

# WORLD MONUMENTS

WINTER 2002/2003  
\$4.95

## Afghan Vernacular

ARCHITECTURE OF A WAR ZONE

## Castro's Dream

REDISCOVERING CUBA'S  
NATIONAL ART SCHOOLS

## Valley of the Gods

SACRED SITES OF KATHMANDU



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Thirteenth-century Masjid-i-Jami  
(Great or Friday Mosque), Herat, Afghanistan  
© Sabrina and Roland Michaud



A NEWARI MAN WITH  
A STATUE OF GANESH,  
BHAKTAPUR, NEPAL

## In the Wake of Disaster

Seven hours before floods submerged Dresden last August, rescue work began in earnest at the buildings that house the Zwinger, the city's extraordinary state picture collection, and the Albertina, its sculpture gallery. A small staff team, later joined by volunteers, worked through the night in darkness after electricity failed, water rising around their knees, to carry every work of art from basement vaults into the galleries above. In all, some 4,000 paintings, 8,000 sculptures and plaster casts, and 500 frames were carried to safety that night. Nothing was lost in the orderly evacuation process. When I visited Dresden a month later, the artworks were stacked neatly against the walls and damask canapes, roped off so that the museums could remain open to the public.

Upriver at Worlitz, local residents desperately sandbagged against the rising waters. When the water nevertheless overflowed a dyke and flooded their village, they redoubled their efforts to save the picturesque eighteenth-century *Gartenreich*, or "garden kingdom," frantically digging away portions of the failed dyke so that the waters would further inundate the town and their own homes, but avoid the museum park. The Worlitz *Gartenreich*—a World Heritage site that was on WMF's Watch list in 2000—escaped major damage. But recovery from the recent Eastern European floods may take years, even decades.

In order to learn from this catastrophe, massive public outreach and response are necessary. In fact, over the last year there have been many conferences on the theme of preparation for cultural-heritage disasters. Yet little has been done to advance concrete planning for such disasters, which, perhaps by definition, continue to catch us unaware wherever and whenever they occur. The urgent challenge facing global conservation organizations is to create a mechanism through which additional outside resources can be channeled immediately and effectively to bolster local efforts when disaster strikes. WMF is, in fact, in the design phase of a major project to improve its own emergency response. Likewise, it is critical that individual institutions create preparedness plans for disasters, including ones for which they may have no precedent. We must never assume that luck, or history, is on our side.



HUNDREDS OF STATUES  
WERE RESCUED FROM  
THEIR STORAGE VAULTS AS  
RISING WATERS  
INUNDATED DRESDEN'S  
ALBERTINA MUSEUM,  
THANKS TO THE HEROIC  
EFFORTS OF CURATORS  
AND VOLUNTEERS.

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VENICE'S PIAZZA SAN MARCO AWASH AFTER A SEASONALLY HIGH TIDE OF 147 CM ON NOVEMBER 16, 2002.

## From the Editor

November is *acqua alta* in Venice, a time when the Moon and Mother Nature conspire to inundate the ancient city, threatening its magnificent artistic treasures. While this season has brought its share of high water, little could compare with the 194-cm tide that struck the city just before sunset on November 4, 1966, and the damage left in its wake. That tumultuous event forever changed the history of *la Serenissima* and the field of preservation, serving as a catalyst in the harnessing of international support to rescue a single site. It was also this catastrophe that gave rise to the World Monuments Fund and affirmed its mandate to work to safeguard the world's cultural patrimony. In the decades since, WMF has supported more than 25 projects in Venice, making the city one of the largest beneficiaries of its time and resources. These efforts, along with the invaluable research undertaken by a dedicated team of civil engineers, hydrologists, and ecologists, and the innovative ideas it has yielded, stand as a moving testament that, in fact, Venice just might be saved.

Even awash, Venice reigns supreme as one of the most beautiful cities of the Western world. It was only fitting then that the city served as a backdrop to an international meeting held in celebration of the thirtieth anniversary of the UNESCO Convention on Cultural and Natural Heritage held this past November. The conference, which brought together representatives of the public and private sector, highlighted both the progress made and extraordinary challenges that face the field of historic preservation.

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Angela M.H. Schuster  
EDITOR

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**EARTHQUAKE ROCKS SICILY, CAUSING AN ESTIMATED \$500 MILLION IN DAMAGE**

**O**n September 6, 2002, an earthquake measuring 5.6 on the Richter Scale struck Sicily—the strongest to rock the island in 20 years—damaging historic buildings in Palermo, including the Baroque church of St. Ann and the Palazzo dei Normanni, a ninth-century Saracen fortress, restored and embellished in the eleventh and twelfth centuries. Once a palace for the Norman rulers of the island, the palazzo currently serves as the seat of the Sicilian regional assembly. According to preliminary reports there has been an outward movement of the walls, threatening the stability of the roof.

Within the palazzo—a huge, almost cubical, block of a structure that has been much altered over the years—is the Palatine Chapel, described by Guy de Maupassant as “le plus surprenant bijou religieux par la pensée humaine,” or “the most astonishing religious jewel ever dreamed of by the human spirit.” Begun by the Norman King Roger II in 1129 and completed some 15 years later, the chapel is a seemingly effortless fusion of all that is most brilliant in the Latin, Byzantine, and Islamic traditions into a single,

perfectly harmonious architectural and decorative masterpiece. The plan of the chapel is in essence that of a Western basilica, with a central nave and two side aisles separated from it by twin rows of antique granite columns, their Corinthian capitals opulently gilded. The upper walls, on the other hand, are covered from end

to end with dazzling mosaics, rivaling those adorning St. Mark’s in Venice. The roof is surely the most unexpected covering to any Christian church on Earth—a stalactite ceiling of wood in the classical Islamic style, intricately decorated with the earliest datable group of figurative Islamic paintings in existence anywhere. A neighboring room contains a suite of mosaics dating to the reign of Roger’s son William.

The extent of the damage caused by the earthquake and its more than 250 aftershocks is not yet fully known. However, preliminary estimates place the cost of the damage at \$500 million. In addition to sites in Palermo, the Valley of Temples, a complex of classic Greek temples near Agrigento, 88 kilometers south of the capital, may also have been damaged. The complex, which dates to the fifth century B.C. and is a UNESCO World Heritage Site, is considered the finest grouping of classic Greek temples outside Greece.

—JOHN JULIUS NORWICH



**A GLORIOUS MOSAIC GRACES THE APSE OF THE PALATINE CHAPEL IN THE PALAZZO DEI NORMANNI. ABOVE, FATHER GIUSEPPE MESSINA, RIGHT, ASSESSES EARTHQUAKE DAMAGE INSIDE THE BAROQUE CHURCH OF ST. ANN IN PALERMO. THE FIFTH-CENTURY B.C. TEMPLE OF HERAKLES AT AGRIGENTO, BELOW.**





## EARLY REMAINS OF CHINA'S GREAT WALL FOUND

**T**wo-thousand-year-old remains of 30 beacon towers, two fortified castles, two ancillary defensive buildings, and a series of deep trenches associated with the Great Wall of China have been found just east of Jiuquan, in northwestern Gansu Province, according to Chinese archaeologist Yue Banghu, of the local Provincial Archaeological Research Institute, who says that the structures date to the Han Dynasty (206 B.C.–A.D. 220).

What we know of as the Great Wall—actually a series of defenses stretching across the Chinese landscape—was constructed between the Warring States Period (475–221 B.C.) and the Ming Dynasty (A.D. 1368–1644) to protect the country from nomadic invasions from the north. Its best-known section, located just outside Beijing, is part of a 6,300-km stretch built over three centuries during the Ming Dynasty.

“During the Han Dynasty, trenches—three to four meters deep—rather than walls were the preferred defensive structure,” says Banghu, adding that the associated beacon towers were placed six to seven meters inside the defenses rather than being incorporated into them, as they were during the later Ming period.

Banghu, who has spent the past three decades documenting the Great Wall, believes the recent discoveries may yield a better understanding of the political, economic, and cultural aspects of the Han period. The Great Wall of China was included on WMF’s 2002 list of the 100 Most Endangered Sites.



A DEEP TRENCH AND NEW-FOUND PORTIONS OF THE GREAT WALL OF CHINA, DATING TO THE HAN DYNASTY, STRETCH ACROSS THE GANSU LANDSCAPE.

## MINARET OF JAM ADDED TO WORLD HERITAGE LIST

**A**fghanistan’s famed twelfth-century Minaret of Jam is one of nine sites recently inscribed on UNESCO’s World Heritage List, the first in that country to have been so recognized. Located on the Herat River, 200 km east of Herat, the 65-meter minaret is decorated with elaborate kufic calligraphy, executed primarily in carved stucco with one central band in blue tile. The minaret is surrounded by an important—but not well-documented—archaeological site, which has suffered from illegal excavations and looting.

The other newly inscribed sites are the St. Catherine of Sinai Monastery in Egypt; the medieval Baltic Sea ports of Wismar and Stralsund in Germany; the castles, towns, and vineyards along a 65-km stretch of the Rhine from Mainz to Koblenz, Germany; the Tokaj region of Hungary, known for its 1,000-year-old wine industry; the Sicilian towns of Caltagirone, Militello Val di Catania, Catania, Modica, Noto, Palazzolo, Ragusa, and Scicli, which represent innovations in town planning; the 1,400-year-old Maya city of Calakmul in Campeche, Mexico; and the historic core of Paramaribo, Surinam, which exhibits a blend of Dutch and indigenous building techniques.

**ITALY'S HERITAGE FOR SALE**

For all its well-publicized efforts to preserve its heritage, Italy has embarked on a controversial plan to sell or lease a number of its archaeological sites—among them Villa Jovis, one-time residence of the emperors Tiberius and Augustus on the island of Capri, and the fourth-century a.c. fortified Roman city of Alba Fucens in Abruzzo.

In August, the Italian government passed a bill, put forth by the Italian Ministry of Finance, to reduce the country's national debt by turning over many state properties to a shareholding company, Patrimonio SpA, charged with their exploitation, leasing, or eventual sale. The Ministry of Finance issued a list of sites, along with their estimated values. Villa Jovis is listed at € 89,750. Collectively, the properties are expected to fetch a modest € 4 billion, although the government has insisted that archaeological sites would not be offered for sale.

Although Italian president Carlo Azeglio Ciampi has requested that special guarantees be put in place for cultural and natural properties, many in the preservation community worry that there is nothing in the legislation that stops the actual sale of sites, or an uncontrolled and unaccounted leasing to private corporations. Moreover, sale of cultural patrimony is in direct violation of Italy's constitution, which specifies that monuments and archaeological sites are the property of the Italian



VILLA JOVIS, ONCE THE RESIDENCE OF THE EMPERORS TIBERIUS AND AUGUSTUS, ON THE ITALIAN ISLAND OF CAPRI, IS ONE OF NUMEROUS SITES SLATED FOR SALE BY THE ITALIAN GOVERNMENT.

people. However, as several people have noted, the new legislation contains rather disturbing language, stating that, "the transfer of property of particular artistic or historical value can be effectuated with the agreement of the Ministry of Culture." The question is: who will be charged with deciding what is of "particular" value? Italia Nostra, a preservation group, has collected more than 100,000 signatures asking President Ciampi to defend the values of the constitution and the protection of natural and historic heritage of the country.

—GAETANO PALLUMBO

**ANTEDILUVIAN—MAYA SITES AT RISK**

Just when the archaeological community thought the idea of damming the Usumacinta for hydroelectric power was all but dead—it has been kicking around for decades—it seems that proposals for harnessing the river's waters for kilowatt hours are once again on the table. The Usumacinta, which separates Guatemala and Mexico, was a major commercial artery for the ancient Maya, who settled along its banks during the second half of the first millennium A.D. If any one of several dam scenarios—of which at least three are under consideration—are adopted, it will result in the destruction of the well-known sites of Piedras Negras, Yaxchilan, and more than a dozen sites that have yet to be fully documented, as well as the natural and cultural landscape that embraces them. Frustrated by a lack of detailed information on these hydroelectric proposals and the fact that few seem to understand their potential impact, WMF has commissioned a study of the Usumacinta and a visual simulation of the results of a number of dam scenarios—rumored or real. Upon completion of the virtual deluge, it will be posted online at [wmf.org](http://wmf.org).

