, 2011). The role played by Zahi Hawass (ZAH



Fig. 3. Metropolitan Museum (WIKIMEDIA).

HAWASS website), a character that has been equally attacked and praised, had similar relevance in the return of Egyptian cultural property.

However this is not the work of individuals. There are many people involved in the achievement of a request reaching a successful end. It tends to be a tortuous bureaucratic process that directly depends on the good work made by the concerned administrations. There is no magical recipe and every case is particular. Solutions are always heterogeneous, despite the fact that from theory, universal precepts have been proposed.

People, who are the main users of this historical legacy, often ignore the important role that they can play at the beginning and during the development of these processes. Once again Greece has created very interesting materials, such as videos, often ironic, in which they claim Greek cultural heritage, in addition to the specific campaigns for the return of properties (BRING THEM BACK CAMPAIGN website) and the institutional work by the Government.

It is unavoidable to think that the current economic crisis is affecting these processes, in which the economic inequalities between countries are evident, as well as the capacity to safeguard, exhibit and disseminate this cultural heritage. Nevertheless we should also keep in mind that cultural heritage can also be a highly valid tool for sustainable development.

If we analyze the history of heritage conservation, which was dominated by the Western philosophy well into the twentieth century, there are many objects that have been directly or indirectly damaged, lost or deteriorated in developed countries. However, we want our museums to exemplify a professional ethic, which is actually quite recent compared to countries that still do not have these structures. I firmly believe that the European museum model should not condition, for instance, the protection strategies of an African museum. The measures to protect cultural property are diverse and every country must choose the mechanisms that better suit the safeguard of both contextualized and decontextualized heritage. For this reason it is necessary to enhance heritage that



Fig. 4. Obelisk of Axum (WIKIMEDIA).

remained in context, and return unlawfully displaced goods to those countries they were taken from. We must contribute with our experience in new and feasible projects, which can be carried out with few resources. The “temple of the muses” has evolved and we must break its traditional barriers formed over the centuries. Since cultural heritage is heterogeneous, measures to protect and conserve it must also be alike.

3. A STORY WITHOUT END

It is quite complicated to analyze the common features of ongoing requests for the restitution of cultural

heritage. The circumstances or reasons that led these heritage objects to leave their original countries can be very diverse. Sometimes, the reasons for restitution can be based on their chronology or sometimes the country of origin seems to be a contributing factor for the return. In the last decade, thousands of objects have been returned but many others are still waiting for a solution and they have become the spearhead of specific causes. Let us consider how significant the return of the bust of Nefertiti to Egypt would be; certainly as much as the return of the Parthenon marbles to Athens. In other cases some objects simply cannot be claimed, even when they are very important for their countries of origin. This is the case of the Altar

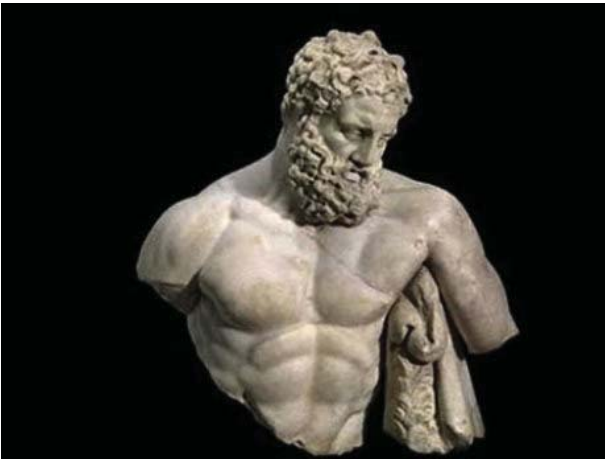


Fig. 5. Tired Hercules, upper part (Four Seasons, Turkey blog)

from Pergamon, which was sold for 20,000 German gold marks by sultan Abdulhamid II in 1879, and which will consequently not return to Turkey (EL PAÍS website, 2011).

In front of these types of cases, we can only wonder the following: do plundering cases prescribe? Many of the claimed cultural property came out of their countries more than one century ago. We exclude cases of objects in Royal collections or collected during imperial periods. We focus instead on German, English and French archaeological campaigns dating from the end of the nineteenth century and the beginning of the twentieth century. The plunder carried out by professionals such as Ludwig Borchardt, Lord Carnarvon or Heinrich Schliemann, among others, are directly responsible for many large collections of the major European and North American museums. The Rosetta Stone, for example, has been exhibited to the public since 1802. However, we should also mention that legal regulations on property and on the mobility of cultural findings during excavations at that time was not very accurate. In Spain, due to practices which



Fig. 6. Tired Hercules, lower part (Four Seasons, Turkey blog)

were closer to looting than to scientific research, important art pieces like the “Lady of Elche” or the Visigoth Treasure of Guarrazar were sold to France, and they only returned to Spain decades later, thanks to an exchange of heritage objects between both countries (QUIROSA, 2008).

The cultural objects which have returned to their country of origin respond to more recent events, as in the case of illegal acquisitions by institutions such as the J. Paul Getty Museum (GODART & DE CARO, 2007: 30), or when they are found before being auctioned or due to their discovery in antique shops like the Egyptian pieces recently discovered by a student in Barcelona (EL PAÍS website, 2012b). However these are often minor elements within collections. The two most paradigmatic new fresh examples undoubtedly are the return of the obelisk of Aksum and the Turkish half Tired Hercules that we have already cited in this text.

Should we therefore establish a specific chronology for restitutions? Should we make a fresh new start



Fig. 7. Public servants from Iraq Museum in Baghdad inspect the conditions of collections after the looting of April 2003. (EL PAÍS, 2011)

for those cases in which objects have remained for very long periods out of their countries of origin? The return policies have proven to be more effective in recent cases, as we said before, and the development of new mechanisms for protection against looting is contributing to gradually reduce the illegal trade of works of art. For instance, the latest statistics on this topic in Spain are starting to be encouraging (EL PAÍS website, 2005 & 2006).

Inventories of heritage objects and cooperation among security forces and public administrations have definitely contributed to improve a situation which was disastrous three decades ago. The new efforts should focus on weaker countries presently supplying this market, mainly located in Africa and the Middle East due to the insecure environment created by armed conflicts. We all remember what happened in Baghdad or more recently in Egypt.

To summarize, experience should help us move forward and stop practicing the increasingly complex

ways of acting which are also excessively influenced by Western and European philosophies. Texts by UNESCO such as the 1972 World Heritage Convention and the Recommendation for the Protection of Movable Cultural Property (1978) have established theoretical frameworks, but we should focus on specific cases which can help us solve the different situations in heterogeneous manners. At the same time we need to improve the mechanisms related to management and protection of heritage in economically disadvantaged countries. The return of objects must be based on practical experiences looking for solutions beyond their contextualization. Successful cases should turn into new practical procedures, given that cultural heritage is not a burden, but rather a starting point for sustainable development policies. As soon as we become aware of its potential, management and safeguarding strategies will start changing.

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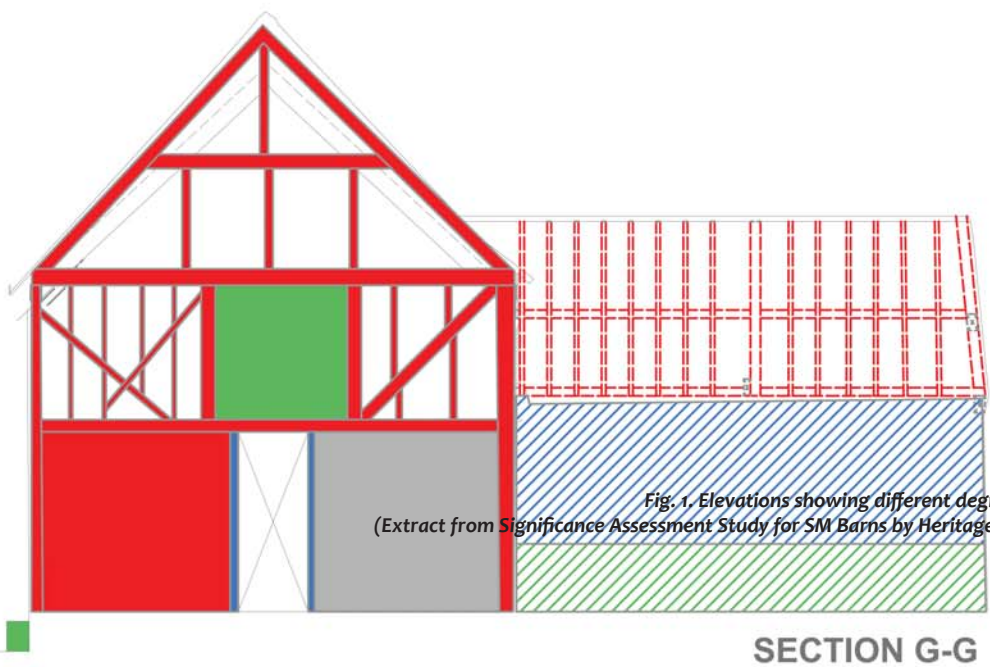
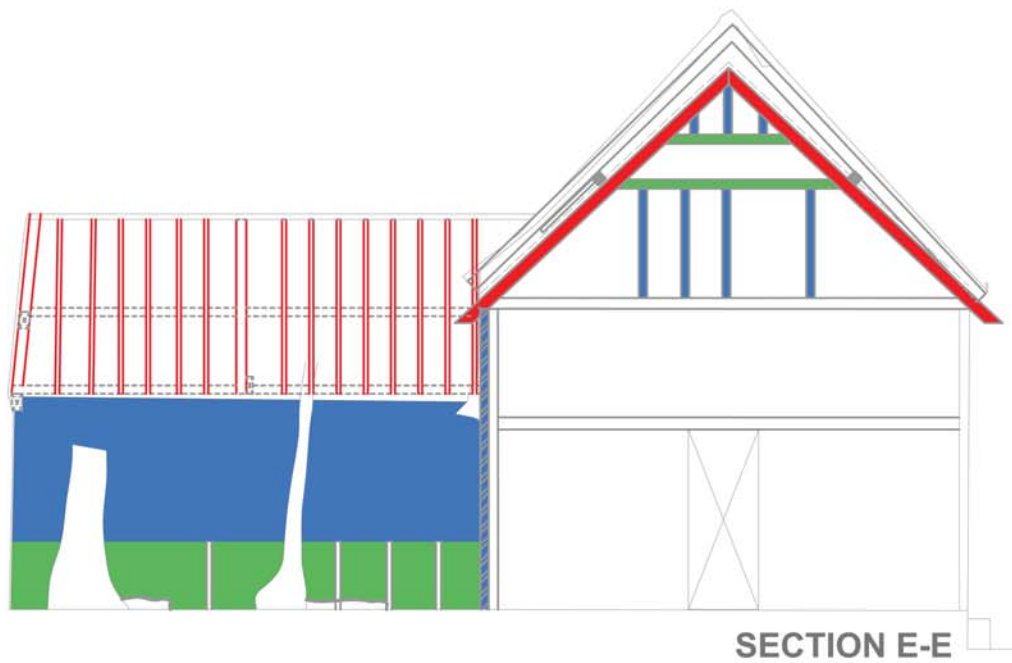
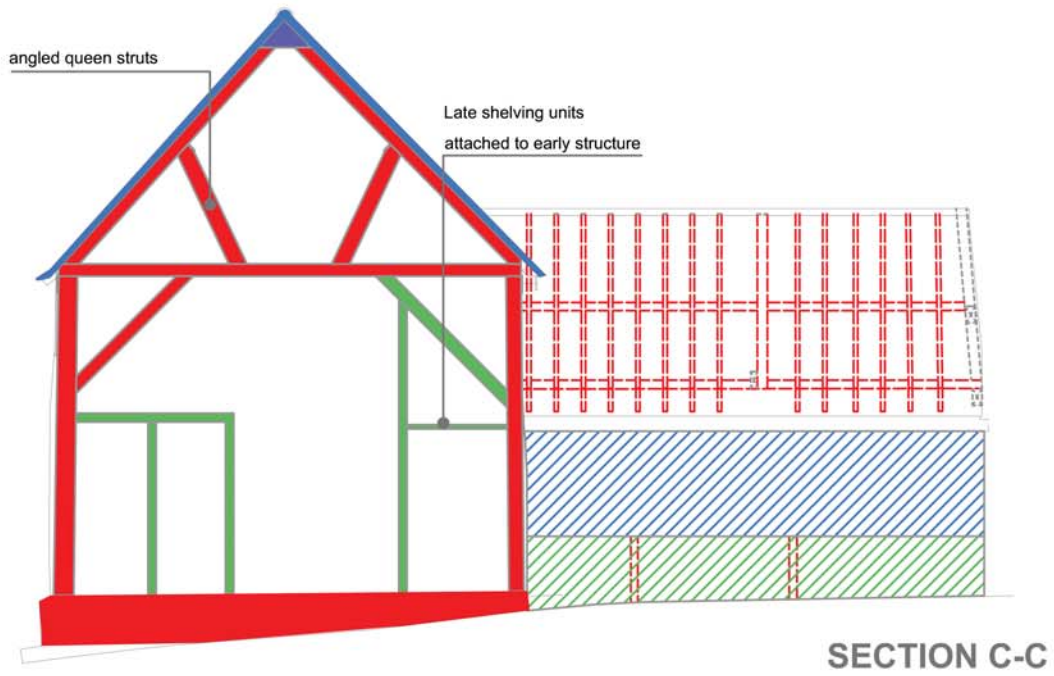


Fig. 1. Elevations showing different degrees of significance
 (Extract from Significance Assessment Study for SM Barns by Heritage Architecture Ltd.)

ASSESSMENT OF SIGNIFICANCE IN PRACTICE: MANAGING CHANGE IN DOMESTIC HISTORICAL BUILDINGS IN ENGLAND

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Changes on lifestyle, fashion, modern standards of living and health and safety requirements can put a lot of pressure on historic buildings. In many cases, the original uses of such buildings are long gone and new uses need to be found; many also need to be re-adjusted to respond to higher demand for places to live. In both cases, change is required if these buildings are to survive at all.

This paper focuses on the process of carrying out significance assessments on historic buildings: a basic step to produce a Statement of Significance. The case of a barn conversion in England will be used to explain how change has been assessed and managed in an everyday practice. A methodology drawn from previous experience and good practice guidance is detailed. Opportunities and constraints in this process will also be highlighted.

Keywords:

significance – assessment – domestic – conservation – impact

1. INTRODUCTION

Domestic buildings of historical significance are very often owned by private individuals, which in turn, are often used residentially. As detailed in Table 1 the majority of listed buildings in England belong to this group. However, these buildings outlive their inhabitants for generations and because of the intimate relationship (that of living in them) of this particular type of buildings and its inhabitants, constant change is ever more required, e.g. one cannot avoid using or upgrading a shower, the kitchen or opening the windows because these are of historic significance. All and every part of these properties usually continues to be used and to be functional.

Since for a domestic building to survive it is not enough to hold an historic or aesthetic value, buildings need to continue to be useful and appealing to modern people. Patterns of living also change; we no longer live in a society where, for instance, the kitchen is a space used solely by servants. Today the kitchen is a very different space than what it used to be when these buildings were conceived, accommodating all kind of activities such as studying, TV watching, socialising, etc. Therefore the question of change beyond of that essentially necessary, such as that for the upgrading

of services in a like-for-like approach, is often added to the equation.

Donald Insall summarises this elegantly:

“To attempt to preserve any place, literally and totally, would demand preserving its way of life, and that of the people who inhabit it. Logically speaking, it would demand that we deny every opportunity of improved education, or the benefits of public health and relief from the terror of disease, or of today’s increasing blessing of a longer life.” (INSALL, 2008: 93)

Therefore, it is crucial to make informed decisions for achieving a sensitive response to this constant change and to make sure that during this process the significant parts of the building are passed on to the following generations.

This paper will focus firstly in the actual process of assessing significance to domestic buildings and will use as an example chosen extracts from an Assessment of Significance (AoS) related to a timber frame barn building to illustrate the process. Secondly, it will touch the subject of the Statement of Significance and Impact Appraisal to complete the usual procedure¹.

¹ The drawings and tables used throughout this paper are examples extracted from a larger study produced by Heritage Architecture Ltd. This information is provided solely for illustration purposes and it is publicly available with the relevant authorities however, the building name and address is not disclosed for the privacy of the relevant parties.

Grade I	These buildings are of exceptional interest, sometimes considered to be internationally important	2.5% of listed buildings
Grade II*	These buildings are particularly important buildings of more than special interest	5.5% of listed buildings
Grade II	These buildings are nationally important and of special interest	92% of all listed buildings are in this class and it is the most likely grade of listing for a home owner
	In England there are approximately 374,081 listed building entries. (An entry can sometimes include more than one building – such as a terrace.)	

Graph detailing the age range of listed buildings in the UK

Source: English Heritage website

Table 1. Categories and age range of Listed Buildings in UK.

2. CASE STUDY: CONVERSION OF BARNs TO RESIDENTIAL USE

The following building was statutory protected as Grade II. In brief, the proposal of this barn entailed its conversion into residential use since its original function was redundant and the building was in desperate need of repairs.

3. THE ASSESSMENT OF SIGNIFICANCE

What is an Assessment of Significance

In brief, an AoS is the exercise of gathering the necessary information, documentation and analysis

that will eventually allow elaborating a Statement of Significance: a short declaration of the importance of the site and its attributes. In the Illustrated Burra Charter, Marquis-Kyle and Walker define Statements of Significance as follows:

“A statement of significance is the accepted formal method used by heritage organisations and professionals to describe the values that make a place important to the community. It is a summary of the outcome of investigations into the place, addressing all its values—cultural and natural—in a clear, easy to understand way” (2004, 79).

Furthermore, according to the current specific legislation in England *“...The level of detail should*



Fig. 2. Barn, UK.

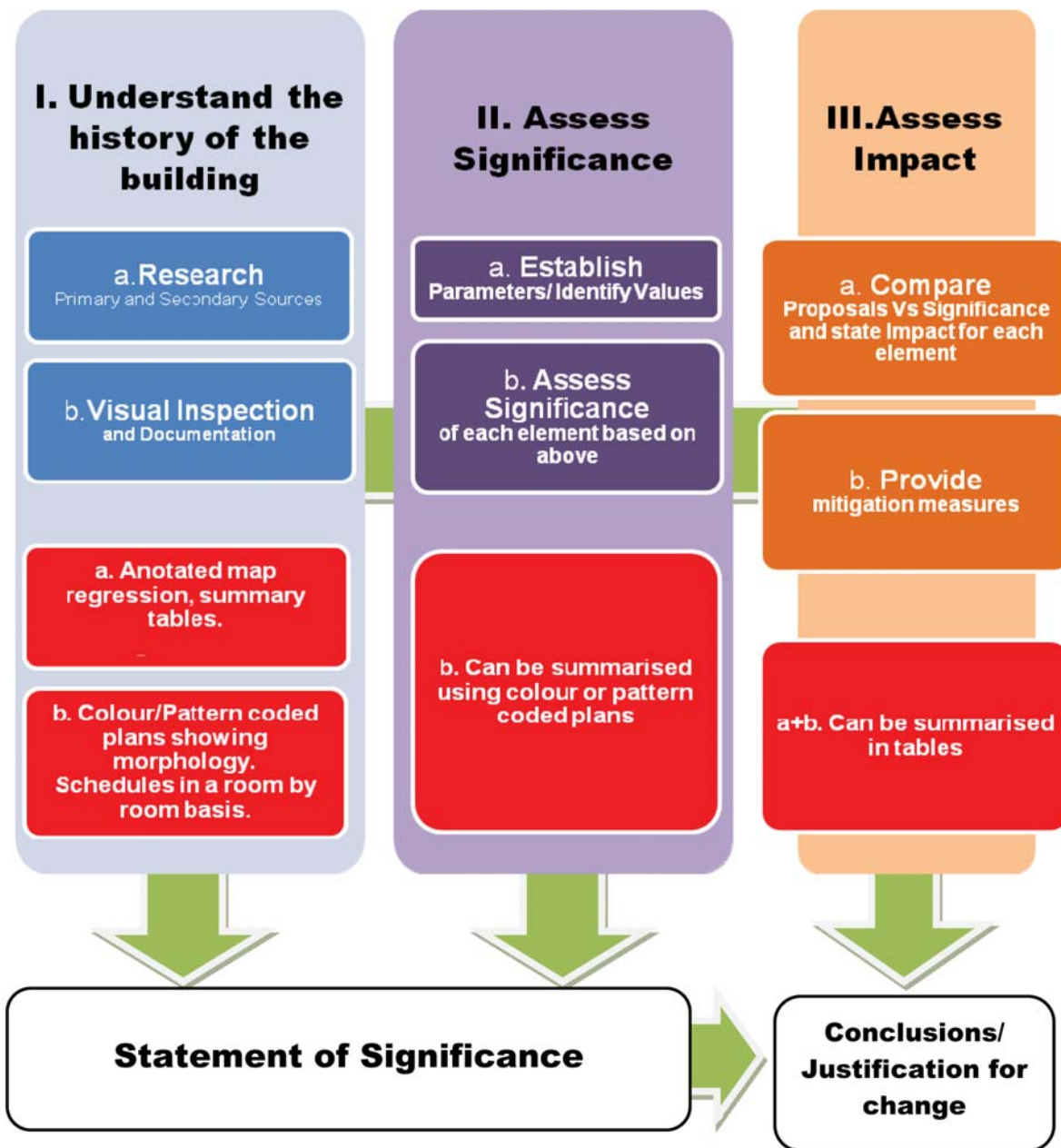


Fig. 3. Methodology for Assessing Significance + Good Practice.

be proportionate to the importance of the heritage asset and no more than is sufficient to understand the potential impact of the proposal on the significance of the heritage asset” (PPS 5, HE 6.1).

Therefore, allowed change on a listed Grade I building may vary significantly (much more restrictive) to a Grade II since the former is statutory recognised as of considerable higher value than the latter.

Why it is important to carry out an AoS

In the same way that a strategic plan guides a

government or a company in its priorities and course of action, a clear understanding of what is most significant in a building is essential before any proposal for changes is carried out. Having an AoS before starting to plan any modifications is of great help and a great time and money-saving measure because this means that all resources are focused in the right direction, right from the start.

How is an AoS produced

As summarised in Figure 1 and explained below it consists of a series of steps.

Element	S	Description
Roof Structure	1	Generally early timber posts, rafters, queen struts and purlins. Some possibly re-used from an earlier structure, however, of considerable age. Generally in fair condition, evidence of insect infestation in early and late timbers and possibly dry rot at rear elevation.
	3	Timber battens replacements.
Walls	1	Generally early timber studs with the exemption to south and north entrances where late timber was inserted to reduce the size of the openings [see schedule of exteriors].
Doors/Windows	4	(2x) Late timber ledged and braced doors.
Fittings/Fixtures	4	Modern lighting.
Flooring	4	Generally earth and cement flooring at eastern side of barn. Remains of earlier flooring at southern threshold.
Other	4	Late timber mezzanine, shelves and lockers.

Table 2. B1-Interior. Extract of the Schedules of Significance and Condition. A general description was given for each barn. (Heritage Architecture Ltd.)



4. THE METHODOLOGY

I. Understand the History of the Building

The more information that can be obtained before physically surveying the building, the easier it would be to understand and establish the significance of the building and each of its parts.

Documentary Research

Primary and Secondary sources should be used. Common sources include:

- Historical maps: Getting a sequence of historic maps is of great help to understand how the building and its context changed through time. It is ideal to get at

least one map of the area where the property is not yet shown as built and as many maps as possible were major changes are discernible.

- Planning records: These records may provide us with more detailed information on the physical changes that a property endured in the last decades.

- Occupant's records/Census: a record of all the people who lived in the house. These records often state the occupation and ages of the inhabitants at some given time. There is a direct relationship between the number of changes of ownership and the changes undergone within a single property. Furthermore, sometimes the identification of a notable tenant becomes part of the significance of the house.

- Private records: personal letters of previous owners describing works to the house, oral accounts and family photographs are an invaluable resource.

- Previous experience: The knowledge acquired by working with buildings of the same period, architect and/or area is also of immense value, especially when records such as those mentioned above are not available.

Survey of the physical fabric

This entails a detailed visual inspection of the property in a determined area-by-area basis (e.g. room-by-room, floor-by-floor). Ideally, before carrying out the survey the research using the resources mentioned above has been finished. However, it is not uncommon some overlap between the two, resulting in further visits of the site.

During the survey all elements of the building should be recorded in an orderly manner. Also, the fabric, material, condition, integrity, etc., of each element may be described. Table 2 is an example of how this information may be organised. The information gathered works as a detailed documentation of the site for the future.

II. Significance Assessment of each element in respect to the whole

Identification of Values (establish parameters)

Once the history of the site has been understood and its fabric has been closely surveyed the values of the

site should be identified. The specific elements that convey each of these values should be highlighted.

English Heritage’s Conservation Principles describes a range of heritage values, arranged in four groups, which may be attached to places. These are:

- Evidential value: the potential of a place to yield evidence about past human activity.

- Historical value: the ways in which past people, events and aspects of life can be connected through a place to the present – it tends to be illustrative or associative.

- Aesthetic value: the ways in which people draw sensory and intellectual stimulation from a place.

- Communal value: the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

In other words, the first step is to establish and explain what has been considered to state the significance throughout the analysis of the fabric of the building. This requires, inter alia, an analysis of the following: the intrinsic architectural merit (architectural design, plan form, decoration, craftsmanship, building type and technological innovation or virtuosity); Its completeness in terms of external characteristics, internal features and plan form; the contribution it makes to the character of the area due to its value as a landmark, or as particularly good example of local traditions, etc.; and the extent to which the building illustrates important aspects of the nation’s social,

Grade 1 Highly Significant	Elements belonging to the original concept and design fundamental part of the building typology and contributing to its townscape presence. <i>These parts ought to be retained.</i>
Grade 2 Significant	Elements that belong to the original structure, concept and design and still possess some original features, i.e. possible remains of fireplaces. This category also comprises those ensembles that represent very good surviving examples of spatial organization of the original structure. <i>For these parts alterations, changes or removals have to be treated with particular attention.</i>
Grade 3 Moderate or neutral Significance	Elements that remain from the original plan-form but do not have any value per-se and, due to later alterations, have lost their contextual meaning. <i>These parts can be removed according to new design decisions.</i>
Grade 4 No significance / Detrimental	Parts or elements that are visually intrusive, or those elements that detract from the intactness of the building, or are of poor craftsmanship quality. Internal and external elements that have been added with time, i.e. later partitions, suspended ceilings, later doors and windows. <i>These elements have to be removed. These are opportunities for enhancement.</i>

Table 3. Example of a grading system. (Edited from Heritage Architecture Ltd.)