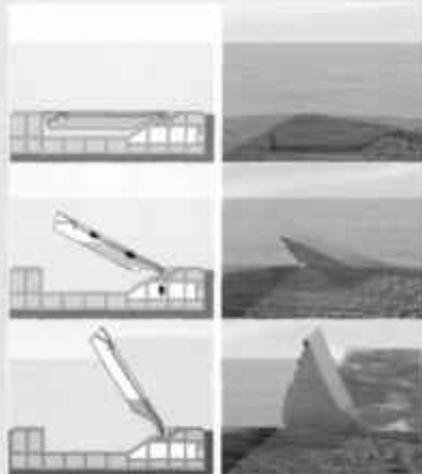


**MONUMENTS  
IN FOCUS**

The work of internationally acclaimed photographer Lynn Davis is the subject of WMF's spring exhibition. Working in the grand tradition of nineteenth-century photographers, Davis has documented many of the world's most spectacular sites—natural and manmade. Her large-scale prints are meticulously toned in gold and selenium—a hallmark of Davis' hieratic style.

Lynn Davis: Monuments  
January 30–May 21, 2003  
M–F, 10–5  
WMF Gallery  
95 Madison Ave., NYC 10016





ENGINEERS ENVISION A SERIES OF BARRIERS EMBEDDED IN THE SEA FLOOR THAT CAN BE ACTIVATED WITH COMPRESSED AIR WHEN TIDES EXCEEDING 100 CM ARE EXPECTED. THE GATES ARE TO BE INSTALLED IN THE INLETS THAT SEPARATE THE LAGOON FROM THE ADRIATIC.

## SAVING VENICE—A MODEST PROPOSAL

In the decades since the devastating floods of 1966—caused by record-breaking tides of 194 cm—architects, civil engineers, hydrologists, and ecologists have been working diligently to devise a plan to protect Venice and communities on the mainland from future inundation, all the while enhancing the lagoon's fragile ecosystem. An integral part of the plan is the construction of a series of mobile barriers embedded in the sea floor beneath the lagoon's three inlets—Chioggia, Malamocco, and Lido—which have been designed to handle a two-meter difference in sea level between the lagoon and the Adriatic.

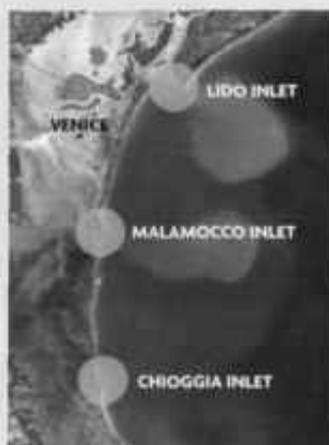


PHOTO BY CHRISTOPHER HARRIS FOR ENR

Venice is currently undertaking a number of measures to protect the city from tides of less than 100 cm through the bolstering of shorelines and reinforcement of building foundations. However, tides exceeding 120 cm flood most of the historic city center. According to plans, the barriers are to be activated through the introduction of compressed air when tides exceeding 100 cm are predicted. Tides of this magnitude currently occur about seven times a year. When tides recede, the air will be released and the gates will retract into housings sunk into the sea floor. While many have hailed the ingenuity of the planned gate system, it will take eight years to complete at a cost of € 1.9 billion. For information on the physical and environmental reconstruction of the lagoon, visit: [www.salve.it](http://www.salve.it)

## LOOKING FOR THE PERFECT GIFT? ADOPT A BAROQUE CHAPEL IN SLOVAKIA!

Built between 1744 and 1751, the Calvary in Banská Stiaivnica is considered the most significant suite of Late Baroque buildings in all of Slovakia, its 23 buildings built on a hillside, and containing some of the finest polychromed wooden reliefs in Europe. Among the structures—arranged symmetrically from the base of the hill to the summit—are an Upper Church and Lower Church, which are flanked by groups of diminutive chapels; one, on the left, representing seven Stations of the Cross, the other, on the right, the Seven Sorrows of the Virgin Mary. Between the Upper and Lower Churches are a statue depicting the Seven Sorrows, a staircase dedicated to several saints, and the so-called Ecce Homo Chapel. Commissioned by the Jesuit priest Francis Perger, construction of the Calvary Complex was financed by the Slovak ruler Francis I and several families who had made their fortunes in mining.

More than two centuries after their construction, the chapels and associated sanctuaries are in desperate need of structural stabilization and conservation of their extraordinary polychromed reliefs. A seed grant from WMF's Kress Foundation European Preservation Program funded a site survey and stabilization of one relief. However, more monies are needed. Each of the smaller



PHOTO BY THE CALVARY, COURTESY OF HARRIS FOR ENR

A PLAN OF THE CALVARY OF BANSKÁ STIAIVNICA SHOWS THE ARRANGEMENT OF CHAPELS AND SANCTUARIES. ABOVE, A SCULPTURE REPRESENTING THE SEVEN SORROWS OF THE VIRGIN, ALONG WITH THE SAINTS' STAIRS AND UPPER CHURCH. RIGHT, A POLYCHROMED RELIEF DEPICTING THE CRUCIFIXION, FAR RIGHT.

chapels will cost an estimated \$2,000 to stabilize, and \$6,000 to conserve interior decoration—work that will take some 18 months to complete. Restoration of the Upper Church, Lower Church, and Saints' Stairs will cost an estimated \$60,000, \$90,000, and \$40,000, respectively.

Photographs and details of each building's conservation needs are posted on our website, [wmf.org](http://wmf.org). Should you wish to adopt a chapel, in whole or in part, please contact Holly MacCammon, WMF's Grants Manager, at [hmaccammon@wmf.org](mailto:hmaccammon@wmf.org). Chapel restoration sponsors will be acknowledged on a plaque placed on each building at the site on completion of the project.





THE MAUSOLEUM OF KING NADIR SHAH (R. 1929–1933), BUILT IN THE 1940S ATOP A HILL OVERLOOKING KABUL, AS IT LOOKED IN 1971, LEFT, IN 1991, RIGHT, AND IN 1998, BELOW.

*photographs by* PAUL BUCHERER-DIETSCHI

# DESTRUCTION



**F**ew regions of the world are as steeped in history as Afghanistan: its vast archaeological remains bearing silent witness to all who have come to reap the country's riches—among them, Greeks, Kushans, Sassanians, and Arabs. Few nations on Earth have ever experienced the political turmoil and hardship witnessed by Afghanistan; destruction wrought by more than two decades of war strewn across the landscape. Sites that seemingly had withstood the test of time now lie in a perilous state. Yet, for all of this upheaval, there is a glimmer of hope. This past spring, an international team of scholars—archaeologists, historians, architects, conservators, specialists in heritage management, and museum curators—met with Hamid Karzai and representatives of the interim Afghan Administration to assess the condition of the country's monuments and determine what it would take to preserve them for future generations.

Saving what is left will require a long-term, sustained international commitment. However, in the brief period following the UNESCO-sponsored meeting, numerous conservation initiatives are already underway. In the historic heart of Kabul, the Aga

THE SEVENTEENTH-CENTURY MUGHAL GARDEN, BAGH-E-BABUR, ON THE WESTERN SLOPE OF THE MOUNTAIN OF THE LION'S GATE, JUST OUTSIDE KABUL. FROM LEFT, AS IT LOOKED IN 1991, 1996, AND SHORTLY AFTER THE AGA KHAN TRUST FOR CULTURE BEGAN ITS RECONSTRUCTION IN JULY 2002.



# AND HOPE

PRIZED BY MANY  
AND CONQUERED  
BY NONE, THE  
AFGHAN LANDSCAPE  
BEARS WITNESS TO  
ALL WHO HAVE  
COME TO REAP ITS  
RICHES, AND THE  
SCARS WROUGHT BY  
MORE THAN TWO  
DECADES OF WAR.

Khan Trust for Culture (AKTC) has embarked on a major campaign to restore a number of eighteenth- and nineteenth-century serais and residences, as well as the famed seventeenth-century Babur Gardens in the northwest part of the city. AKTC, with support from the World Monuments Fund, is also resuming restoration efforts at the fifteenth-century Timurid city of Herat, included on WMF's 1998 list of the 100 Most Endangered Sites. At Bamiyan, Michel Petzet and his colleagues from the International Council for Monuments and Sites have been documenting what is left of the 1,500-year-old giant Buddhas and fragmentary murals that once graced the hundreds of caves in the valley. Elsewhere in the country, Nancy Hatch Dupree and her team at the Society for the Preservation of Afghanistan's Cultural Heritage have been undertaking detailed conditions assessments and reconstructing museum inventories. Swiss architect Paul Bucherer-Dietschi, who has spent more than three decades documenting the country's cultural heritage and is director of the Afghanistan Museum in Exile, has provided critical information on the state of sites before, during, and after the civil unrest; while institutions that once worked in Afghanistan are beginning to return to their sites to resume study. Collectively, these efforts, along with programs being undertaken by government agencies, will serve as vital tools in the rebuilding of one of the world's great cultural crossroads. ■



MOSQUE de PAGHMAN



THE MOSQUE AT THE SUMMER RESORT OF PAGHMAN AS IT LOOKED SHORTLY AFTER ITS CONSTRUCTION IN 1923. RIGHT, AND ITS CONDITION IN 1998, BELOW.



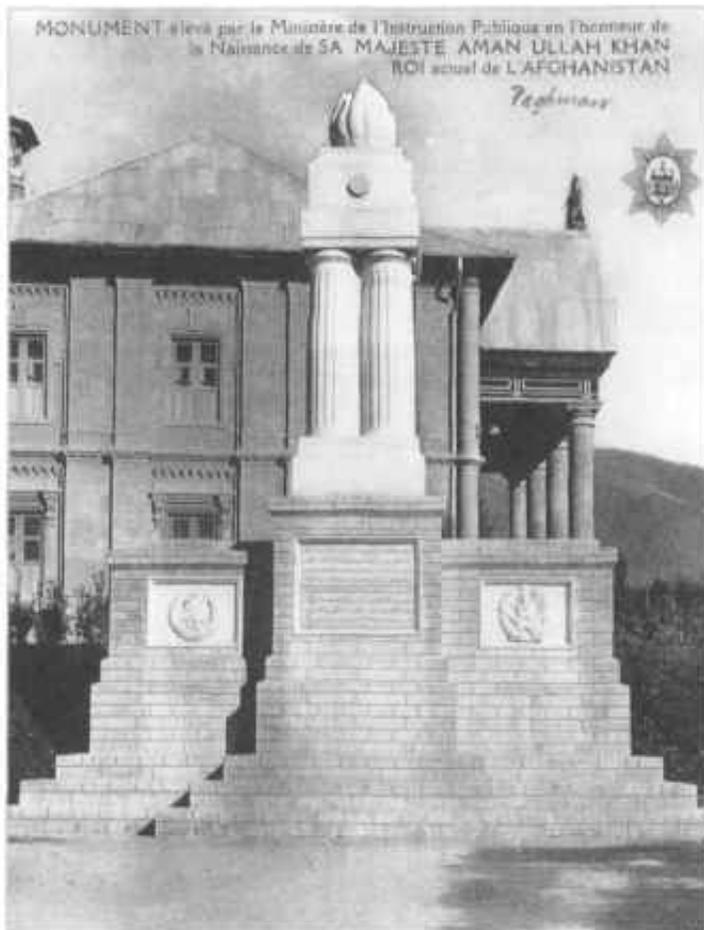
# PARADISE LOST

Photographs of a number of Afghanistan's historic sites—among them the monuments at the summer resort of Paghman, built shortly after the country won its independence from British rule in 1919—were included in a booklet, *Souvenir d'Afghanistan*, published in Paris to commemorate King Amanullah's 1928 grand tour of Europe.



THE BAHAR HOTEL AT PAGHMAN IN 1927. RIGHT, AND IN 1991, ABOVE.





A MONUMENT ERECTED IN CELEBRATION OF THE BIRTH OF KING AMANULLAH, IN 1928, LEFT, AND IN 1991, ABOVE.

THE KING'S SUMMER PALACE IN 1928, BOTTOM, AND AS IT LOOKED IN 1991, BELOW.



PAGHMAN — RÉSIDENCE ROYALE pendant l'été



# AFGHAN VERNACULAR ARCHITECTURE OF A WAR ZONE

photographs by NAJIM AZIZ

**M**ore than two decades of war have poignantly left their mark on Afghan vernacular architecture, the detritus of combat doubling as construction material. Spent mortar shells, missiles, hulks of tanks, and windows pulled from rusting jeeps have been lovingly incorporated into houses, schools, and civil engineering projects. Years from now, these monuments will stand as testaments to Afghan ingenuity.



THE TRIUMPHAL ARCH AT PAGHMAN IN 1975,  
RIGHT, AND IN 1998, ABOVE.



THE MAUSOLEUM OF YAHYA KHAN,  
GRANDFATHER OF NADIR SHAH, IN 1990,  
LEFT, AND 1998, BELOW.





CLOCKWISE FROM FACING PAGE: FLOWERS PLANTED IN A PAINTED MISSILE FIN GRACE A GARDEN. THE HULKS OF SOVIET TANKS SERVE AS FOOTINGS FOR A BRIDGE. THE TOLLING OF A BRASS MORTAR SHELL SUMMONS KIDS TO SCHOOL. TWO YOUNG GIRLS POSE IN FRONT OF THEIR HOUSE, BUILT OF SPENT SHELLS. A MISSILE FIN IS USED TO COLLECT RAINWATER.





THE UPPER GALLERY OF THE JERÓNIMOS  
CLOISTER IS CROWNED WITH A PARAPET  
DECORATED WITH MEDALLIONS AND  
PORTRAITS OF PORTUGUESE EXPLORERS  
AND ROYALTY.

...if thou seek for Merchandize  
 Produc't by the Auriferous Levant;  
 Cloves, Cinnamon, and other burning Spyce;  
 Or any good or salutiferous Plant;  
 Or, if thou seek bright Stones of endless price,  
 The flaming Ruby, and hard Adamant:  
 Hence thou may'st All in such abundance beare,  
 That thou may'st bound thy wish and Voyage Here.

—Luis de Camões, *Os Lusíadas* (1572), Canto II, Stanza 4

Commissioned by King Manuel I in celebration of Vasco da Gama's 1498 discovery of a lucrative sea route to India, Lisbon's Jerónimos Monastery is the crowning achievement of Manueline architecture. Built on the site of the Santa Maria hermitage, founded by Prince Henry the Navigator in 1460, the monastery overlooks the Tagus River, where it empties into the treacherous waters of the North Atlantic. The monastery's buildings are replete with seafaring and oriental motifs—seahorses, elephants, ropes, shells, and armillary spheres—all exquisitely

wrought in stone and affirming of Portugal's place as foremost maritime power of the sixteenth century.

Ground for the monastery complex was broken in 1502; the whole of its magnificent cloister and Church of Santa Maria de Belém were completed by the mid-sixteenth century. In 1567, a large, spring-fed lake was installed in the cloister courtyard.

*King Manuel of Portugal...did not spare any expense to turn [the Monastery] into the most beautiful and magnificent holy place, as ancient kings had built their pyramids.*

—Dom Philippe de Caverel, 1592

# Chronicle in Stone

BUILT AS A MONUMENT TO PORTUGAL'S MARITIME PROWESS,  
 A MANUELINE MASTERPIECE SHINES AFTER A FOUR-YEAR RESTORATION

*When Vasco da Gama departed for the conquest of the route to India, King Manuel went to accompany him to Belém. Before embarking, Gama, kneeling in the modest chapel built there by Prince Henry the Navigator, son of King John I, asked the Virgin Mary to protect him on his perilous voyage. He then proceeded to the fleet, accompanied by calm monks, whose pious chants rose to heaven, and a grieving crowd, because the departure appeared to almost all to be one without return. Manuel, who had carefully prepared this long expedition, was very moved by the occasion. Before taking his leave of the courageous navigator, he vowed to build the most magnificent and beautiful monastery and basilica ever built in Portugal, dedicated to the glory of Our Lady of the Heavens on the very spot occupied by the chapel and the monks abode built by Prince Henry. Gama returned after two years of dangerous travail, and work immediately started on the church and monastery according to a plan full of the wealth and grandness dignified by such a cause and a mission.*

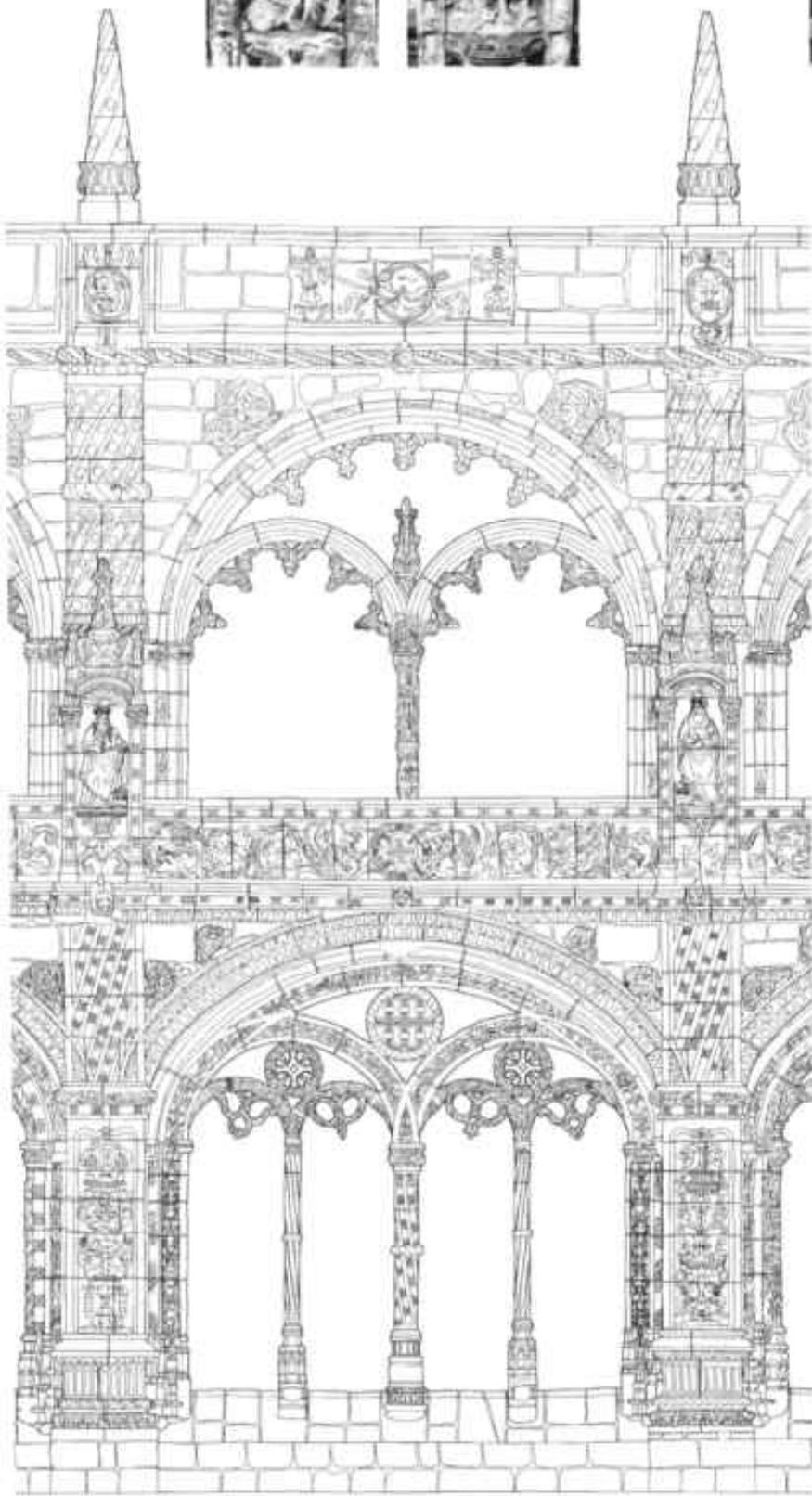
—Olivier Merson, 1857

Two superimposed suites of vaulted galleries, each 55 meters in length, compose the cloister, which is built on a square plan with chamfered corners. The cloister is crowned by a parapet decorated with medallions, portraits of explorers and Portuguese royalty, and other ornaments in bas-relief.

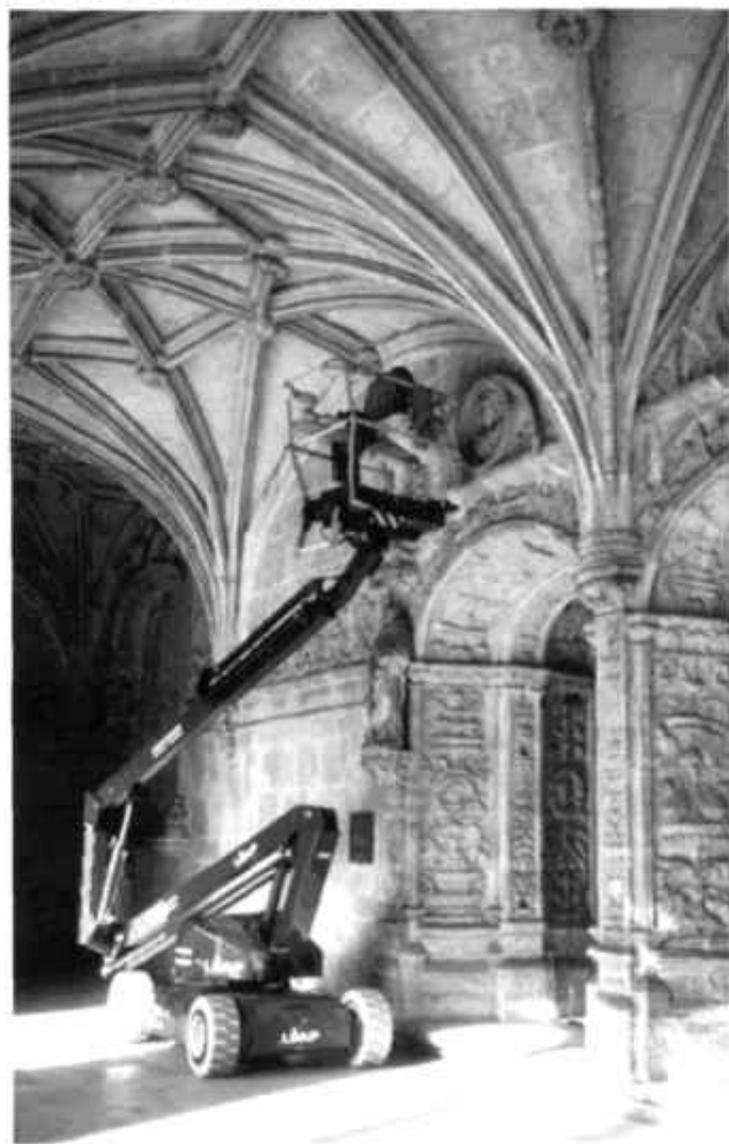
A bearded statue of Prince Henry stands at the south portal of the church. Dom Manuel and his wife Doña Maria preside over the west portal in the company of the four evangelists. Within the sanctuary are the tombs of Portuguese kings and queens—four of which are of marble and jasper, supported by carved pairs of stone elephants—along with those of two of the country's greatest heroes, Vasco da Gama and Luis de Camões, who extolled da Gama's discoveries nearly a century later in his epic poem *Os Lusíadas* (*The Lusiad*).

Since its construction five centuries ago, time had taken its toll on the monastery, which was severely damaged by an earthquake in 1755. This damage was compounded by the corrosive effects of routine weathering and airborne pollutants, as well as disfiguring biological growth. Over the past two centuries,





STATUES REPRESENTING SAINTS, ALLEGORICAL FIGURES, AND EVEN KING MANUEL HIMSELF, ABOVE, WERE PLACED IN NICHEs IN THE CLOISTER'S UPPER GALLERY. A MOBILE CRANE, BELOW, WAS USED TO SURVEY THE CONDITION OF THE CLOISTER'S 56 VAULTS. FACING PAGE, MEDALLIONS DEPICTING EXOTIC PLANTS AND SHIPS ARE AMONG THE BAS-RELIEFS ADORNING THE JERÓNIMOS MONASTERY AND CLOISTER.