Fig. 3. Example of a Morphological Study. The Morphological study as shown above was the result of research and a methodical physical observation of the site. The age of each of the barns was determined thanks to information found in old maps and advice of an expert on timber structure buildings. (Source: Heritage Architecture Ltd.)

economic, cultural or military history and/or close historical associations with important people or events, etc.

Using a grading system

The values identified as explained above form the foundation of the grading system. Using a grading system allows illustrating in a concise and straightforward manner the degree in which each of the elements of the building may contribute to the values identified and provides information of how elements pertaining to this category should be treated. These are also intended to give sufficient guidance on the preparation of proposals for repair and alteration to the buildings. An example of a grading system is found in Table 3.

An easy way to represent the outcome of the information is by producing drawings showing the morphology of the property and significance of each part. These drawings should be cross-referenced with the tables of descriptions produced during the physical survey of the building. It is very important to mark up the areas where assumptions were made, and areas that could not be surveyed See Figures 3 & 4.

Common complications:

Besides the usual problems to access certain parts of a building (e.g. flooring covered by modern carpet, doors locked, etc.) determining the authenticity of some elements would require a trained eye, especially because replicas are all too common. If in doubt, a good description is of great help together with good quality pictures so that a second opinion of colleagues or specialists can determine its real significance if required.

4. BEYOND THE AOS: IMPACT APPRAISAL AND MITIGATION MEASURES

Even though this is an additional step to the assessment of significance of a building, it is considered to be best practice to assess the impact of each proposal of a change or an intervention to a building and suggest mitigation measures for each element. It could either be included as a general statement (e.g. all doors should be treated as...) or it may be very detailed (e.g. door 12 should be...). An example of a detailed impact appraisal is found at Table 4.

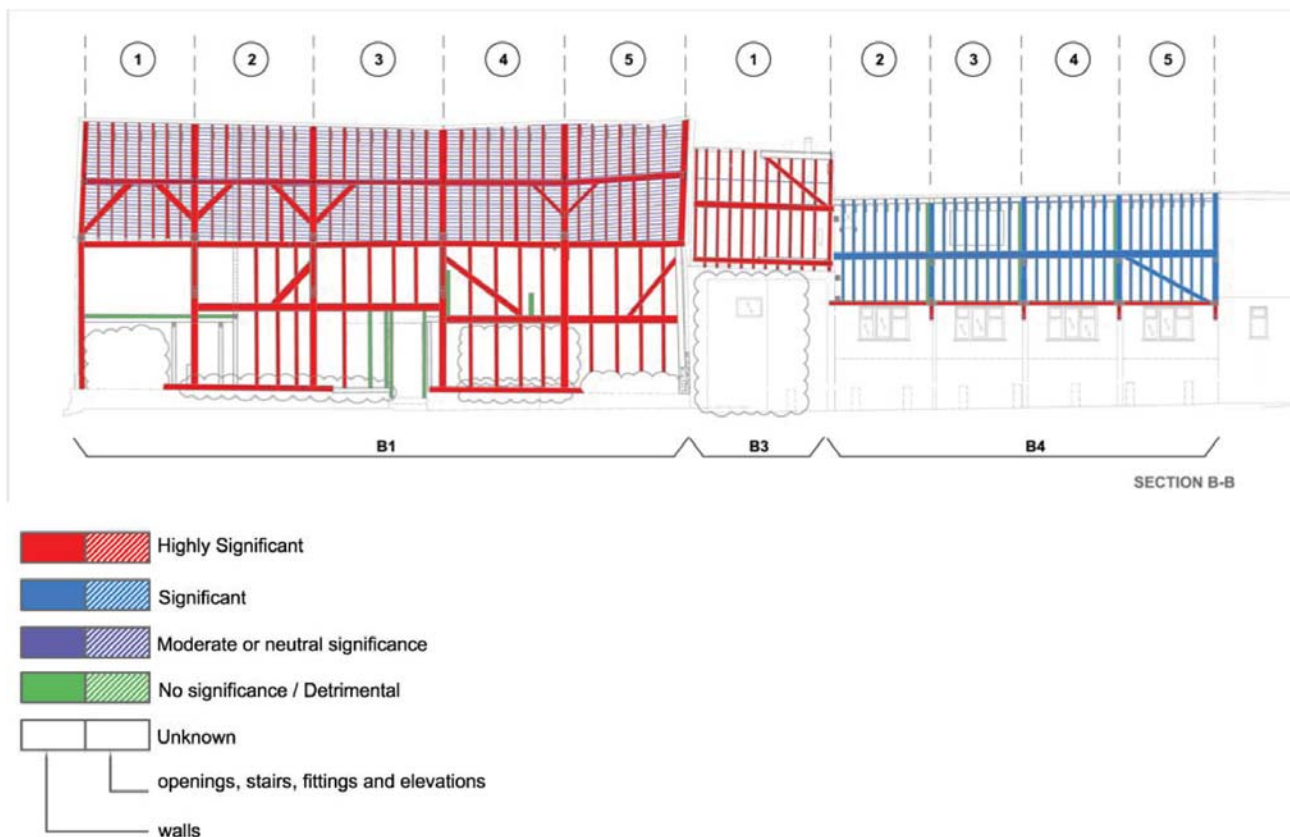


Fig. 4. Extract of a significance assessment drawings. These drawings were cross-referenced with the schedules (Table 2). The significance and sensitivity of particular elements of the structure were given using colour coded drawings. (Source: Heritage Architecture Ltd.).

5. FINAL REMARKS

Carrying out an AoS provides us with a great tool for managing change in a responsible way by making informed decisions when change is inevitable and desirable. However, should there be uncontrolled change to valued buildings without clearly stating the aspects that make the buildings significant in the first place, runs the risk of removing what has the most value. Similarly, failing to take the opportunity on documenting the process of changing the buildings runs the risk of losing a valuable window to this moment in history for the future. There is much knowledge and ingenuity in old structures and history has thought us very well that what we value today, may not be exactly what we, or future generations, will value in the future.

“Change to a significant place is inevitable, if only as a result of the passage of time, but can be neutral or beneficial in its effect on heritage values. It is only harmful if (and to the extent that) significance is eroded” (Drury, P., McPherson, A., 2008, pp 43).

This paper has argued that the understanding of the values that a building represents and the physical identification of the elements that convey these form the foundations of the Statement of Significance, which is an invaluable tool to adapt buildings. In the process of gathering and analysing the information to produce such statement, what is referred to as the AoS, one would assure that a detailed documentation of the fabric of a building and patterns of living is also produced.

Summarising the AoS using tables and colour or pattern coded drawings provides a concise and straightforward tool for guidance in changes to the fabric of a building as well as inform future generations of the changing pattern in the building’s continuing history.

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Table 4. Extract of the Impact Appraisal. (Source: Heritage Architecture Ltd.)

Barns		Area: B1	
Impact Appraisal on proposed alterations			
Potential impact upon the fabric: beneficial or enhancing; neutral; negative or detracting			
Magnitude and sensitivity: negligible; very low; medium low; medium; medium-high; high; very high.			
Element	Work	Impact	Mitigation/notes
Roof	Existing timber structure to be repaired and strengthened as described in Section 12.2.4 of this report.	Beneficial/ Medium-high	Please refer to CBP dwg No. 1124/AP 05 The insulation zone is to the outside of the original timber frame structure in order to expose the timber frame internally whilst maintaining the original external appearance.
Walls	Existing non original gallery to be strengthened and provided with stairs as described in proposal dwg. No. 1124/AP02 Installation of insulated studwork with wbp ply inner lining between existing timbers at walls and eaves.	Beneficial / Medium	Existing gutter and eaves level to be maintained at existing heights. Existing shiplap boards and tiles to be re-used whenever possible and new to match existing will be used when needed.
		Neutral/ Medium-high	
Doors/ Windows	Reinstatement of earlier double door openings and creation of window openings at NW, SW and W elevation between existing studs. Removal of later internal partitions and doors, detrimental to the building. New doors and windows	Neutral/ Medium	At this Barn there are no original surviving doors or windows. However, there is evidence of these wide earlier openings (See section 5.1.2.2) The new windows are proposed to be with dark stained timber frames.
		Beneficial/Medium	
		Neutral/ Medium-low	
Fittings/ Fixtures	Installation of new kitchen	Low/negative	Required for change of use. Freestanding and reversible.
Flooring	N/A		

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Fig. 1. New World's First Cathedral, Santo Domingo, Dominican Republic

NEW WORLD'S FIRST CATHEDRAL: FIGHTING FOR ITS CONSERVATION

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“An architect must perform the dual role of designer of the future and defender of the past” (Richard England, Contemporary Architect)

Defender of the past, learner from the present and innovator for the future generations this is the function of a conservator. Conservators try to preserve history, use the present technologies and tools to create a better environment for the future generations, while at the same time interest them in the past and maintaining the building's essence forever.

For centuries, historic buildings have been a symbol of the city of Santo Domingo in Dominican Republic. In it lies an important building which has been more than an icon to the city but is has formed part of an extraordinary social history and sense of emotional attachment. The Cathedral of Santo Domingo, Dominican Republic has been modified and restored. A long, harsh process, which has left marks the Cathedral forming part of its history. Some information has been lost, other destroyed and several discovered. But the essence of the Cathedral still stands firm.

Conservators have fought to maintain that soul. They have fought for years to create a proper project in which the building and the users both have a win-win situation. However, the process has been long and complicated, filled with mistakes and successes which now both form part of the history of the building.

“When we build, let us think that we build forever.” (John Ruskin, 1819-1900)

Keywords:

Dominican Republic – cathedral – restoration – history – conservation

1. A BRIEF INTRODUCTION

During the sixteenth century, European explorations for new trade routes allowed various nations an era of colonization, in which many of their traditions were transferred to the New World. This heritage trade enriched American countries, with a combination of native and foreign traditions, raising many unique cultures. Now, around America, people can currently perceive the touch of those European cultures, in genetics, food, language, dialects, religious beliefs and architecture.

Over the years societies in America have been evolving, accommodating to their past traditions, searching for lost heritage, and adapting to the contemporary needs and styles. This change can also be seen with physical objects; for example historic buildings have evolved with time, people have modified their interior and the external facades, and have also allowed some buildings to deteriorate. Some buildings on the other hand have maintained their essence and have a vast amount of conserved symbolic, architectural and

engineering information, which is still preserved and experienced throughout the whole building.

The oldest Colonial city in America rests in Dominican Republic's Historic Center, The Colonial City, located in the eastern limits of Santo Domingo (the current capital of the country). Within this historic center, there is a great amount of historic buildings; some are a well conserved, providing architectural evidence of the ancestral heritage, some have been modified conserving the essential characteristics while meeting the needs of modern society, and others yet are in a complete state of decay.

One of the most important architectural treasures of Santo Domingo's Historic Center is the first Catholic cathedral to have ever been built in America. The formal name of the cathedral is “Santa Iglesia Basílica Catedral Metropolitana de Nuestra Señora” but most people know it plainly as the Cathedral. It is a temple whose walls, floors and façades possess a vast amount of symbolism and as well as hidden elements of history. Also it creates a relation between the population and



Fig. 2. Cathedral at Night by Gabriela Fernández.

the building itself formulating a sense of belonging between those two characters. For this reason the conservation and preservation of this monument are essential.

2. HISTORY OF THE BUILDING

The construction initiated as a small, simple and common island church with walls made of wood and thatch roof. However, once the Cathedral Chapter was installed, the Bishop Fray García Padilla decided to build it with more noble materials.

The Cathedral Chapter was confirmed in 1512 in the city of Burgos, Spain, while the Bishop was preparing his trip to the New World. Once the Chapter was installed, the small island church formally became the Cathedral.

The new construction did not start until 1521. It took 20 years for the completion of the Cathedral's Chapter house, and it was consecrated that same year. Due to historic events and economic complications, the

complete construction of the Cathedral was not finished at that time; the chapels, the ecclesiastical charter room and the bell tower were added throughout the years.

In order to understand the development of the Cathedral's construction, it has been divided in stages classified by dates. In 1527 the chancel and the first three sections of the two lateral aisles and the nave were built. By 1541 the aisles, naves, shrine, sacristy and three chapels were completed, finalizing the first phase of the Cathedral. Although the construction of the naves, the front chapels and the main facade were finalized by the 1541, the floor plan of the cathedral kept having alterations. A few years later, in 1554, the bell tower and five more chapels were added. The last phase concluded with the construction of additional chapels in 1895.

According the authors of the *Basílica Catedral de Santo Domingo*, the Cathedral suffered many modifications and damages throughout the years: "Drake's occupation of the East (Santo Domingo) in

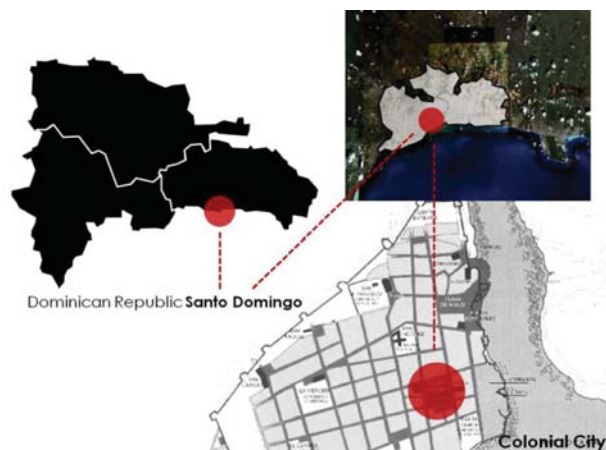


Fig. 3. Location by Gabriela Fernández.

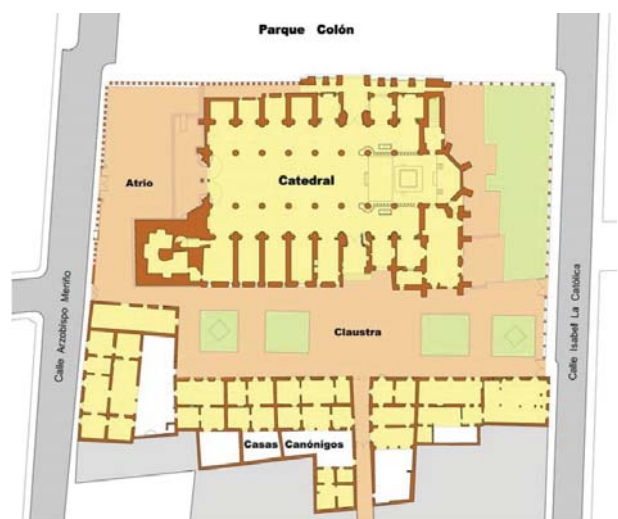


Fig. 4. Cathedral Complex (FLORES, PRIETO & PÉREZ, 2011).

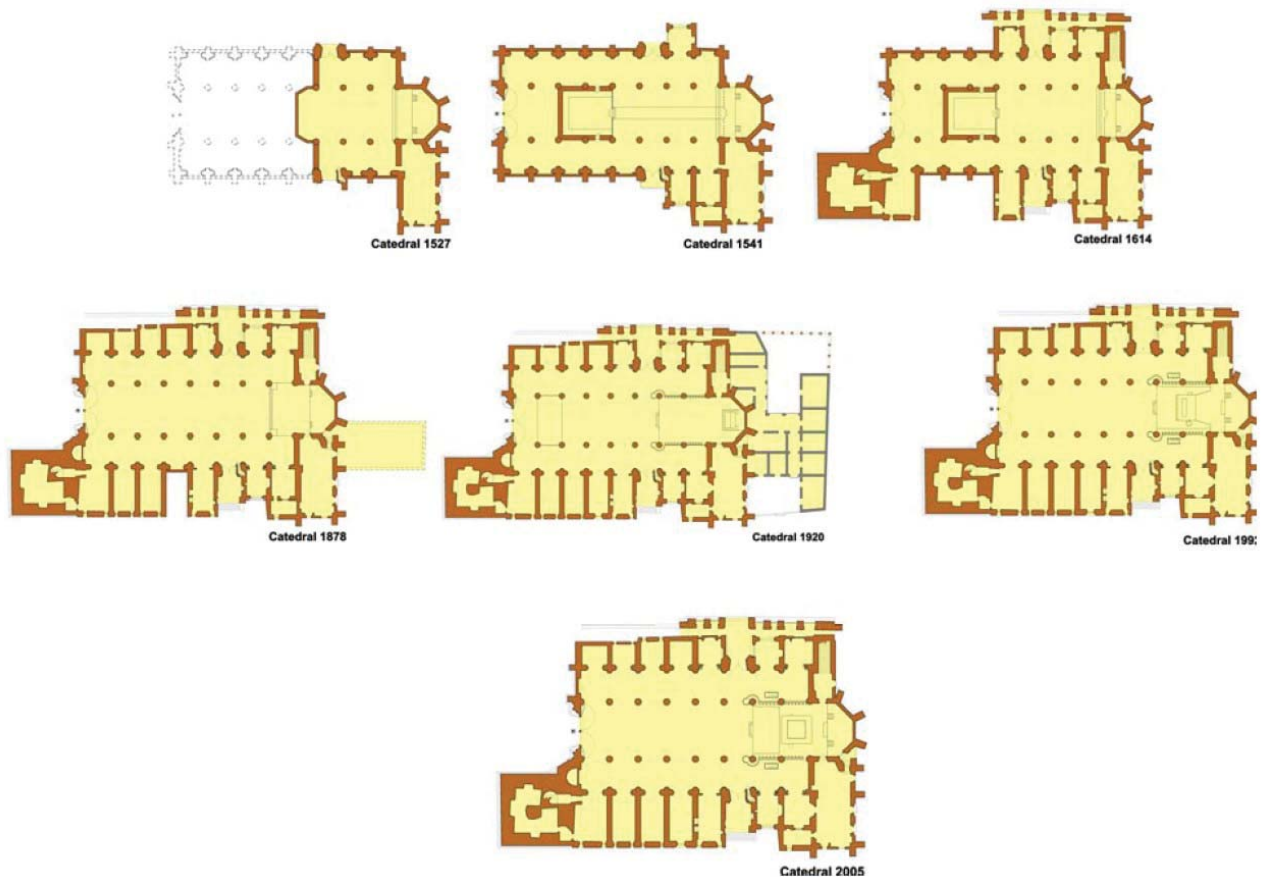


Fig. 5 Building Evolution (FLORES, PRIETO & PÉREZ, 2011).

1586 when he entered the cathedral robbing jewels, burning altarpieces, stealing the bells and creating other vandalism acts” (FLORES, PRIETO & PÉREZ MONTAS, 2011) caused more damage to the Cathedral.

During the beginning of the 17th Century an addition was made to the northern façade, which completely changed the image of the Cathedral. An earthquake in 1614 created damages in those additions, requiring



Fig. 6. Francis Drake Babylon walls (FLORES, PRIETO & PÉREZ, 2011).

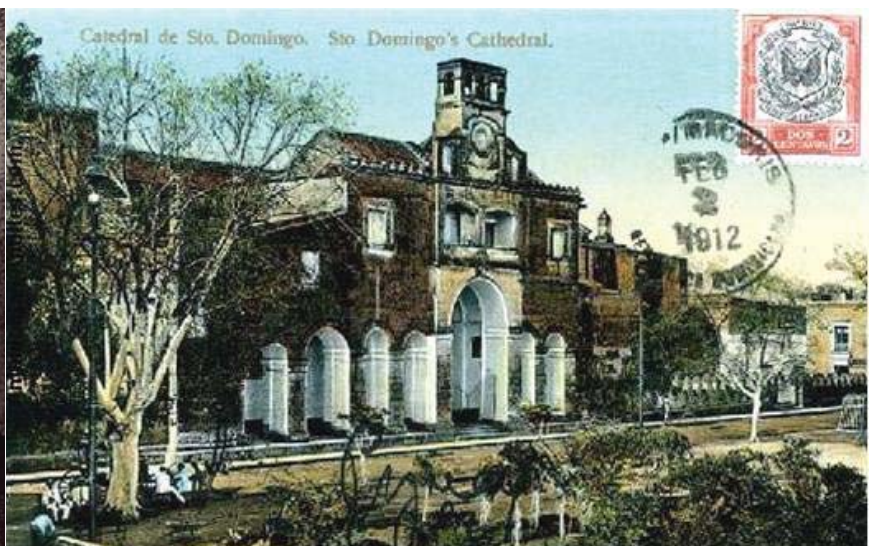


Fig. 7. Postal Card, Clock - 1912 (FLORES, PRIETO & PÉREZ, 2011).



Fig. 8. Cathedral, 1920 (Courtesy of Esteban Prieto).



Fig. 9. Cathedral, 1958 (Courtesy of Esteban Prieto).

an immediate reinforcement to the damaged façade. In 1664 the Presbytery was also modified, in order to make the Cathedral look larger.

During the 18th century, other earthquakes caused damages to the structure of the Cathedral; there are notes and descriptions of crack repairs done during that period (1775-1778) done by the Ecclesiastical Charter.

In 1862 the city council decided to put a public clock on the north façade of the Cathedral, right on top of the Ecclesiastical Charter. This clock was specifically brought from Hamburg, Germany. In 1875, it was substituted by a new one, much more modern for that time. However in 1916 it was removed and placed in the City Hall. The removal of the clock caused water filtrations in the roof of the Ecclesiastical Chapter.

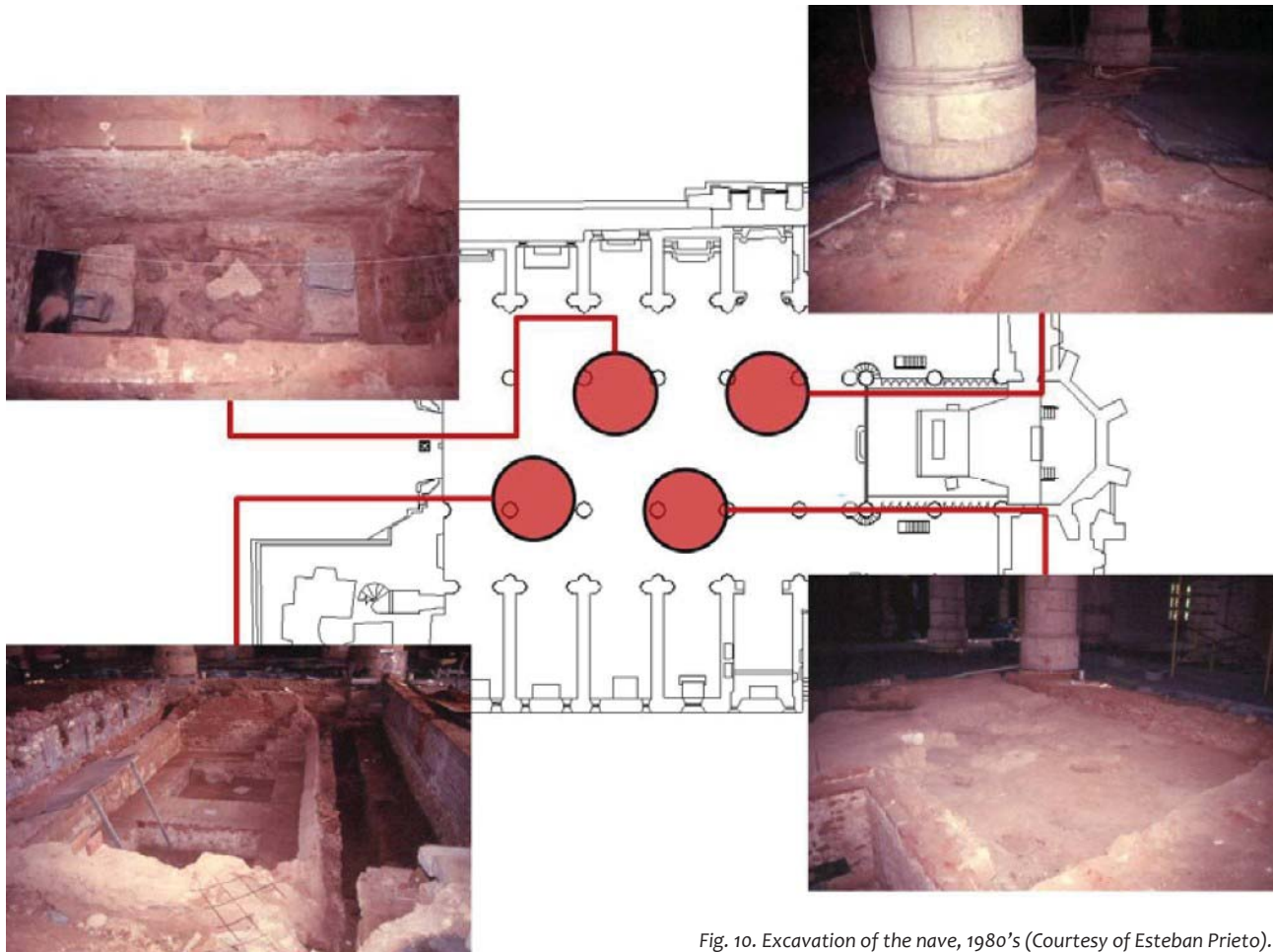


Fig. 10. Excavation of the nave, 1980's (Courtesy of Esteban Prieto).