*The cloister is of medium size with a good vaulted roof, carved and enriched with beautiful paintings, having a low gallery at floor level and an identical one above. Thus the gallery with the freshness that the fountain provides, built in the center of the square, outshines the other beauties. Pure water is led there by channels, which project from diverse points of a globe, from with it falls in showers into square pools and refreshes fish, which wander from one side to the other, playing in the sun's rays or looking for shelter and amusing themselves.*

—Dom Philippe de Caverel, 1592

number of the stone blocks that make up the cloister balustrade had to be realigned. Deteriorated mortar was removed, joints were cleaned, new bedding mortar was injected, and the joints were repointed. Once the structure was stabilized, work began on the ornately carved stone surface.

The cleaning operation was probably the most complex aspect of the restoration. Numerous problems had to be addressed, such as removing biological growth and black crusts caused by airborne pollutants while preserving original pigmentation and minimizing any further damage to fragile and flaking surfaces.

Severe discoloration of the Lioz limestone, from which the monastery was built, was already noted in the nineteenth century. However, until recently, its causes were not entirely known. Before any cleaning and consolidation could be carried out, conservators undertook an analysis of the building's patina to assess damage and to determine the best possible cleaning methods.

From the beginning of the project, one of the key questions was whether traces of orange color found both on the exterior and interior surfaces of the galleries were remnants of an intentionally applied coloration or simply the result of natural weathering.

As it turned out, the pigment was embedded in a thin layer of wax/oil/fat that had been applied over a lime wash sometime in the late-sixteenth or early-seventeenth century. Therefore, it was important to preserve as much of this color as possible during the cleaning process.

In addition to dark crusts formed by airborne pollutants, the cloister was further disfigured by an extensive biological colonization. This included both a surface colonization of algae, lichens, mosses, and even grass, as well as algae growing just beneath the stone surface, which imparted a grey pallor, a result of the dark melanin produced by these organisms. Removing the algae was no easy task, as the only effective treatment presented yet another conservation issue: the biocide left a faint yellowish color.

the monastery had undergone a number of restorations—many of them inappropriate—in piecemeal fashion.

In 1998 WMF Portugal, in partnership with WMF headquarters and the Portuguese Institute for Preservation of Architectural Patrimony, embarked on a four-year campaign to restore the cloister to its original glory. The monumental task included sealing the terraces against water infiltration, repointing destabilized masonry, cleaning and consolidating the fragile and deteriorating bas-relief, and applying a protective coating to the whole of the exterior.

The total stone surface in the cloister is about 210,000 square meters, held together by some 20,900 meters of mortar joints. A number

*Even if the earthquake had not left any other ruins and all the chronicles were lost, this building would talk; the seafaring spirit of Portugal lives in every stone.*

—Edger Quinet, 1844



*The material from which the building is made is beautiful white limestone...which possesses the two excellent properties of being easily chiselled, and of hardening upon contact with the air. However, the passage of time does darken it, and make it yellow like old ivory.*

—Prince Lichnowsky, 1842



*The aforementioned cloister...has rather deteriorated even though the earthquake saved the monastery...the poetry has disappeared entirely, and a stigma of degradation is daily imprinted on those porticos.*

—Prince Lichnowsky, 1842



THE CLEANED AND CONSOLIDATED CLOISTER, TOP, AND THE WAY IT LOOKED BEFORE RESTORATION, ABOVE. A VIEW, RIGHT, THROUGH ONE OF JERÓNIMOS' EXQUISITE VAULTED GALLERIES.



A majority of the cleaning was carried out using water nebulization and atomization. However, removal of pollution crusts from flaking and powdering areas required laser cleaning. Following cleaning, these areas, found on the arches of the lower gallery, were consolidated with an elastified silicate ester product.

The final phase of work involved the application of an ammonium oxalate treatment to exterior surfaces to reduce mechanical erosion from water flow over the limestone. Over this, a tinted lime wash was applied to the building to even out the color—balancing the cleaned white or yellowish surfaces with the original pigmentation on the arches of the lower gallery—and act as a sacrificial layer. Atop this wash, the surface was treated with a water repellent to reduce water penetration and microbiological colonization.

Upon completion of the cloister's restoration this past spring, this Manueline masterpiece, which, along with its Church of Santa Maria de Belém, was inscribed on UNESCO's World Heritage List in 1983, has regained its prominent place in the history of architecture and exploration 500 years after ground for its construction was broken. ■

*When you step into the cloister, the fruits and plants from recently discovered continents—coconuts, pineapples, grapefruit—are picked and hung in bas-relief. The spirit of adventure, of danger, of science, of discovery, breathes in these walls more than any chronicle.*

—Edger Quinet, 1844

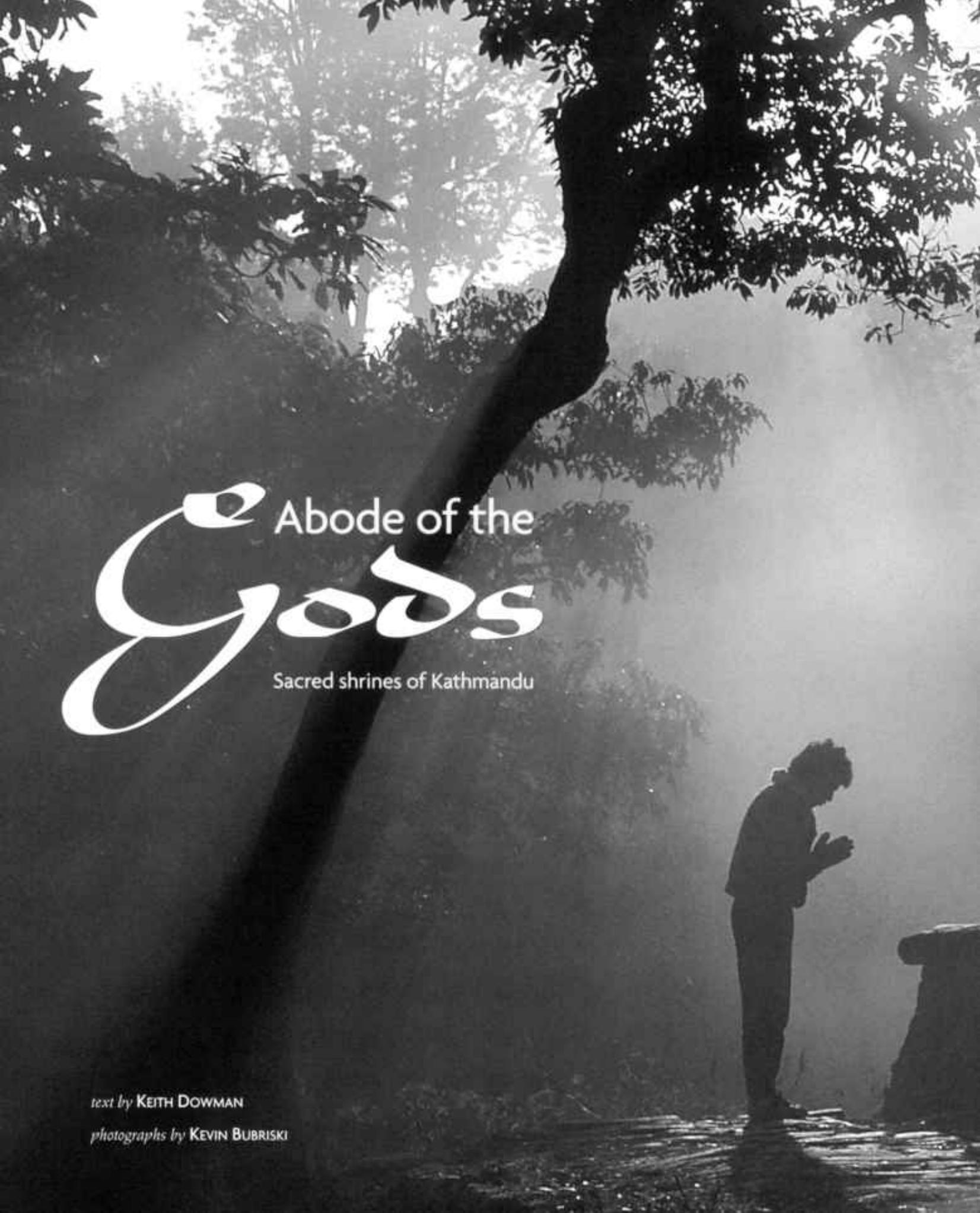
*When the old navigators, after having conquered new worlds, returned home, they disembarked in front of the door of the Monastery of Belém; it was the door "through which all the triumphs of Portugal enter."*

—Edger Quinet, 1844



MEDALLIONS DEPICTING EXPLORERS AND PORTUGUESE ROYALTY, BELOW THE CHURCH OF SANTA MARIA DE BELÉM, ADJACENT TO THE CLOISTER, RIGHT.



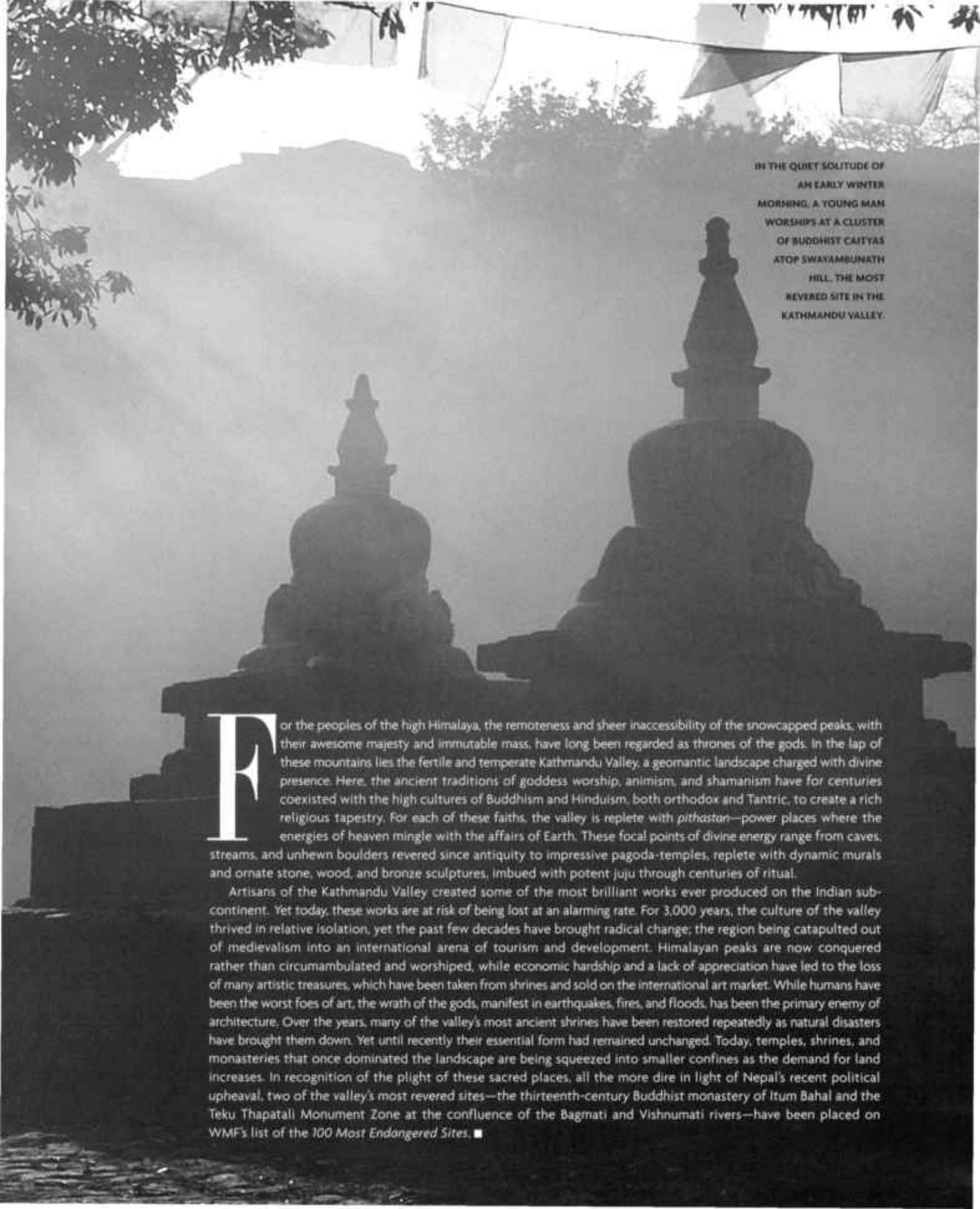


Abode of the  
**Gods**

Sacred shrines of Kathmandu

*text by* KEITH DOWMAN

*photographs by* KEVIN BUBRISKI



IN THE QUIET SOLITUDE OF  
AN EARLY WINTER  
MORNING, A YOUNG MAN  
WORSHIPS AT A CLUSTER  
OF BUDDHIST CAITYAS  
ATOP SWAYAMBUNATH  
HILL, THE MOST  
REVERED SITE IN THE  
KATHMANDU VALLEY.

**F**or the peoples of the high Himalaya, the remoteness and sheer inaccessibility of the snowcapped peaks, with their awesome majesty and immutable mass, have long been regarded as thrones of the gods. In the lap of these mountains lies the fertile and temperate Kathmandu Valley, a geomantic landscape charged with divine presence. Here, the ancient traditions of goddess worship, animism, and shamanism have for centuries coexisted with the high cultures of Buddhism and Hinduism, both orthodox and Tantric, to create a rich religious tapestry. For each of these faiths, the valley is replete with *pithasthan*—power places where the energies of heaven mingle with the affairs of Earth. These focal points of divine energy range from caves, streams, and unhewn boulders revered since antiquity to impressive pagoda-temples, replete with dynamic murals and ornate stone, wood, and bronze sculptures, imbued with potent juju through centuries of ritual.

Artisans of the Kathmandu Valley created some of the most brilliant works ever produced on the Indian subcontinent. Yet today, these works are at risk of being lost at an alarming rate. For 3,000 years, the culture of the valley thrived in relative isolation, yet the past few decades have brought radical change; the region being catapulted out of medievalism into an international arena of tourism and development. Himalayan peaks are now conquered rather than circumambulated and worshiped, while economic hardship and a lack of appreciation have led to the loss of many artistic treasures, which have been taken from shrines and sold on the international art market. While humans have been the worst foes of art, the wrath of the gods, manifest in earthquakes, fires, and floods, has been the primary enemy of architecture. Over the years, many of the valley's most ancient shrines have been restored repeatedly as natural disasters have brought them down. Yet until recently their essential form had remained unchanged. Today, temples, shrines, and monasteries that once dominated the landscape are being squeezed into smaller confines as the demand for land increases. In recognition of the plight of these sacred places, all the more dire in light of Nepal's recent political upheaval, two of the valley's most revered sites—the thirteenth-century Buddhist monastery of Itum Bahal and the Teku Thapatali Monument Zone at the confluence of the Bagmati and Vishnumati rivers—have been placed on WMF's list of the 100 Most Endangered Sites. ■



BEGUN IN THE EARLY-FIFTH CENTURY AND MODIFIED OVER THE AGES, THE GREAT STUPA AT SWAYAMBHU, TOP, IS CONSIDERED THE MOST POWERFUL BUDDHIST SHRINE IN THE HIMALAYAS. YOUNG BOYS, ABOVE, AT THE SHRINE OF SURGE VINAYAKA, THE SUN GUARDIAN, WHICH WAS BUILT ON A FORESTED SLOPE SOUTH OF BHAKTAPUR. NEWLYWEDS COME HERE FOR HIS BLESSING OF A HAPPY MARRIAGE AND MANY CHILDREN. A CARETAKER, ABOVE RIGHT, AT THE TEMPLE OF RATO MATSYENDRANATH IN PATAN. PRAYER FLAGS, BELOW, FLUTTER IN THE BREEZE ABOVE A CLUSTER OF SMALL STUPAS ON MANQUSHRI HILL, NEAR SWAYAMBUNATH.





ABOVE THE BAGMATI RIVER VALLEY, JUST EAST OF KATHMANDU, COUNTLESS BUTTER LAMPS ILLUMINATE BOUDHANATH, ONE OF THE LARGEST STUPAS IN THE WORLD. BUILT IN THE SIXTEENTH CENTURY, THE STUPA'S DOME IS 37 METERS IN DIAMETER. THE 13 STEPS OF ITS SPIRE AND CROWNING HARMIKA BOX ARE CLAD IN GILT COPPER SHEETS. A TIBETAN BUDDHIST MONK, LEFT, PERFORMS RITUALS AT BOUDHANATH. A SEVENTEENTH-CENTURY GILDED PORTRAIT OF KING YOGANARENDRA MALLA RESTS ATOP A PILLAR IN PATAN'S DARBAR SQUARE. RIGHT, THE EARLIEST STRUCTURE ON THE SQUARE, A TEMPLE TO VISHNU, IS DATED 1566, BUT THE SQUARE HAS SERVED AS A CROSSROADS FOR MILLENNIA.





by JOHN A. LOOMIS  
photographs by HAZEL HANKIN

Architecture has the power to do more than provide shelter for human activities and everyday life—it has the power to embody the highest values of our culture. It can also express the ethos of a particular historical moment and provide inspiration for the generations that follow. The National Art Schools (Escuelas Nacionales de Arte) in Havana fulfill all these criteria and are works of architecture in the profoundest sense of the discipline.

The now-famous golf game of January 1961, after which Fidel Castro and Che Guevara decided to build Cuba's National Art Schools on the manicured grounds of Havana's famed Country Club—once the exclusive preserve of the city's elite—has by now entered into the mythology of the Cuban Revolution.

Three architects—one Cuban, Ricardo Porro, and two Italians, Vittorio Garatti and Roberto Gottardi—were charged with the creation of five schools, one each for modern dance, plastic arts, drama, music, and ballet. So innovative were their designs that the suite of buildings was declared by Castro himself "la mas bella academia de artes en el mundo," before ground for their construction had even been broken. Yet the sinuous structures that epitomized the utopian aspirations of the revolution were soon repudiated by the very institution they sought to celebrate, and left to languish unfinished for nearly four decades. How these buildings were conceived and why they were orphaned was, until recently, one of the great lost chapters in architectural history.

Three principles guided the architects' designs. The first was a profound respect for the extraordinary landscape of the country club grounds. The second, prompted by a U.S. embargo that prevented the importation of steel and cement, was to employ locally produced brick and terra cotta tiles as the primary construction material. And out of the latter grew the third principle, a utilization of the Catalan vault throughout as the structural system. This building technique had been employed by Antoni Gaudí in the fluid forms of his architecture in Barcelona, which spoke boldly of Catalan regional identity. For Porro, Garatti, and Gottardi, the Catalan vault would serve as a refutation of the then-dominant International Style Modernism and result in an organic spatial and formal expression unique to these projects, expressing their own revolutionary identity.

Each school was a one-of-a-kind achievement, conceived within a common material and structural language. Porro's School of Modern Dance, sited at the edge of a steep escarpment, is an angular, kinetic composition in plan that is softened in volume by the curving vaults. His School of Plastic Arts celebrated the country's Afro-Cuban heritage through a collection of pavilions that read as an archetypal African village connected by undulating, covered passageways, the whole interpreting negritude in an entirely Cuban context.

Gottardi's School of Dramatic Arts, like the social construct of a theater company, looks inward, creating an intimate, interiorized environment, concentrically organized and connected by narrow alleyways. Garatti's School of Music is a 330-meter-long serpentine structure that winds its

way through the landscape, culminating in an embrace of a monumental jaguey tree, resplendent in roots that hang from its branches. The School of Ballet, also by Garatti, is a composition of terra cotta pavilions and magnificent spaces that seem to float in the dense, verdant landscape.

The enthusiasm with which the design of the schools was initially received had significantly dissipated by 1963 as Cuba, influenced by its new ally, the Soviet Union, moved away from utopian schemes to pragmatically driven solutions in its architecture. Suddenly, the schools' sinuous forms seemed out of sync with newly adopted industrialized models, which yielded the repetitive rectilinear forms that soon proliferated across the Cuban landscape.

A disdain for the schools was further compounded by a harsh economic climate that followed the October (Missile) Crisis. By 1965, work on the National Art Schools officially came to a halt despite their various stages of completion. Porro's School of Modern Dance and School of Plastic Arts were nearly complete; Gottardi's School of Dramatic Arts had half its program dropped. Likewise, the concert halls of Garatti's School of Music were cut, and construction on his School of Ballet was terminated, though the project was nearly 95 percent complete.

Beyond mere abandonment of the project, the issue of the art schools took on an absurd tone. The three architects suddenly found themselves charged with the ideological crime of promoting "idealism, deviationism, individualism, monumentalism, historicism, and a formalism driven by aesthetic criteria rather than socialist rigor." Moreover, they were personally accused of being "elitists" and "cultural aristocrats," whose work exhibited

# DREAM

## THE REDISCOVERY OF CUBA'S NATIONAL ART SCHOOLS

RICARDO PORRO  
CONCEIVED OF HIS SCHOOL  
OF MODERN DANCE, FACING PAGE,  
AS A VAST SHEET OF GLASS THAT HAD  
BEEN VIOLENTLY SMASHED BY A MAN'S  
FIST AND BROKEN INTO SHIFTING  
SHARDS. IT WAS TO BE AN ARCHITECTURAL  
MANIFESTATION OF THE  
REVOLUTION'S OVERTHROW  
OF THE OLD ORDER.



"narcissistic" and "egocentric, bourgeois formations." Cuban professors of architecture were forbidden to mention the schools, and students were discouraged from visiting them as the faculty at the Ciudad Universitaria José Antonio Echevarría adopted a technically oriented curriculum imposed by the Ministry of Construction.

In the decades that followed, the art schools fell into various states of decay, succumbing to neglect and outright vandalism. Squatters on the grounds have left few traces of the once exquisitely maintained landscape, which became home to plots of plantains and corn, and herds of goats. What was not outright desecrated fell victim to exuberant vegetation. By the 1980s, the National Art Schools had reached a truly deplorable state when an interesting series of events began to unfold.

There had always been voices of support for the architecture of the schools within Cuba, but they were restrained voices. The cultural climate of the mid-1980s, however, created a foundation for change within Cuba. During these years, young artists and architects, disillusioned with many aspects of Cuba's socialist experiment, began to create

FIDEL CASTRO AND CHE GUEVARA PLAY A ROUND OF GOLF ON THE MANICURED GROUNDS OF HAVANA'S FAMED COUNTRY CLUB IN JANUARY 1961. ONCE THE EXCLUSIVE PRESERVE OF THE CITY'S ELITE, THE GROUNDS WOULD BE TAKEN OVER FOR THE BUILDING OF CUBA'S NATIONAL ART SCHOOLS.