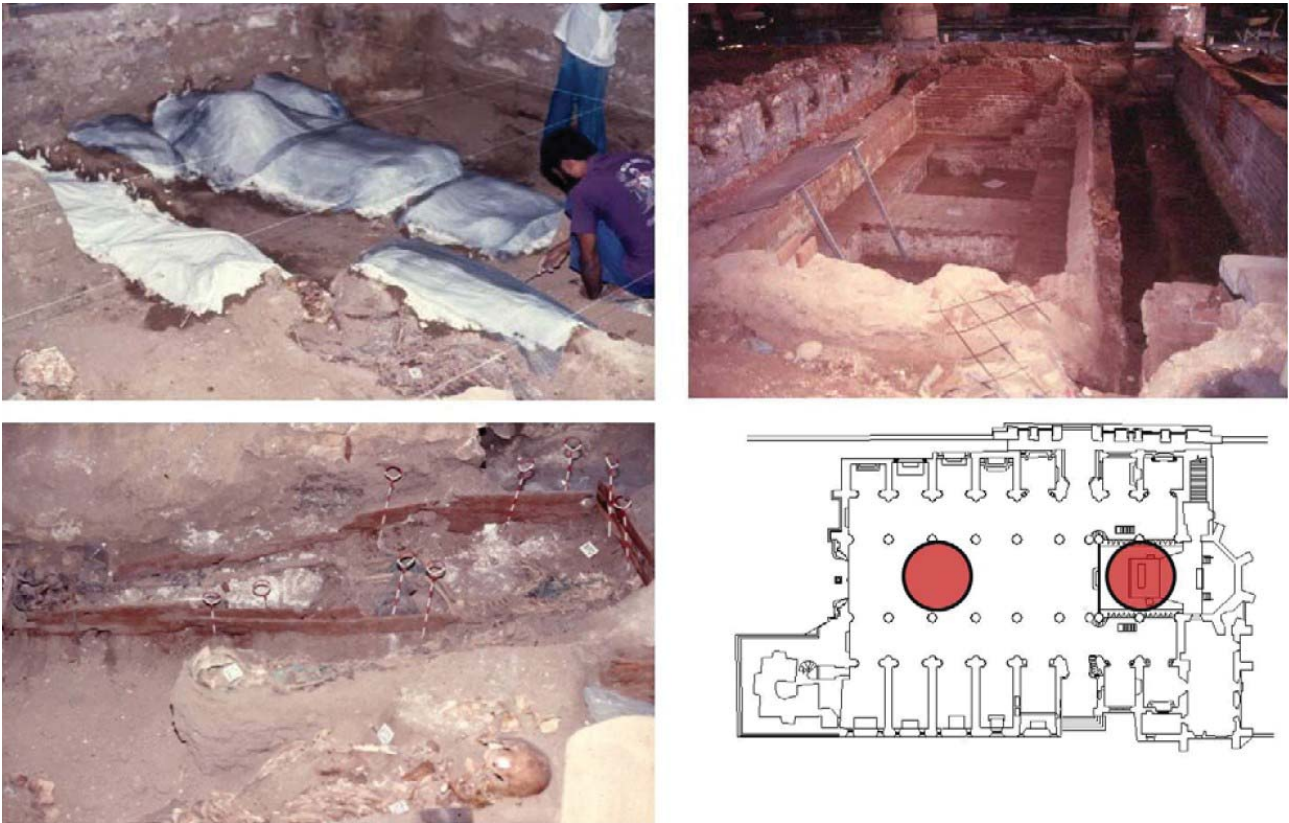


Fig. 11. Excavation of the nave, 1980's (Courtesy of Esteban Prieto).

3. THE CONSERVATION AND RESTORATION PROCESSES

The first conservation project initiated on April 7, 1877. It was considered the first formal conservation and restoration treatment because it initiated as a small project for fixing the presbytery, though it

extended, and was not a practical restoration. The book *Basílica Catedral de Santo Domingo*, clarifies that the conservation and restoration treatments were carried out by the Priest Francisco Xavier Billini. This project was influenced by intellectuals and other important characters of that the time, who thought that the remains of Christopher Columbus were

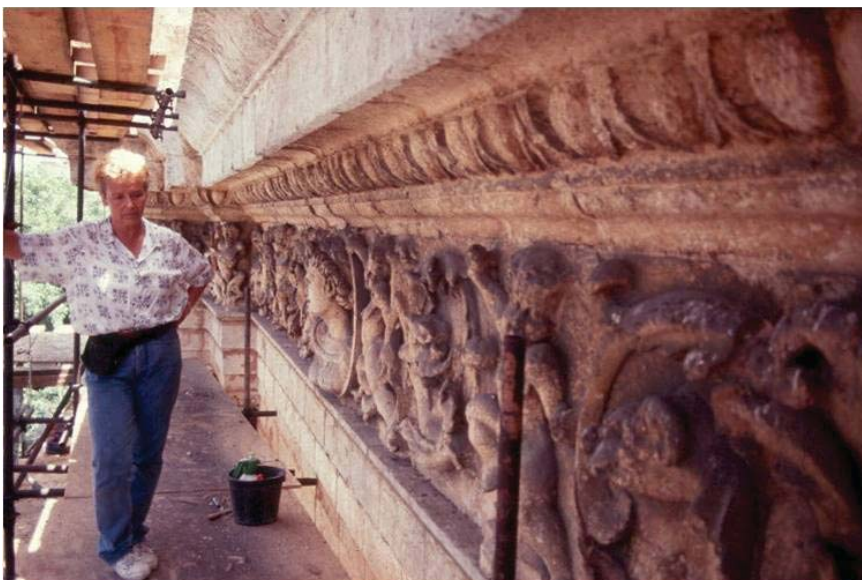


Fig. 12. Cleaning of the façade, 1980's (Courtesy of Esteban Prieto).

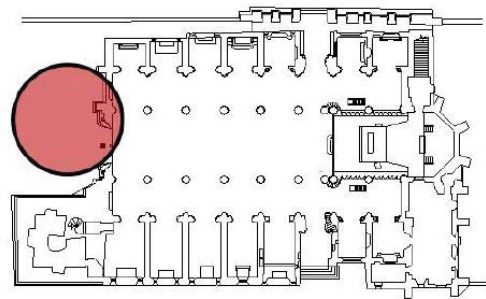


Fig. 13. Atrium Excavation, 1980's (Courtesy of Esteban Prieto).

in the Main Crypt, and they therefore also made some excavations (Prieto, 2011). Once the tomb of the Admiral was found, the original shape of the crypt and the Presbytery were modified. During this

conservation and restoration process, the priest also changed the choir's location, bricked some windows in the apse, and other "adjustments" were made to fix what the priest called "the decaying building". From

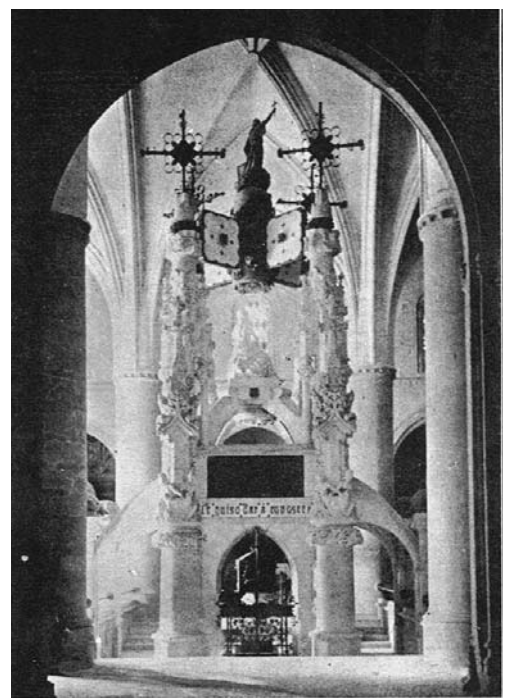


Fig. 15. Mausoleum (Courtesy of Esteban Prieto).



Fig. 16. Restoration Results. *Façade and Interior*, 2010 (Courtesy of Esteban Prieto).

1884 to 1895, other modifications were made in the Presbytery, which consisted of having a high and a low presbytery. After the excavations concluded the entrances to the crypts were once again closed, for they were only opened for burials.

During the beginning of the 1900s, one of the most extended repair plans was made. A new Baptistry was constructed and the original one was moved to the church of “Santa Barbara”, which is located just a few blocks North from the Cathedral. A marble funerary monument was designed and built for the Archbishop of that time. New metal railings and gates were placed in the baptistry chapel, as well as in other spaces where these were needed. There were also modifications and repairs made to the pavement of the spiral stair, which lead to the organ chapel and choir. The sacristy was completed at this time, and it was connected to the antique parochial office and a chapel.

In July 1911 the architect Anthonin Alexander decided to undertake a diagnosis of the Cathedral’s structure,

for its columns and walls were deteriorating and had cracks. The deterioration of the Cathedral’s structure had been caused mainly because of past earthquakes, (from the 1614 and from the 18th century). Alexander, presented a detailed report, including costs and a working plan to the government, in order to repair and conserve the Cathedral. This restoration process focused mainly on the consolidation of the structure by using concrete reinforcements. By 1919, a new concrete building was attached to the apse. Its purpose was to accommodate the Archbishop’s offices and residence.

Many historical and natural events passed through time. There was a dictatorial period, civil wars, hurricanes, and earthquakes, not all of which affected the Cathedral directly, but they did play a role in the Cathedral’s historic timeline. Time passed, and the Cathedral still stood untouched, as if it was forgotten. By 1964, the presbytery was once again modified, and all of the original plaster, which had covered the cathedral since the beginning, was removed.

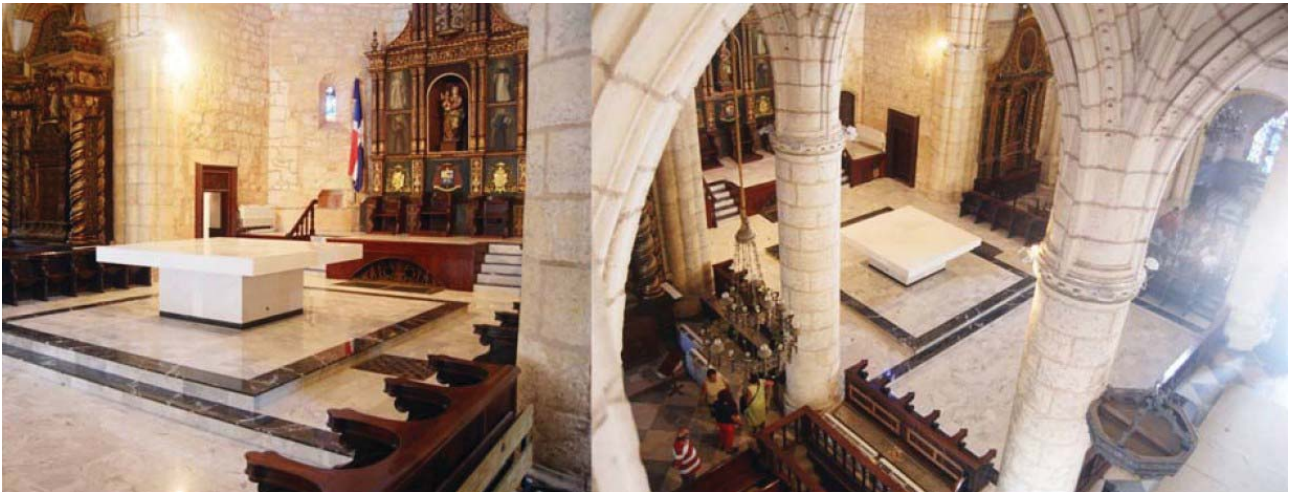


Fig. 17. Restoration Results. Presbytery, 2010 (Courtesy of Esteban Prieto).

In 1971 the apse was freed of the cement building, which had been erected in 1919. During 1971, an earthquake struck the city, affecting most of the largest monuments, including cracks on the walls of the Cathedral. Due to this event, an emergency conservation and restoration program was established. This natural phenomenon caused great cracks on the ecclesiastical charter room of the

Cathedral, as well as in the northern portal, specifically in its arch. The solution for the damage caused in the northern facade was the introduction of metal elastic tensors. This restored the stability of the facade. In the extremes of the exterior corners of the Cathedral, bronze plates were placed; other metal plates were placed in the interior, acting as buttresses.



Fig. 18. Crystal Doors for Air Conditioning, 2010 (Courtesy of Virginia Flores).



Fig. 19. *Windoos from the inside*, 2009 by Gabriela Fernández.

4. THE MODERN ERA OF THE CATHEDRAL'S CONSERVATION AND RESTORATION PROJECTS

In 1981 a new program for the conservation and restoration of the Cathedral was initiated. A team of Dominican and Spanish professionals came together for the development of a proper conservation and restoration project. By 1983 this project started informally by dismantling the presbytery, with the aim of carrying out an archeological exploration. However it was after the completion of the structural overview of the general plan and the formation of the archaeological team that the project formally started at the beginning of 1984. During 1990, the central mausoleum was moved to “Faro a Colon” a symbolic museum in the outskirts of Santo Domingo.

The archaeological intervention was divided by stages starting in the presbytery and slowly moving towards the main façade, leaving the cathedral floorless. Once the floor was cleared, the team uncovered and cleaned both of the main crypts and found numerous remains of important historical characters, as well as much

useful anthropological information of the original inhabitants of Santo Domingo. The archaeological team found a series of human burials and pottery, and produced a detailed report on the archeological and anthropological investigations.