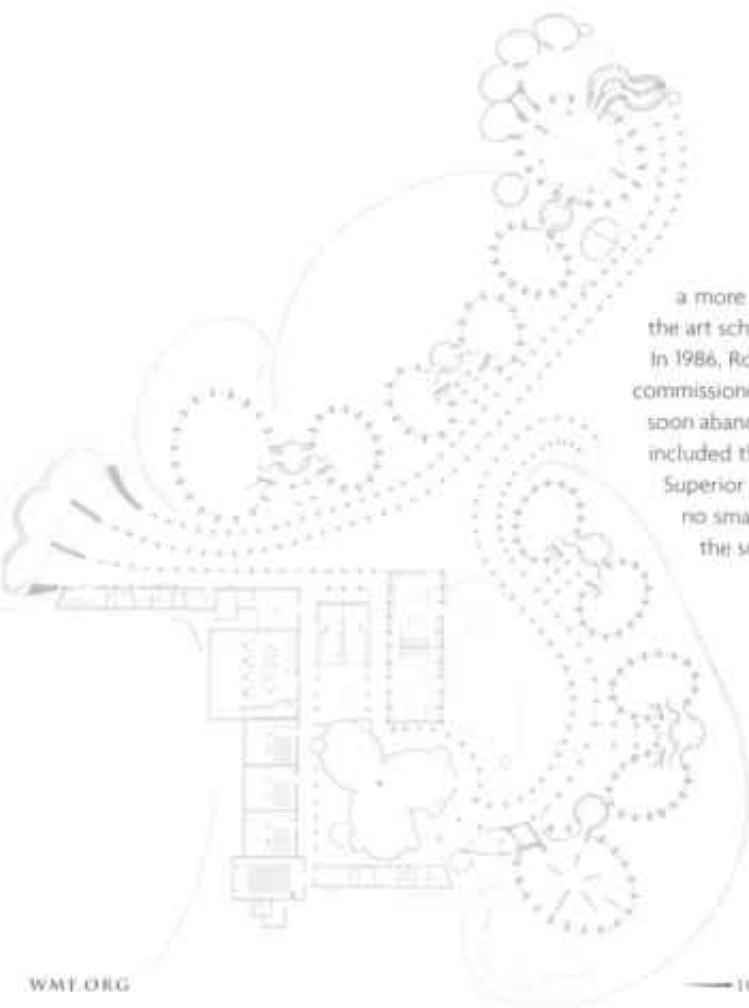
THE ENTRY COURTYARD OF THE SCHOOL OF MODERN DANCE FORMS A HINGE AROUND WHICH THE LIBRARY AND ADMINISTRATION OFFICES WERE CONSTRUCTED, THE COURTYARD CONTINUES TO SERVE AS A GATHERING PLACE FOR STUDENTS.

a more critically discursive environment that opened up paths for a re-evaluation of the art schools.

In 1986, Roberto Gottardi, the only one of the original three architects still in Cuba, was commissioned to draw up plans for the completion of the schools, but this project was soon abandoned. Three years later, Elmer López, a professor on the faculty of architecture, included the art schools in a retrospective exhibit of Cuban architecture at the Instituto Superior Politecnico José Antonio Echevarría. At that time, this was an act that required no small amount of courage, since there were many faculty who still disapproved of the schools.

In 1995, the National Union of Cuban Architects and Engineers hosted a photography exhibit of the schools, featuring work by New York photographer Hazel Hankin. The following year, Ricardo Porro, who had been living in exile in Paris, was invited back to Cuba to give a series of lectures. A similar invitation was tendered in 1997 to Vittorio Garatti, who had been forced to leave the country in 1974. That same year, the National Conservation Center conducted a preliminary study for the preservation and restoration of the schools. A few months later, Cuba's National Commission on Monuments declared the schools a protected zone, though they rejected an initiative to designate them national monuments.

Events reached a crescendo at the beginning of 1999, when my book,





*Revolution of Forms: Cuba's Forgotten Art Schools* (Princeton Architectural Press), was published. At the same time, the MAK Center in Los Angeles, with support of the Austrian Ministry of Culture, produced an exhibit on the schools that opened both in Los Angeles and New York. To inaugurate it, a symposium, sponsored in part by Columbia University and the Cooper-Hewitt Museum, brought together Porro, Garatti, and Gottardi for the first time since 1965. Not only was there a significant buzz about the schools in the media, with numerous articles appearing in international papers and magazines, but the sites were included on the World Monuments Fund's 2000 list of the 100 Most Endangered Sites. These efforts yielded the international support necessary to ensure their further international attention, making them eligible for support for their preservation, though the U.S. government has, lamentably, placed restrictions on funding their restoration.

The year 1999 was also significant within Cuba itself. In November, the national council of the National Union of Cuban Writers and Artists (UNEAC) took up the cause of the National Art Schools. The year before, architecture had been an important topic of discussion at the national convention, with important figures such as Mario Coyula, Graziella Pogolotti, and Alfredo Guevara arguing that Cuban architecture and the Cuban city were the most important vehicles of Cuban cultural value. As such, they deserved special attention and protection, especially in light of growing foreign investment interests. At a subsequent meeting in November, a discussion about the importance of Cuban architectural culture prompted José Villa, chair of UNEAC's Association of Plastic Arts, to highlight the importance of the National Art Schools.

Architect José Antonio Choy declared that the National Art Schools were the most important architectural work of the Cuban Revolution. Furthermore, he stated that the schools represented the best of the creative forces of the Revolution and, that with recent international attention, had become the most renowned work of Cuban architecture abroad. Moreover, he noted that there was growing concern internationally about the declining state of the schools. Eusebio Leal, Historian of the City of Havana—known for his successful restoration of much of the historic core—confirmed Choy's position and declared his support for the restoration of the art schools.

THE CURVING, COLONNADED PATHS OF PORRO'S SCHOOL OF PLASTIC ARTS, LEFT, WERE DESIGNED TO EVOKE THE SENSUAL AND EROTIC NATURE OF THE TROPICS. BELOW, SLICES OF BRILLIANT SUNLIGHT ILLUMINATE ABANDONED UNDERGROUND CORRIDORS OF VITTORIO GARATTI'S SCHOOL OF BALLET.





A DOMED ROOF WITH A CENTRAL OCVLUS CROWNS THE MAIN PERFORMANCE PAVILION OF THE SCHOOL OF BALLET. IN 1994, WHEN THIS PHOTOGRAPH WAS TAKEN, CUBANS WERE SCRAMBLING FOR THE MOST BASIC OF NECESSITIES. THESE ENTERPRISING YOUNG MEN ATTEMPTED TO CATCH BATS, WHICH TOOK UP RESIDENCE IN THE ABANDONED SPACE, TO SELL TO A BIOTECHNOLOGY RESEARCH CENTER.

This piqued the interest of Fidel Castro, who joined in saying that the National Art Schools had been a much-beloved project from his youth, and that he had lamented their decline. Moreover, he declared that the time had come for the restoration and completion of the schools. Since Castro's personal endorsement, the Ministry of Culture assumed responsibility for the project, which has been strongly supported by the minister himself, Abel Prieto, and his deputy, Carlos Marti. In December 1999, Porro and Garatti joined Gottardi in Havana, where they participated in the preliminary planning process. At this historic meeting, it was decided that they would still be considered the principal architects and would have full authority over all decisions affecting their projects. The three architects dedicated themselves to the project for no compensation.

Since then, the Cuban government has committed \$20 million to the project, no small investment for a country struggling with difficult economic conditions. The Ministry of Culture has set up a center for project development and management (CIMC), with a dedicated staff of 18, including engineer Roberto Sanchez Lagarza as director, and architect Universo Garcia as project manager. They consult with the three original architects, who have the final decision-making authority in each of their schools. It would seem that the happy ending to their story is just around the corner. However, there are still challenges that face the restoration and completion process.

**B**ehind the project are many good intentions. However, Cuba is by no means immune to having good intentions thwarted by misguided execution. A number of concerns were raised by Cuban architects and cultural figures at various meetings of UNEAC over the course of the past year, and more recently at the Association of Collegiate Schools of Architecture's (ACSA) international conference held in Havana in June 2002.

The project is very complex, with many components and client interests that are not always in alignment. CIMC's expertise in materials research and technical processes is most impressive, and significant progress has been made in stabilizing the schools.



Halting the deterioration of the buildings, however, is far from complete. Selective removal of trees and clearing of the grounds have opened up vistas obscured for years, and have reduced damaging humidity generated by the overgrowth, although not all the architects agree over the extent of vegetation removal. A road is being constructed through the site to connect the schools, even though peripheral roads, which do not intrude on the landscape, already exist. These interventions appear to be guided more by engineering pragmatics than by principles of landscape design.

Another concern is that of the final form of the rehabilitated campus. The CIMC team has worked diligently to address the many pragmatic and functional issues presented by the current condition of the schools. Their process, by necessity, has been more reactive than proactive—reactive both to actual physical conditions and to the desires of multiple clients, not at all an easy task. In some cases, the individual client faculties have requested programmatic and use changes. These considerations must be taken with care so as not to violate the original architecture through attempts to accommodate an inappropriate program or use. As Mario Coyula has aptly stated, "In most cases, architecture must adapt itself to human need, but in cases of exceptional works of architecture, human need should adapt itself to architecture." Many fear that because of the project team's careful focus on all the individual parts, the whole might be lost in the process. The first principle the three original architects established for the design of the art schools was respect for the country club's unique landscape. That landscape was to be the great unifier, along with the common use of brick-and-tile Catalan vault construction. Because of years of neglect, only traces of the original landscape now remain. Nature has intervened spontaneously—often in very beautiful ways, often in very destructive ways. Humans have intervened less gracefully with ill-conceived agricultural cultivation and ancillary buildings that have nothing to do with the original concept. In the new plans, many of these subsidiary buildings are being given more consideration than they deserve. A truly bold masterplan might even call for removal of ill-conceived buildings. The dormitory, constructed in the 1970s of prefabricated concrete panels and sited without any regard for its relationship to anything, is particularly offensive. There are immediate concerns as to the placement, design, and integration of roads, parking, paths, lighting, and flood control interventions that are now occurring on the site. These interventions seem to respond more to immediate pragmatics than to any overall design concept.

The country club site is no longer a golf course. It must now be thought of as a park. As we know in the U.S.,

AN ABANDONED CLASSROOM IN GARATTI'S SCHOOL OF MUSIC WAS DESIGNED WITH BUILT-IN SEATING.





STUDENTS REHEARSE IN ROBERTO GOTTARDI'S SCHOOL OF DRAMATIC ARTS, ABOVE. A GRAFFITO IN THE SCHOOL OF MUSIC, BELOW, ASKS, "GOD, WHERE ARE YOU?"

parks are commonly contested landscapes with many interests desiring to make their mark, and it is often a constant struggle on the part of conservancy organizations to maintain the integrity of the landscape. The site faces similar challenges. Without a unified vision for the art school landscape, and with the many—and sometimes competing—interests of the various parties involved, the project for restoration and completion of the art schools could result in an unfortunate and ill-conceived accumulation of accommodations to each group that feels that it has a stake in the site, at the expense of the whole.



In a few, short years, the National Art Schools have gone from being "forgotten" to being the best-known works of architecture of the Cuban Revolution. They are not only an important part of Cuba's architectural patrimony, they are also a part of an international patrimony. The National Art Schools have many friends throughout the world, and it might be time to unite these interests to provide needed support for their restoration. The Italian government and others have offered financial and technical assistance, but the Ministry of Culture has been slow to respond.

There is a work of graffiti inscribed in Vittorio Garatti's abandoned Ballet School that says, "Amo todo q'tengo. Pero no tengo todo q'amo," or "I love all that I have. But I do not have all that I love," a fitting epigram for this stage in the life of Cuba's National Art Schools. ■

# CATALYSTS FOR CHANGE

## PRIVATE TRUSTS: EFFECTIVE TOOLS IN GLOBAL HERITAGE PRESERVATION

by BRIAN CURRAN AND BONNIE BURNHAM

In January 1895, Robert Hunter, Octavia Hill, and Hardwicke Rawnsley gathered at the Duke of Westminster's home in London and founded the National Trust as a private company to "administer its property with a view to the protection of the public interests in open spaces." The Duke, overseeing the establishment of Britain's first heritage trust, exclaimed, "Mark my words, this is going to be a very big thing." His words would prove prophetic.

The founding of Britain's pre-eminent private heritage trust marked the beginning of private-sector involvement in the preservation of sites of outstanding historic and cultural significance. In little over a century, the National Trust would be responsible for the preservation of more than 250 historic properties and maintenance of some 247,000 hectares of land, making it the second largest private landowner in Britain after the Crown Estates. The example of the National Trust represents one of the most spectacular successes in the history of international preservation.

Patterned in large part on land trusts established to protect natural resources and wildlife areas, heritage trusts appear in a wide range of manifestations that vary in scope, size, and mandate. For their demonstrated efficacy, however, nonprofit heritage trusts have played only a small role in strengthening the protection of the world's most important sites, particularly in the developing world, where preservation challenges often exceed the capacity of local governments to cope with them.

For professionals in government heritage agencies—proud of their history but beleaguered by a lack of resources—privatized management presents a tantalizing alternative. Nongovernmental organizations unbounded by the bureaucracy and political changes that affect government cultural agencies, private heritage trusts have been able to act in concert with cultural ministries and government site managers to further the goals of conservation. However, as standards and conventions for private management have yet to be established, the results can be either spectacular or catastrophic, as with Italy's proposed sale of archaeological sites (see page 8).