The presbytery and the crypts were then reconstructed, placing a pattern of black and white marble as a new floor. The crypts were closed to the public and the main one, which is underneath the altar, was lined up with green marble, leaving some of the original niches open to the public view and the rest was hidden so there would not be more deterioration.

A detailed study of the inner walls and the main façade was completed, including the condition of mortars, plasters and a structural analysis. Complete sets of plans were produced at this time. A drainage system was created, in order to prevent of stagnant water from reaching the walls. A diagnosis based on the electrical installations was also finished; in view of to applying a proper lighting system for the Cathedral's façade and it's interior.



Fig. 20. *Windos from the inside*, 2009 by Gabriela Fernández.

The intervention of the Cathedral was completed in September 1989; after six years of limiting the

public access to, there was a gratifying result when permitting people to go again to mass, in a more



Fig. 21. *Laser Scan*, 2009 (Courtesy of Virginia Flores).



comfortable manner. Other small interventions have been made in the past years to improve human comfort. For example air conditioning was installed to create a comfortable temperature environment for users. The citizens are very gratified with the result, for the hot climate and humidity of the island nature created an uncomfortable environment and moment during the Catholic ceremonies. However, there was a need to take into account that the differences between external and internal temperature could cause deterioration to the structure; the solution was to place a humidity detector that records the level of humidity in the atmosphere. This humidity detector will be connected to the air conditioning so it can automatically stabilize the temperature in the interior, so the structure will not be damaged.

Last year new measurements were taken with laser technology, to have a full record of the damages and

as much details as possible in 3D models; to apply this new technology in other important temples and monuments, and record the full details of cracks on the structure and façade. This year a team of Spanish specialists will be working on other interventions in the Cathedral, using resonance technologies to reduce damages caused by pigeons and placing lightning rods to reduce the lightning impacts, among other factors. Finally a museum was created right in front of the Cathedral, in another historic building which was recently restored as well. Now the Cathedral's treasures, history and archaeological investigations are protected and exhibited for public view.

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Fig. 1. Dukes of Frías Castle, Frías, Burgos in 2010 by Belén Rodríguez Nuere

PROTECTION OF SPANISH DEFENSIVE ARCHITECTURE

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This article aims to point out the importance of the existence of legal regulations as an initial approach for the conservation of Cultural Heritage¹ and the specific laws dealing with safeguarding certain architectural heritage in Spain.

Focusing on the technical protection of historical heritage, we have included a brief reference to the process of conceptual expansion of the term “monument” understood as an isolated object, towards the consideration of our environment. This qualitative transformation directly affects the urban ensembles and therefore, walled enclosures as well.

The methodology focuses on defensive architecture as a specific typology. We aim at revealing that despite the dispersion in regulations which existed until the promulgation of Law 16/1985 on Spanish Historical Heritage, the coexistence of mechanisms and the overlapping of competences, as well as variations in quantitative statements, the methodology has contributed in creating social and political awareness, which tends to guarantee efficiency in the protection of the Spanish Historical Heritage in general.

Keywords:

defensive architecture – inventories – protection – charter – law

1. INTRODUCTION

The present work is part of an extensive investigation on the evolution of protection of Spanish monumental heritage. It evaluates the keys that may have contributed to the conservation of defensive architecture, the legal involvement in certain assets which are part of the greatest riches of Spanish Historical and Artistic Heritage, and which have suffered from constant spoliation.

From the point of view of its conservation, time combines with cultural meanings and historical values contained in the complex lattice that composes a city. In words of Mumford (MUMFORD, 1945), “*through conservation, time challenges time, time strikes against time: customs and values go beyond the living group, emphasizing the character of each generation according to the different strata of the time*”. Lewis Mumford understood the city as “*the maximum*

point of concentration of power and culture within a community” and “*a product of time*”, in which it “*becomes visible*” through buildings, monuments and avenues. Therefore, the city turns out to be one of the greatest exponents of human creation, which condenses the interaction between humanity and nature, over time.

José Luis Álvarez (1992: 71) synthesized into four phases the evolution of Spanish architectural heritage – to which we could add urban heritage - over the last two centuries. In the first instance, the consequences of the two phases of seizures², represented by those carried out by Mendizábal in 1836, and followed by those of Pascual Madoz from 1855. A second stage was characterized by the constant depredation of city walls for the sake of modernity for an expansion of the urban area. The third devastating action was the implementation of urban techniques of internal reform, aimed at adapting cities to the hygienist’s³

¹ The application of the concept of Cultural Heritage has taken root in recent decades to designate historical heritage. In this regard, since its scope involves all the disciplines related to culture, both historical and contemporary, such as performing arts, film, literature, etc., it creates a vague area where the boundaries between conservation and safeguarding required by historical heritage are blurred with building measures required by other contemporary disciplines. For this reason, we have recovered “historic heritage” to define a subset of the Spanish cultural heritage that requires treatment and specific attitudes.

² The seizure carried out in Spain includes a historical-economic process, which got its start at the end of the 18th century, and which arrives until the 20th century. This process consisted of the public auction of goods that could not be sold or purchased (depreciated), whose property, until then, it belonged to the Catholic Church or other religious orders, the aristocracy, or the State. The seizure of Mendizábal was mainly ecclesiastical, and it suppressed the religious orders, extinguishing the convents, and congregations, and caused the sale of nationalized assets to pay the public debt. On the contrary, the seizure of Madoz, was civil and “general” and it had a greater control. On this occasion were on sale all rustic and urban properties belonging to the Church, property of the State, the clergy, military orders, brotherhoods, etc, as continuation of the previous stage. The consequences of this process, inter alia, settled in the dismantling of the properties of the Church, which caused the spread of valuable personal property, as well as economic and social changes.

³ The hygienism of the late 19th and early 20th century was an international movement based in urban transformation and purifying the cities.

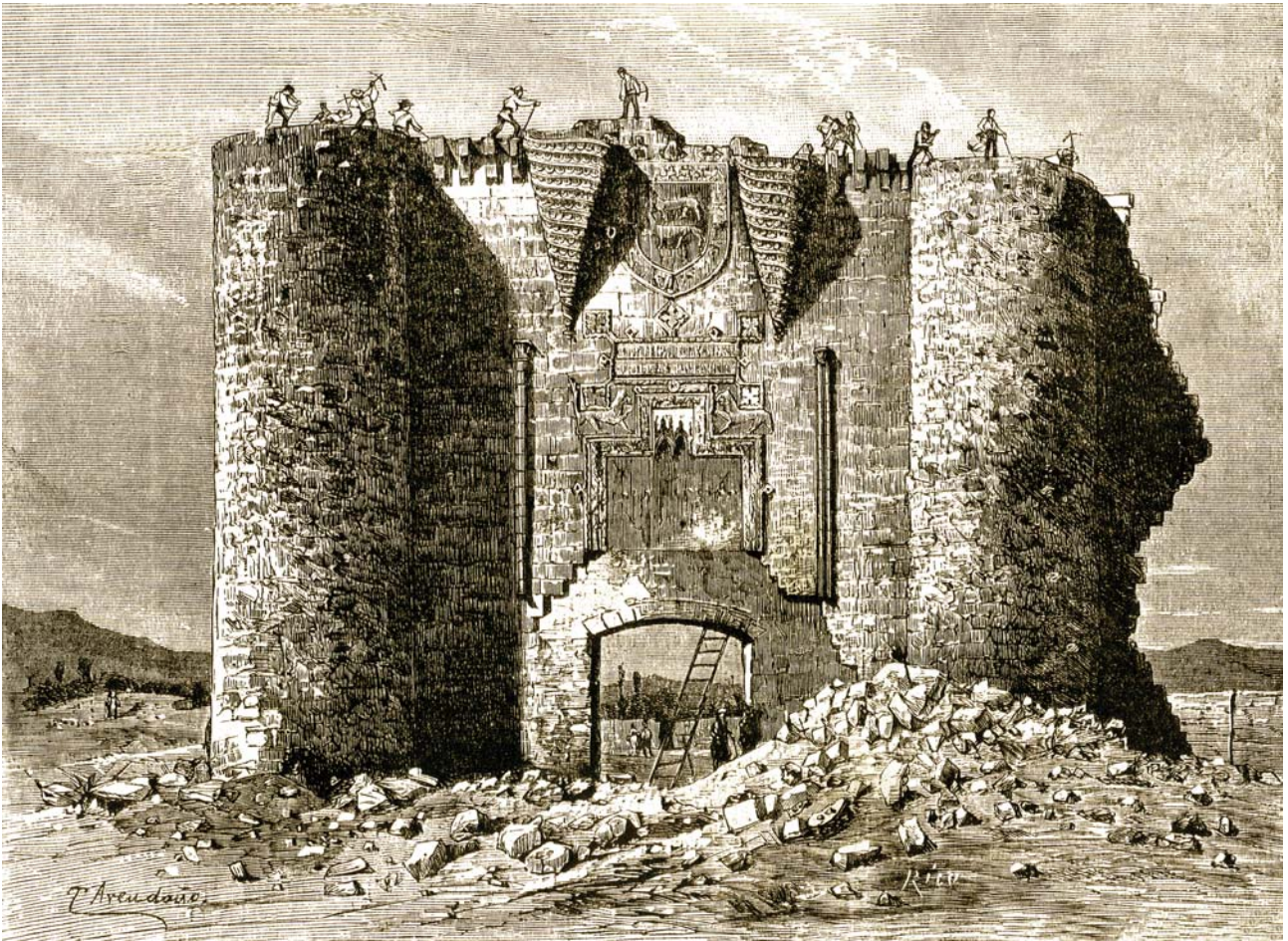


Fig. 2. Feudal Castle Remains in Astorga, demolished in August 1872, T. Avendaño etching (ILUSTRACIÓN EUROPEA Y AMERICANA, 1872).

demands. And a final stage emerged at the behest of demographic expansion and the modernization of the cities.

These urban planning techniques, which focused on the remodeling and “sanitation” of ancient quarters, materialized in urban expansion areas and internal reform plans that blurred a large part of the Spanish and European historical centers and mutilated countless defensive ensembles. Such is the case of two of the bastions of the Citadel of Pamplona, or the destruction of the city walls of Madrid and Barcelona.

2. BASIS FOR THE LEGAL PROTECTION

Historically, the protection of urban heritage has been implemented through urban regulation, which turns out to be the second instance after the defense

exerted by the Law on Spanish Historical Heritage. In Spain, this doctrinal corpus consists of specific urban legislation of local administrations, the autonomous communities, and the Central State (FARIÑA, 2000: 25)⁴.

Although “public policies, are parallel and independent” (PAREJO, 1998: 55-79) for the protection of historical heritage and that of urban planning, these two are unavoidably linked. This duality is attributable to those assets of the defensive heritage which, as an intrinsic part of the city, have been the subject of theft and systematic destruction.

In the evolution of legislation on the protection of historical and artistic heritage, the Decree-Law of August 9, 1926, also known as the Callejo Decree-Law, is one of the turning points not only in the development of heritage protection, in connection

⁴ Current law on regime about soil and ratings of April 13, 1998; Royal Legislative Decree 1/1992, of June 26, which approves the revised text of the law on regime about soil and urban ratings; sentence 61/1997, of March 20, of the Constitutional Court; law of 1998, revised text of the law on soil of 1976 and its regulations.

with the interference of public authorities in private property composed by monumental (BARRERO, 1990: 63) heritage, but also in the extension of the scope of assets which are subject to legal protection. Specifically, it is in the extension of the protection of ensembles or groups of buildings where most of its contributions to the international legal order is vested.

The preamble of this law recognizes the low effectiveness of previous laws since, until then, the protection of historical heritage had been reduced to “artistic and scientific excavations and the conservation of the ruins and antiquities”, such as it was stated by the Law dating from July 7, 1911 (GACETA DE MADRID, 1912: 671), or to built heritage considered as “artistic architectural monuments”, as expressed by the Law of March 4, 1915 (GACETA DE MADRID, 1915: 708) on Architectural Monuments.

Thus, the main contribution of this legislation is present in urban terms, pointing those precepts associated with “conservation, custody of the architectural, archaeological, historical and artistic wealth of Spain, and the classification and declaration of monuments, cities and picturesque places”. This is reaffirmed in article 2 with the inclusion of “buildings or sets of buildings, sites and places of known and peculiar beauty” with the National Artistic Treasure insofar that they contribute to maintain, “the typical, picturesque and artistic aspect which is characteristic of Spain” (GACETA DE MADRID, 1926: 1027)⁵.

The lack of definition of the boundaries of the sets of buildings or of the characteristics of the sites to be incorporated, increases the ambiguity of the wording, although, as Barrero Rodríguez (1990: 66) affirms it, “this regulation allowed the possible inclusion of natural



Fig. 3. Dukes of Frías Castle, Frías, Burgos, in 2010 by Belén Rodríguez Nuere

⁵ Royal Decree Law of August 9, 1926: “Title II, immovable, of the protection and conservation of the historical-artistic wealth of Spain, and the typical character of its towns and cities.” Article 2, subparagraph (b), “buildings or set of them, sites and places of known and peculiar beauty, whose protection and conservation are necessary to maintain the typical, picturesque and artistic characteristic of Spain, always that have been declared or hereafter will be declared by the Ministry of public instruction and fine arts”.



Fig. 3. Calatayud Castle, Zaragoza, in 2009 by Belén Rodríguez Nuere

heritage in a provision for the protection of historical-artistic values”, creating a new field of action.

Despite the apparent evolution of protection towards a wider vision of the objective, this did not narrow the gap between different points of view in theory and

practice (GARCÍA, 1986: 20), but it did built a “nexus” (ALEGRE, 1994: 77) between both legal instruments.

This situation fostered the coexistence of regulations which, in parallel, showed a conservative attitude towards urban and historical heritage, with scarce

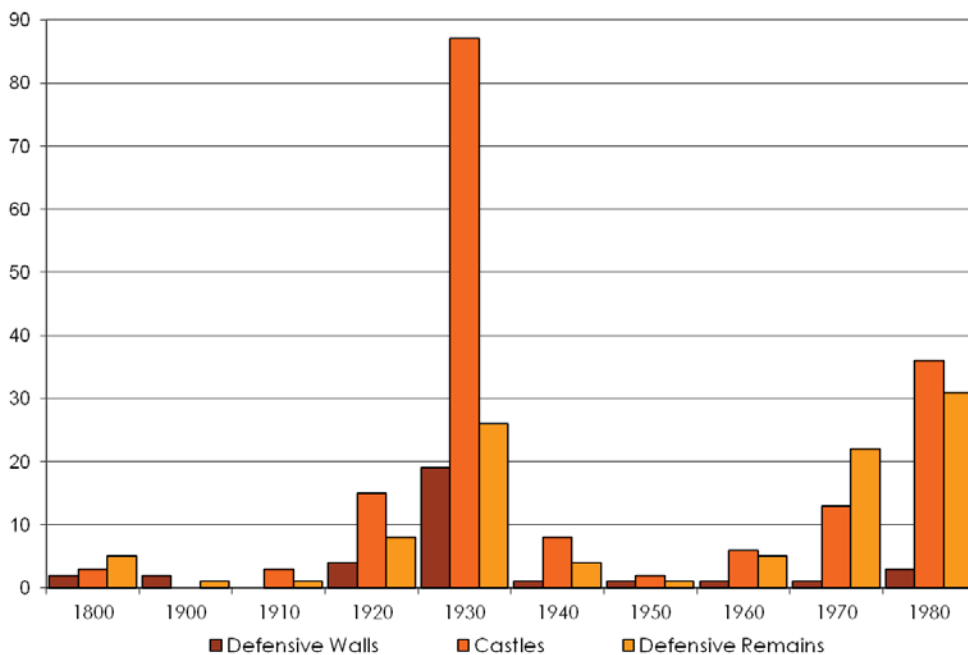


Table 1. Declaration of defensive architecture monuments, 1800-1985 (Elaborated from database of protected cultural assets, Ministry of Culture, 2005)

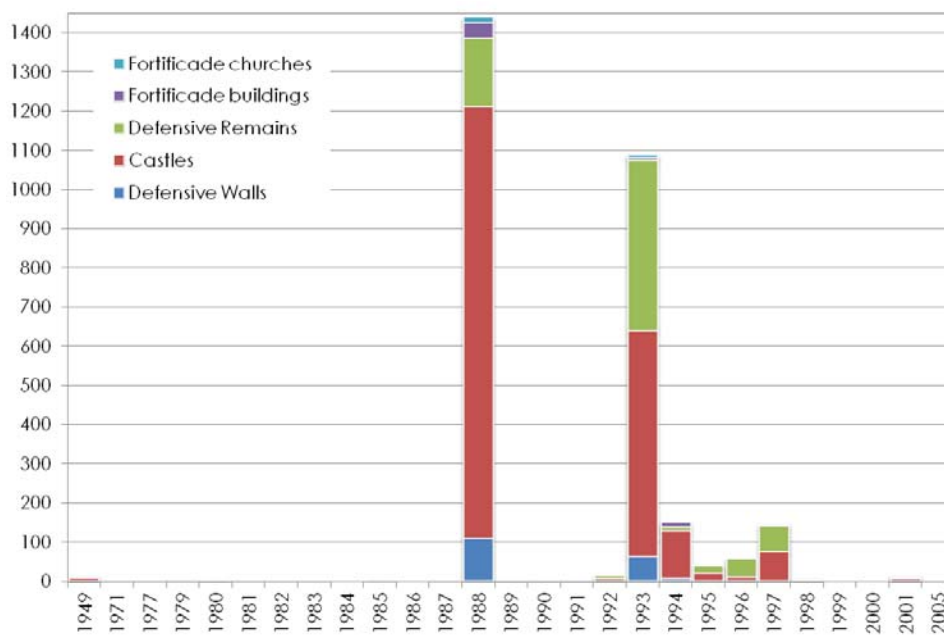


Table 2. Statements of defensive monuments, 1949-2005 (Elaborated from database of protected cultural assets, Ministry of Culture, 2005)

positive results due to the uncoordinated action favored by lack of knowledge and by the interference of competencies (FERNÁNDEZ, 1978: 23; PAREJO, 1979: 95). In the words of González Ibáñez (1998), this lack of connection would be overcome in the context of Law 16/1985 on Spanish Historical Heritage.

The international impact of this “formula” was realized in the first document that developed the protective action in an expansive form, starting from an individual monument. The Charter of Athens of 1933 placed on the fore the need to preserve not only the architectural values of “isolated buildings” but also the historical-artistic value of “urban ensembles”.

The elaboration of the unfinished Monumental Catalog (LÓPEZ-YARTO, 2012)⁶ brought about a massive Declaration of more than 800 National Monuments through the promulgation of the Decree of June 3, 1931. This event was the most important in the declarations sequences of the 20th century.

Until the promulgation of the Spanish Historical Heritage Law of 1985, the validity of the Law of 1933 was enriched by the contribution of numerous Decrees and Ordinances that extended or modified it in an attempt to adapt to new circumstances.

Although in terms of defensive heritage we can also count on specific measures on urban planning,

the drafting of the Decree of April 22, 1949 on the protection of Spanish castles (BOE, 1949) became quite necessary as an attempt to contain the decay process in many of these. This decree materialized the concern for the destructive advance in these structures of undeniable historical value.

Despite its brief text, this regulation was an instrument of protection not only for walled enclosures, castles and fortresses within Spanish territory, but also for those partial remains of structures that had suffered the compulsive spoliation, and had become spontaneous quarries. This action had caused major losses in these sites, with reductions in their volumes that caused a distortion of their image and function, turning their elements into unrecognizable parts of the building, without any apparent sense. This was the case of countless doors, turrets, stretches of defensive walls, arches, and foundations, distributed across Spain.

In 2006, the then Ministry of Culture promoted a technical Conference on the conservation and reappraisal of the historical-cultural value of remains of defensive architecture at Baños de la Encina (Jaén), which would result in the homonymous Charter (MINISTERIO DE CULTURA, 2007), built in consensus with the Autonomous Communities of the Council of Historical Heritage (POTES, 2006). Since then, it has been possible to grant an entity to a monumental

⁶ Recently a historical and descriptive study of the catalogue has been published and the volumes that make up the Monumental catalogue of Spain have been restored and digitized.

ensemble, omnipresent in the Spanish geography, even in cases in which only parts of ruins remain, as a mere evocation of its existence.

3. INSTRUMENTS FOR THE IMPLEMENTATION OF PROTECTION MEASURES

Generally, regulations for historical and artistic heritage rely on certain instruments to implement protective measures, depending on the characteristics of the object to be safeguarded.

Thus, the instruments that grant local Administration the exercise of guardianship attributed by the Constitution and Act, are gathered in Urban Plans, the development of catalogues or inventories, the creation of foundations, and, mainly the protection of heritage, through the General Regime for Protection.

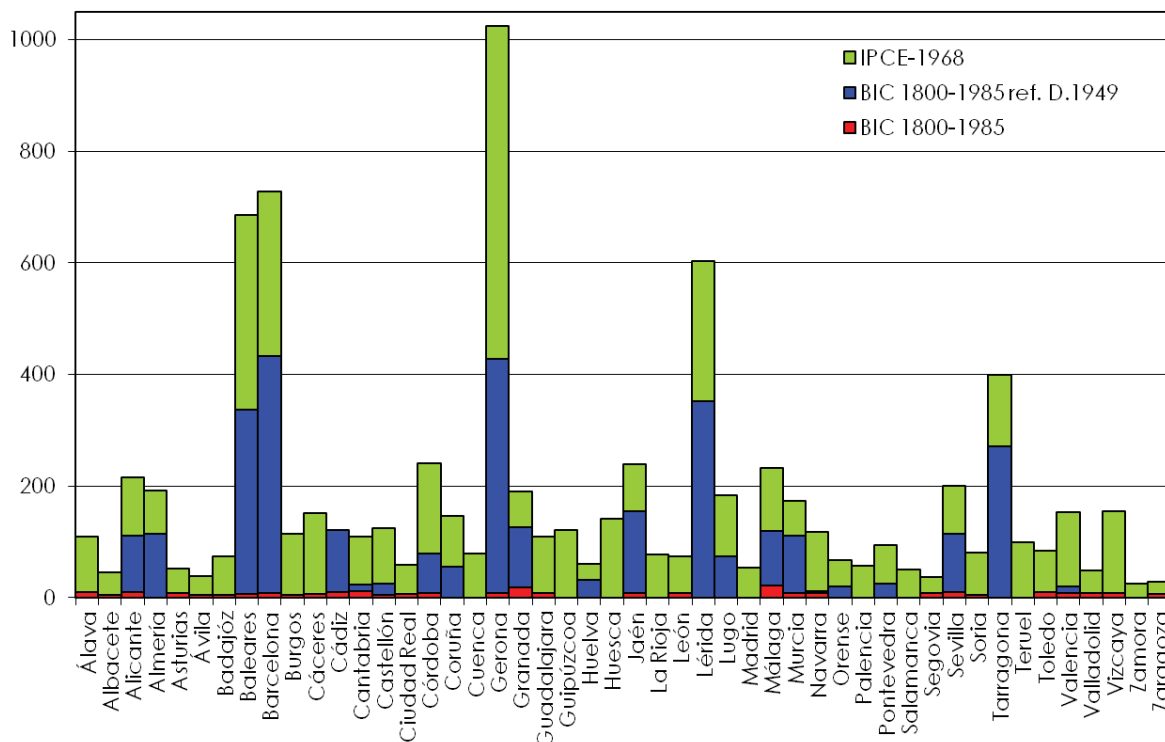
As a starting point for our study, we analyzed the previous situation of the Registry of Assets of Cultural Interest at the General Directorate of Fine Arts, selecting out of a total of 16,146 assets, the statements of those corresponding to defensive architecture. Additionally, a classification of defensive architecture was made according to the features used in the register, and divided as: defensive walls; castles,

towers, fortresses, and palaces; defensive remains (doors, arches, towers, etc.); fortified buildings; etc. In this sense, the evolution of regulations of the two main axes of action, that is urban planning and historical heritage, is marked by specific legal facts affecting one or the other, and reducing the gap between them. As mentioned above, in 1926, legislation on historical heritage protection tended towards the urban sphere, but this trend was then thwarted in subsequent regulations until the adoption of the Decree of 1949.

The study of the declaration of Assets of Cultural Interest (*Bienes de Interés Cultural - BIC*), that is the maximum degree of protection, and considering that these assets are included in a General Register, is one of the essential pillars for the analysis of the current status of the Spanish monumental heritage. In fact, despite the promulgation of the Decree of 1949, its implementation has been progressive.

Since these monuments are declared individually by Royal Decrees (with some exceptions to be discussed later), their inclusion in the register requires several administrative procedures to be fulfilled by the appropriate authorities, and is conditioned to the favorable report from the advisory board of the Ministry of Education, Culture and Sports. Thus, the

Table 3. List of defensive architecture monuments between 1800 and 1985, including BIC and property Inventory of IPCE, 1968 (Elaborated from database of protected cultural assets, Ministry of Culture, 2005)



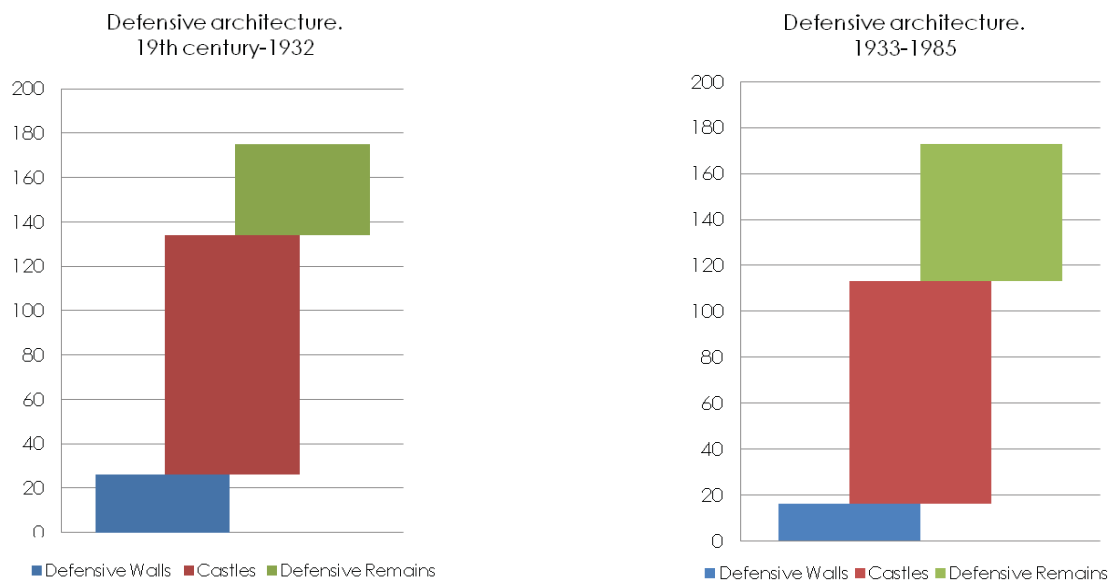


Table 4. Defensive architecture in the 19th century and between 1933 and 1985 (Elaborated from database of protected cultural assets, Ministry of Culture, 2005)

starting date of the process is considered as the most significant, because, from that time they acquire legal protection.