To date, little information has been available for those looking to the private sector for site management and support. To address this, WMF has examined a range of public-private heritage partnerships that could very well serve as models for those interested in establishing heritage trusts. An analysis of trust models, along with a host of additional resources, are posted at WMF's new website—[HeritageTrusts.org](http://HeritageTrusts.org).



STOWE HOUSE



BLEMHEIM PALACE

### PRIVATE MANAGEMENT

Blenheim Palace, the ancestral home of the Dukes of Marlborough and birthplace of Winston Churchill, is one of the few sites on the World Heritage List that is owned and operated by a private trust, which manages the palace and grounds, hospitality services, and an extensive education and outreach program. Three nonprofit entities are cooperating closely to return Stowe, the great eighteenth-century estate of the Dukes of Buckingham, to its former grandeur. The estate had suffered following the death of the last Duke of Buckingham in the 1860s. Recently, its picturesque gardens, which now belong to the National Trust, were nominated to the World Heritage List. A preservation trust has recently been established expressly to raise funds for the restoration of the great house and to operate it in the future. Stowe was included on WMF's 2002 list of the *100 Most Endangered Sites*.

DARBAR SQUARE  
KATHMANDU VALLEY



### CHAMPIONS OF URBAN CONSERVATION

Cities, with their constantly changing economics, demographics, and political leadership, present the most trying challenge for heritage conservation. The Kathmandu Valley Preservation Trust is a U.S.-based nonprofit organization that focuses on artisan training and community rehabilitation to accomplish its preservation goals. In Mostar, the Aga Khan Trust for Culture's Historic Cities Program, in partnership with WMF, has developed a preservation master plan, a neighborhood rehabilitation program, and a restoration priority list for historic buildings in the wake of the Bosnian civil war of the 1990s. Work includes making traditional buildings available for new commercial activity and training local people in site management. UNESCO and the World Bank are working to restore the Mostar Bridge, the centerpiece of this urban conservation effort. Historic Mostar and sacred sites in the Kathmandu Valley (see page 22) have been included on WMF's Watch list.

## ADVOCACY

One of the most effective roles a trust can undertake in the name of preservation is that of an advocate, working to create public awareness of a site at risk. In Chile, the Valparaiso Foundation rallied public support to save a funicular system, perhaps the city's most picturesque feature and a cherished vehicle for social interaction. Through a publicity campaign and seed funding, they leveraged public support for rehabilitation of the system, rather than scrapping it for more modern conveyances. Historic Valparaiso is now on Chile's short list for World Heritage designation. On the island of Barbados, the National Trust struggled to save the Caribbean's last wind-powered sugar mill. The site's inclusion in the World Monuments Watch list sparked public pride and recognition, and galvanized support behind a restoration effort. Funds for its restoration then became available both from government and from local business.



## DIVESTITURE

Turning over cultural resources to a nonprofit entity for management may give public authorities an expanded opportunity to help from the sidelines, while shedding the burden of complex management activities. In East Germany, the Worlitz-Dessau Foundation receives government support to manage the "Garden State," created in the eighteenth century by the Dukes of Anhalt-Saxony. The foundation is in a better position than the government to establish conservation priorities within the context of local development and handle outreach and fundraising activities. In New Orleans, Save our Cemeteries has become the de facto manager of unique aboveground cemeteries, such as mid-nineteenth-century Lafayette No. 1 in New Orleans, that are at once primary historical resources of the city, tourist attractions, and active burial grounds and places of reverence. Save our Cemeteries manages the public areas of the burial grounds, provides expert advice on conservation of the tombs to family custodians, and takes ownership and responsibility for tombs that are not in active use.





CHAMPANER



BUTRINT

## ARCHAEOLOGY MEETS CONSERVATION

Though recognized as a science for more than a century, archaeology rarely travels in the company of conservation. As a result, many of the world's most dramatic sites, laid bare through excavation, are at risk, suffering from exposure to the elements and unmanaged tourism. A few innovative trusts, however, are addressing these issues.

At the Moghul city of Champaner, Gujarat, India, the nonprofit Heritage Trust has steadfastly defended the importance of the historic city, now in ruins, against encroachment, pollution, and disruptions from a nearby mining operation. The trust has successfully advocated the city's nomination to UNESCO's World Heritage List.

Butrint, a vast Roman ruin in a pristine natural setting on the western coast of Albania, was discovered by Italian archaeologists in the 1920s. The U.K.-based Butrint Foundation—in partnership with the Albanian government and with support of the World Bank—has spearheaded a master plan to renew archaeological research in concert with a conservation and environmental management program.

ELLIS ISLAND



## A CASE OF SPLIT JURISDICTION

When public and private entities work independently and toward mutually exclusive goals, they often fail to manage a site properly. A public fundraising appeal conducted by the Statue of Liberty/Ellis Island Foundation raised more than \$400 million for restoration in the 1980s, but left 80 percent of the island in shambles, abandoned and inaccessible to the thousands of visitors who come to its popular Immigration Museum. The island is a National Park and part of the Statue of Liberty World Heritage Site. Jurisdiction over its buildings has been up for grabs for decades; recently, it was shifted from New York to New Jersey in a court battle. A new non-profit group, Friends of Ellis Island, is seeking consensus on the use of the abandoned South End, but the sheer size of the complex and its current state of degradation present major conservation challenges.

In Cambodia, a need to generate tourism revenue led the government to privatize visitor management at the twelfth-century Khmer capital of Angkor. While the Angkor conservation agency, Apsara, receives some funding from the ticket sales, it has lost a modicum of its control over tourism at the site. News of exploitative tourism plans reaches the press at regular intervals. Although no damage has occurred, the spiritual quality of the monument, a place of worship for thousands of Cambodians, is fading. Angkor and the South End of Ellis Island were included on WMF's 1996 Watch list. Angkor is recognized as a World Heritage Site in Danger.



ANGKOR

# Sir Edwin Lutyens

## AND THE BUILDING

WITH ITS BROAD AVENUES AND SWEEPING VISTAS, THE BRITISH CAPITAL OF NEW DELHI WAS BUILT AS A GARDEN-CITY, WORLD-RENOWNED FOR ITS CIVIC GRACE.

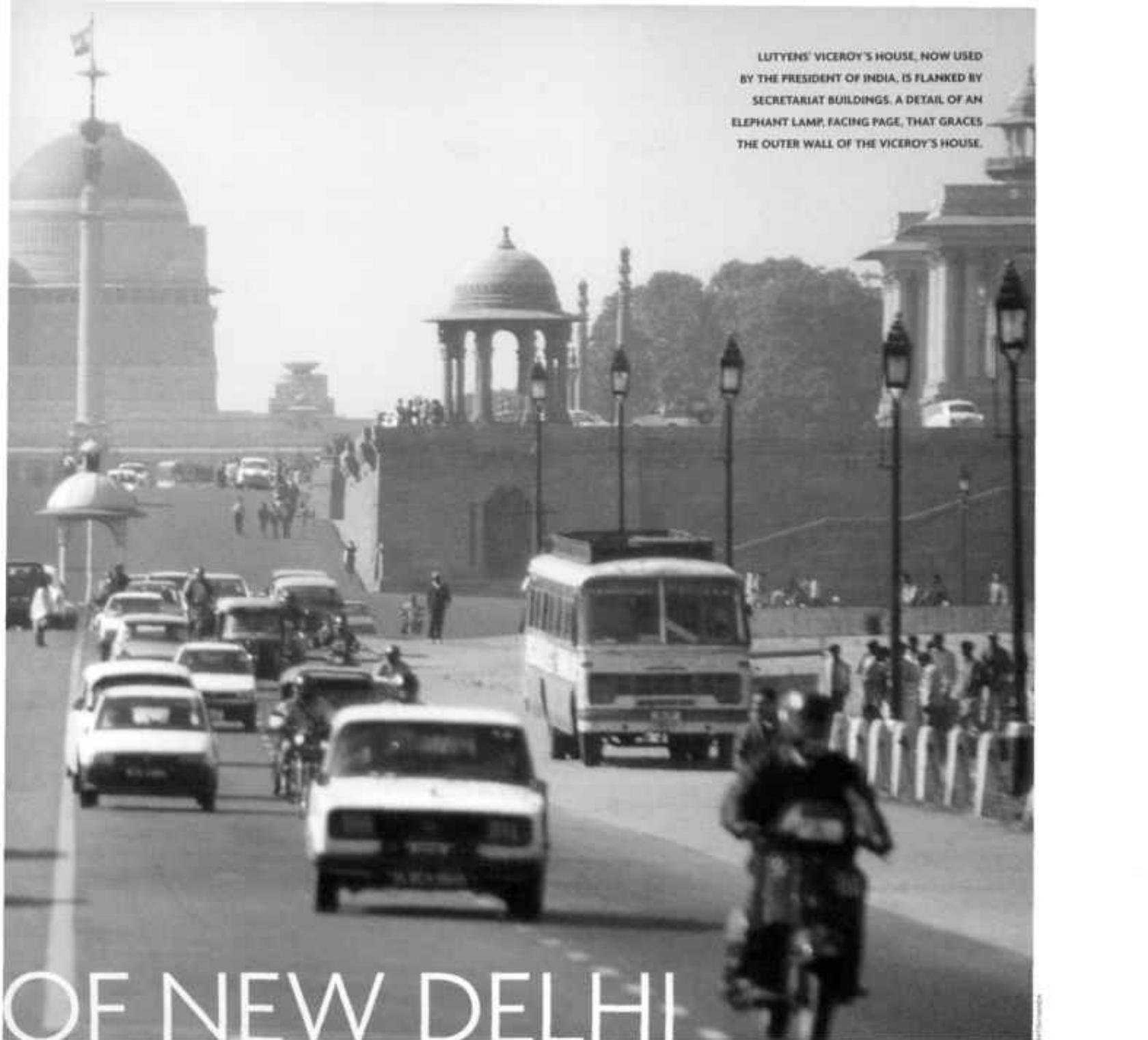
by PATWANT SINGH

**I**n 1585, three Englishmen—William Leeds, Ralph Fitch, and John Newbury—landed on the west coast of India, bearing a letter from Queen Elizabeth I. Her majesty requested that the travelers be “honestly intreated and received,” as a first step toward establishing a “mutual and friendly trafique of merchandise on both sides.” With their arrival, seeds were sown for the founding of Britain’s Indian Empire.

Leeds and his companions eventually reached Agra, capital of the Mughal Emperor Akbar, whose grandfather, Babar, had founded the dynasty in 1526. To the English visitors, Agra appeared “much greater than London and very populous.” One must remember this was 60 years before Akbar’s grandson, Shah Jahan, would build the city’s celebrated Taj Mahal.

A direct consequence of Fitch’s report on his return to England was the





LUTYENS' VICEROY'S HOUSE, NOW USED BY THE PRESIDENT OF INDIA, IS FLANKED BY SECRETARIAT BUILDINGS, A DETAIL OF AN ELEPHANT LAMP, FACING PAGE, THAT GRACES THE OUTER WALL OF THE VICEROY'S HOUSE.