Through the Decree of June 3, 1931, and according to reports from the Superior Board of Excavations, and the Executive Committee of the Board for Protection Support (*Junta Superior de Excavaciones and Comité Ejecutivo de la Junta de Patronato para la Protección*), in accordance with the Law of August 9, 1926, a collective statement of historical-artistic monuments belonging to the National Artistic Treasure was issued. This form of declaration is exceptional in the history of the protection of Spanish heritage since it includes several hundreds elements, sorted by their geographical location.

The visible jump in the 1930s is the consequence of this joint statement, published in the Gazette of Madrid 155 of June 4.

Almost twenty years later, the Government became aware of the state of abandonment in which castles in Spain were and, being conscious of their historical-artistic value, the Decree of April 22, 1949 was promulgated. It declared that “all the castles of Spain”, regardless of their state of conservation, time of construction, or property would be subject to protection by the State. This declaration was one of the most generic statements ever applied in the successive measures taken by the Administration,

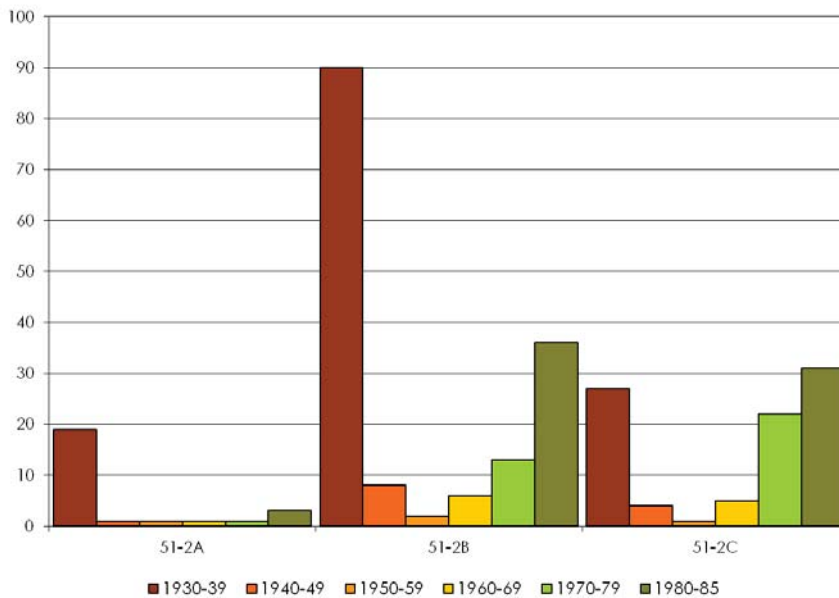
and provided an instrument that became widely used, despite its ambiguity.

From then on, approximately 3,034 defensive constructions were included in the Registry, with a general predominance of castles and defensive remains.

In 1968, the General Directorate of Fine Arts, through the General Commissioner of the National Artistic Heritage, under the direction of architect Gabriel Alomar, compiled the first list of castles, fortresses, towers, palaces, houses, and fortified churches. Such data was summed up in the inventory of military monuments (MINISTERIO DE CULTURA, 1968), in accordance with the precepts and methods of “*Summarized Inventories. Inventory for the Protection of European Cultural Heritage. (I.P.C.E.)*”. This volume would be preceded by the “*inventory of mixed historical-artistic ensembles and sites*”.

The classification adopted for this type of monuments derived from the one established by the International Burgen Institute (IBI) or International Institute of Castles. The inventory was organized according to the following categories: Towers (castles or fortresses with a simple tower, watchtowers); Medieval Castles (built before 1500); Agricultural fortification or residential buildings (palaces, houses, workhouses, etc); Fortified religious buildings (churches, monasteries, etc); Fortified bridges; Medieval Cities with defensive walls

Table 4. Segmentation of declarations of defensive architecture as immovable items (Elaborated from database of protected cultural assets, Ministry of Culture, 2005)



(even if only retained in part); Isolated Bastions (built from 1500 to 1914); and, finally, Rifle forts of the 19th century (mainly built during the Carlist Wars).

From the comparison between the state of legal actions and/or the BIC statements, and the data obtained from the Inventory Summary of 1968, and despite being complementary mechanisms that do not have the same temporary parameters, it became obvious that even in 1985 - the year in which the LPHE was enacted-, the condition of abandonment of the castles was not significantly modified.

The existence of approximately 3,055 defensive monuments declared in connection with the Decree of April 22, 1949, led us to separate those statements and confirm that there were not many statements made outside of this standard. Moreover, this analysis shows a similar fluctuation between monuments declared and those included in the inventory (BAILLIET, 2007).

The repetition of patterns is shown for defensive architecture. Thus, while this classification was especially protected by the Law of 1949, general quantitative parameters were maintained. Paradoxically, the qualitative aspect was the increase of statements on defensive remains to the detriment of castles and town walls.

The analysis of the behavior of defensive architecture shows a relative trend similar to that followed in religious architecture. In particular, the segmentation of declarations of “defensive walls” (51-2A) shows that they have maintained a constant pattern during the decades from 1930 to 1980, although for the other sub-categories their behavior was different. On the

contrary, isolated “defensive remains” (51-2 c) such as doors, towers, or arches, “castles, palaces and fortresses” (51-2B), have been subject to significant fluctuations, mainly from 1970 onwards.

4. CONCLUSIONS

Our analysis shows that, despite regulatory dispersion in Spain until the enactment of the Act of 1985, the coexistence of mechanisms and the overlapping of competencies as well as fluctuations in quantitative statements, have contributed to the development of a greater social and political awareness as an essential value, and to increased interest in the protection of that heritage.

The evolution of the concept of protecting isolated monuments has greatly developed the conception of environment or urban ensembles, stretching the limits of protection. This extension of the area of influence has favored the reduction of the gap between heritage legislation and planning standards, and the increase of implementation parameters to exercise guardianship.

In a type of heritage with such a qualitative and quantitative variety, there are several negative issues that result from implementing such guardianship, like the difficulty in the assignment of compatible uses for structures stripped of their initial function. For this reason, a detailed study of the type of work carried out in this specific cultural heritage and its impact on the medium and long terms becomes essential.

Unfortunately, an extensive number of cases studies allowed us to verify that the legal mechanisms are

not enough by themselves, if they are not associated with strategic management plans, which can generate projects for the conservation and cultural management to ensure the survival and sustainability of cultural heritage.

In conclusion, while there is an enormous variety of mechanisms classified according to hierarchies, materials, and policies that produce instruments of action, there are still some cases that prove it necessary

to accompany legislation with other instruments providing specific protocols to strengthen and make the integral conservation of this type of heritage an easier task.

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Fig. 1. The Non-Catholic Cemetery in spring

MY FAVOURITE SPOT IN ROME

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Imagine a 'site' within the walls of Rome in the shadow of an intact monument two thousand years old; imagine it dense with tall old pines and cypresses and suffused with birdsong; imagine it in spring with a carpet of daisies and violets, with sky-blue wisteria and a Judas-tree scattering its pink blossoms on the path; imagine it as the final destination of many young men visiting Rome as part of their Grand Tour; imagine its associations with numerous poets, architects, sculptors, painters and diplomats; and, finally, imagine it not as a 'site' but as a living place that continues to serve the same function for which it was established. You are imagining the Non-Catholic Cemetery in Rome.

If many of those visiting this spot today admire its beauty and its peacefulness, sheltered from the worst of Rome's intense traffic, they are not the first to do so. In 1818 the poet Percy Bysshe Shelley wrote to his friend Thomas Love Peacock that it was "the most beautiful and solemn Cemetery" he had ever beheld. Poor Shelley buried his little boy William there the following year. Only three years later his own ashes were entombed there, joining his fellow-Romantic poet John Keats who had succumbed to the tuberculosis that his friends in London hoped would be cured by the Roman climate. The beauty of the place and its association with the two poets made it a venue sought out by visitors to Rome; indeed, there are more 19th-century poems about the graves of

Keats and Shelley than about the graves of all other poets combined. But it would be wrong to think of these as the only attractions for the visitor.

SIGNIFICANCE: PLACE, ART AND MEMORY

The significance of this beautiful spot lies in an unusual blend of values deriving from its location, its artistic wealth and its role as a burial-ground in perpetuating memory. It is so unusual that even in Rome, with its sensory overload of visual and historical stimulation, it has an appeal that is unique (in the proper sense of that abused word).

Its location derives value from the deep history of Rome while adding to that history for the last 300 years. The site is dominated by the Pyramid (built between 18 and 12 BC) which, significantly, is itself a tomb, the final resting place of Caius Cestius of whom we know little more than the information given in the inscriptions on two faces of the pyramid. Although its contents had been pillaged by looters who entered by tunnelling, the pyramid was restored by Pope Alexander III in 1663. The numerous engravings and vedute devoted to it after that date illustrate its appeal as a monument always considered worthy of active preservation. Abroad too, the fashion for erecting pyramidal burial vaults in the landscape gardens of

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Fig. 2. Early tombs in the shade of the pyramid.

northern Europe must owe more to those on the Grand Tour who had seen this pyramid in Rome than to the few who reached Egypt.

In the 3rd century AD the builders of the new city wall for the Emperor Aurelian incorporated the pyramid in the interests of saving themselves some work. The wall there was still intact in the 18th century and formed the southern boundary of the area that Protestants started to use to bury their dead. Who were these Protestants? Certainly some were young men on the Grand Tour who succumbed to disease, and others, older, who had decided to stay in Rome. But a number of them were members of the English Stuart court in exile. On the Court's arrival in Rome in 1719, Pope Clement XI gave it a modest palazzo in which to live and, it seems, tolerated the burying of its Protestant members in the open meadows facing the Pyramid.

Since those early days the cemetery has become the last resting-place not only of poets, but also of numerous writers, painters, sculptors, archaeologists,

architects and diplomats who ended their days in Rome. It is a place of memory par excellence in a long tradition of European and American artists (in the broad sense), several of whom wrote about or painted it or designed a sculpture that now adorns a tomb. Thus history and art and memory meet in this one place where all faiths and many nationalities are intermixed in post-mortem harmony.

SURVIVAL AND CONSERVATION

How has such an unusual place survived and how is it managed today? This private burial-ground has survived for two principal reasons: the first that it has remained in use for nearly 300 years, and the second that, as a cemetery for foreigners, it has traditionally enjoyed the diplomatic protection of the leading European powers. Perhaps the greatest threat to its integrity arose in the late 19th century when the new Italian republic wished to breach Aurelian's town wall at this point and have a road and tram-line traverse the



Fig. 3. The graves of a young Englishman and (in shadow) of Karl Briullov, Russian painter

old part of the cemetery. The intervention of Queen Victoria and Kaiser Wilhelm II prevented this, but only after a 30m stretch of Roman town wall had been demolished. Since then it has enjoyed protection as a historic site at local (City of Rome), national (cultural property legislation) and international levels (the World Heritage status of the city of Rome).

Survival and legal protection alone are not enough, of course, and in 2005 the World Monuments Fund inscribed the cemetery on its Watch List of the 100 Most Endangered Sites. That same year ICCROM made recommendations about the future management of the cemetery and these have been closely followed. In recent years there have been marked improvements in its financial health, in its services to those holding concessions to tombs, and in the overall state of conservation of the monuments and their garden setting. Since 2011 it has been the venue for fieldwork on the biennial ICCROM-GCI International Stone Conservation course.

Much has changed since Shelley wrote about the cemetery in 1818 and since he and Keats were buried there. But the phrase “the most beautiful cemetery I know” keeps recurring in the comments made by visitors. Equally reassuring is the growing number of Italian visitors: many school and university groups from all over Italy, but also older residents of the zones just outside the cemetery’s walls who confess to visiting for the first time, despite having known of the place all their lives. Cemeteries as sites of memory need not be places of sadness but of joy too. Henry James held this view when describing this same spot in his *Italian Hours* as “a mixture of tears and smiles, of stones and flowers, of mourning cypresses and radiant sky, which gives us the impression of looking back at death from the brighter side of the grave.”

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