# OF NEW DELHI

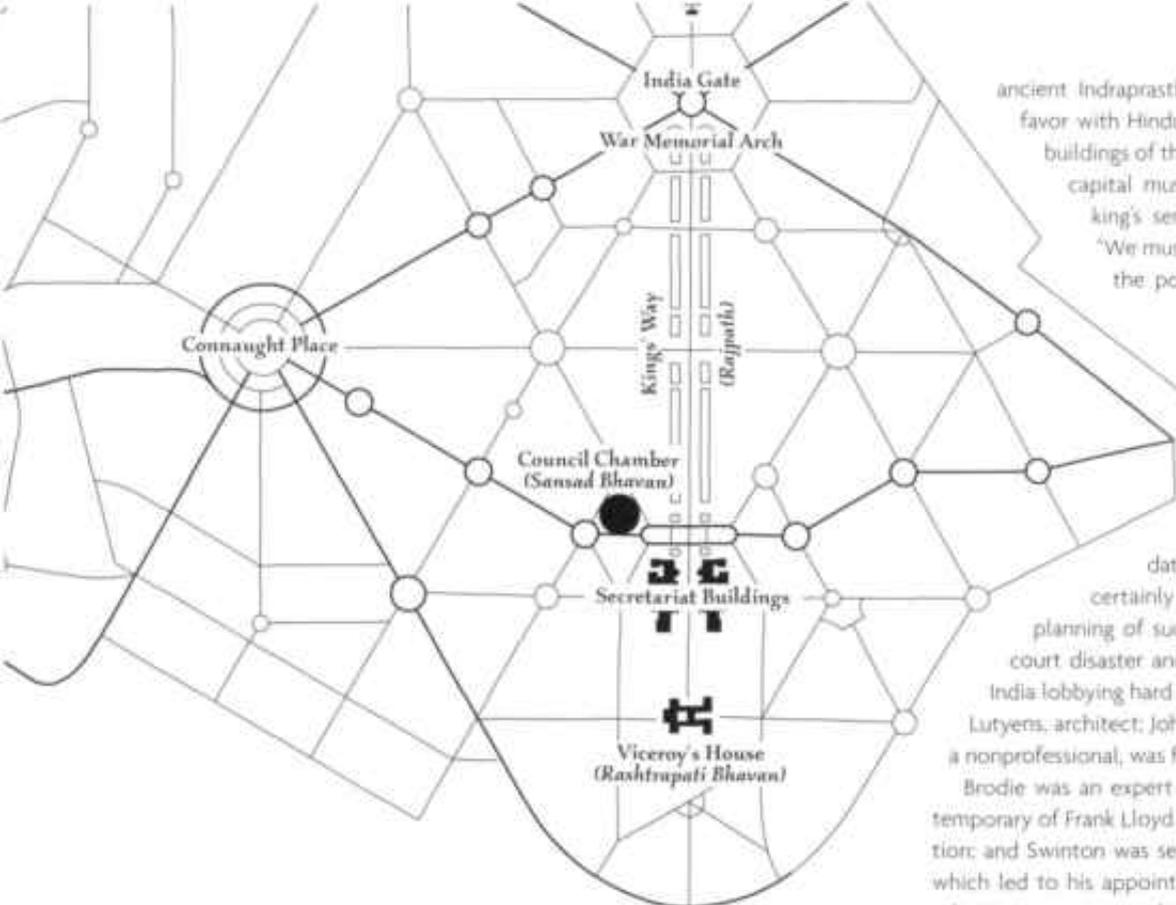
founding of the East India Company, which by the early 1600s had received major trading rights in India. Starting with an outpost at Surat on the west coast, the Company was allowed a factory in Madras in 1639, and another site around 50 years later on the River Hooghly, 80 miles inland from the east coast. Their work on Calcutta began in 1690. As the Company's trading activities expanded, so did its ambitions, which by the eighteenth century had coalesced into a policy of conquest.

The consolidation of the British hold on India is a saga of plots hatched and battles fought, of victories, defeats, and savage reprisals, of treachery and intrigue, and of a relentless struggle for power, enacted against the backdrop of a decaying society's efforts to resist the cohesiveness and single-mindedness of the British. The new entrants skillfully

applied their scientific bent and superior military ordnance to achieve their goals and, inevitably, the fragmented rulers of feudal India lost.

As the Company added new territories to its existing possessions, a system of administration was established under which large provinces were created and their principal cities—Bombay, Madras, and Calcutta—given great importance. In 1773, Calcutta became the capital of British-controlled India, managed by a Governor General reporting only to the Company's board of directors in London. The fall of the northern Sikh Empire in 1849, following the death of its legendary ruler Ranjit Singh, sealed the country's fate.

With British hold over the subcontinent secured, transfer of the capital from Calcutta's remote southeastern location to a more central place



WITH ITS ASSERTIVE AVENUES, VISTAS, AXIAL APPROACH, AND FOCI, THE DESIGN OF NEW DELHI WAS INSPIRED BY THE PLANS OF ROME, PARIS, AND WASHINGTON, D.C.

assumed importance. The debate intensified after 1858 when the Crown took over India's governance from the Company. A decision to shift the capital to Delhi was announced on December 12, 1911 by King George V. It was called "the best-kept secret in the history of India" because of the bitter opposition to the move by Calcutta's vested interests.

Delhi's pedigree—compared to Calcutta's—goes back several millennia. The new capital would be the eighth in the line of seven ancient cities built in and around Delhi's historic setting, in marked contrast to British-built Calcutta whose architecture, as also of Bombay and Madras, was a quaint mix of styles ranging from Italian Renaissance, English Baroque, Venetian Gothic, to Jacobean, Classical, and Indo-Saracenic. Most Europeans landing in Bombay found the city's Victorian structures disorienting. "Hideous chaos" was architectural critic Robert Byron's comment on the scene in which "Hindu ornament and Muslim domes fought for possession of Gothic substructures," an apt description of the eclectic abandon with which the British designed railroad stations to resemble cathedrals, and museums that looked like mausoleums. The incongruity of Western styles on Indian soil was responsible for the insistence on a more focused architectural expression for the new capital.

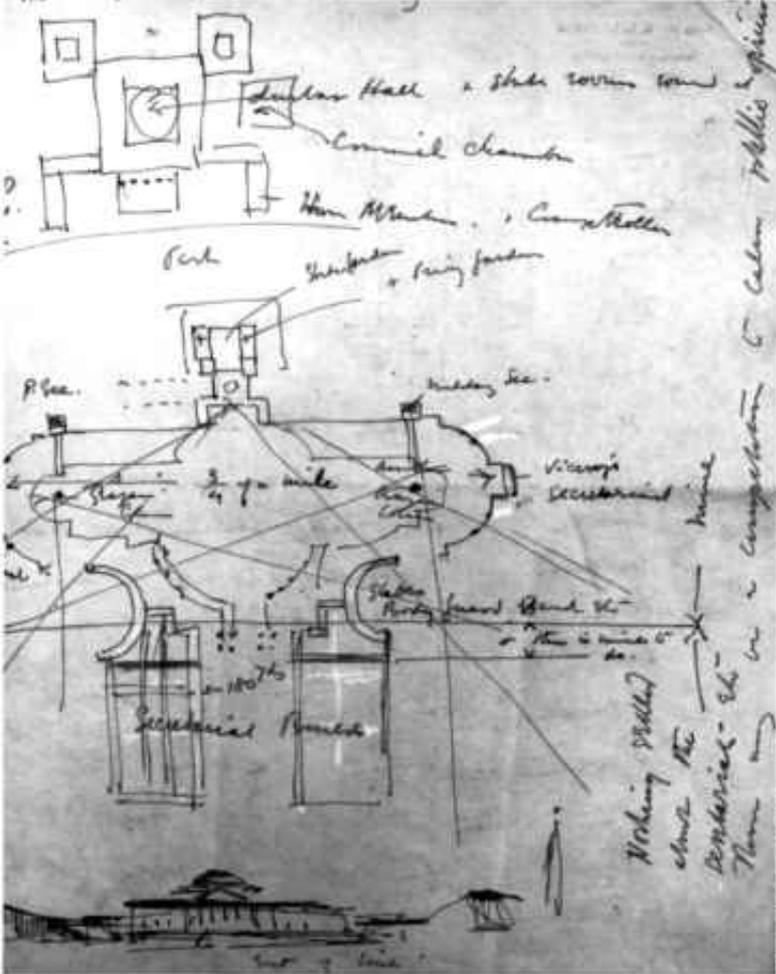
The spirited and often acrimonious debates on its design had many eager participants, with King George V himself taking a keen interest. He set the tone while laying New Delhi's foundation stone on December 15, 1911: "It is my desire that the planning and designing of the public buildings to be erected will be considered with the greatest deliberation and care, so that the new creation may be in every way worthy of this ancient and beautiful city." The Secretary of State for India, Lord Crewe, felt the new capital should underscore "the permanency of British sovereign rule over the length and breadth of the country." While the Viceroy of India, Lord Hardinge, held that "Delhi's traditions as an imperial capital, from the

ancient Indraprastha to the Mughal Shahjahanabad, should find favor with Hindu and Muslim alike." Given the number of great buildings of the past around, the British were determined their capital must "quietly dominate them all." Conveying the king's sentiments to Crewe, Lord Stamfordham wrote, "We must now let him [the Indian] see for the first time, the power of Western science, art, and civilization."

In keeping with his Sovereign's desire for the very best, Sir John Fleetwood Wilson, a senior member of the Viceroy's Council, overruled a mundane panel of names proposed for the Town Planning Committee: "I feel very strongly that this is an opportunity, which has never yet occurred, and which will probably never recur, for laying the foundations of one of the finest cities in the world, and certainly the finest city in the East. To hand over the planning of such a city to three nonentities...seems to me to court disaster and discredit." With senior officials in Britain and India lobbying hard for their candidates, a team of experts: Edwin L. Lutyens, architect; John A. Brodie, engineer; and George S.C. Swinton, a nonprofessional, was finally assembled to advise the government.

Brodie was an expert in municipal engineering; Lutyens, a near-contemporary of Frank Lloyd Wright, was an architect and planner of distinction; and Swinton was selected for his experience in municipal matters, which led to his appointment as the committee's chairman. The team's selection was conveyed to the viceroy by telegram on February 29, 1912, and, before sailing for India at the end of March, it was received by the





NEW DELHI'S TOWN PLANNING COMMITTEE, FACING PAGE, ATOP AN ELEPHANT. FROM LEFT, MAHOUT, GEORGE S. C. SWINTON, EDWIN L. LUTYENS, AND HERBERT BAKER. A SKETCH BY LUTYENS, DATED JUNE 14, 1912, ABOVE, SHOWS A PLAN AND ELEVATION OF THE VICEROY'S HOUSE AND ASSOCIATED BUILDINGS.

king. Soon after landing, the committee found itself in the middle of a major tug-of-war over the precise location of the new capital in Delhi's historic environs. This controversy was resolved by Hardinge in his own inimitable way: "I, then, after rejecting the Malcha site, mounted and asked Hailey [later Lord Hailey, but then Commissioner of Delhi] to accompany me to choose a new site, and we galloped across the plain to a hill some distance away. From the top of the hill there was a magnificent view embracing Old Delhi and all the principal monuments situated outside the town, the Jamuna winding its way like a silver streak in the foreground at a little distance. I said at once to Hailey, 'This is the site for Government House,' and he readily agreed."

The Viceregal House and the North and South Blocks of the Secretariat were built on the hill called Raisina, with the Council Chamber—which now houses India's Parliament—a little further away. From the "stupendous platform" of Raisina radiated the vistas, avenues, waterways, and institutional and residential buildings of the imperial scheme. The team's own lively participation in the selection of the site had been fully encouraged by Hardinge who, once the selection was made, put to the committee his concerns over the form, scale, and symbolism of the principal structures. He wished to avoid a "grave political blunder" by transplanting a Western town in an Indian setting, because of its effect on Indian sensibilities.

In those times, when everyone of any stature was prone to influence designs of major projects, a compromise between political considerations and the designers' creative freedom was usually reached, often with hilarious results. In New Delhi's case, "Western architecture with an Oriental

motif" was one option. An "integration of Palladian and Pathan principles" another, since it was appealing to think of "orientalizing" established schools of European design. But Hardinge, the main proponent of this marriage between Indian and European designs, was not having an easy time of it. Robert Irving describes the Viceroy's uncertainties in his book *Indian Summer*, "'Western architecture' in July 1912 became 'Italian' in August, some form of 'Renaissance,' and 'a good broad Classic style' in October. By August 1913 the Viceroy waxed eloquent in favor of a blend of Indian sentiment and symbolism 'with English (not Italian) traditions.'"

All this was still theoretical since the actual designer was yet to be appointed, although it was becoming obvious that the choice would fall on Lutyens who had, in fact, been working on the Viceroy's House even before his confirmation in January 1913. Considered a "perennial enfant terrible," Lutyens reached the peak of his career with his plan for New Delhi and the design of the Viceroy's House.

New Delhi's layout owes a great deal to Rome, Paris, and Washington, D.C. The eternal city's layout—with its assertive avenues, vistas, axial approach, and foci—had left a lasting impression on Lutyens and Herbert Baker (who became his principal collaborator in designing some of the new capital's important buildings). The Roman capitol's location on a hill-top had also influenced their own siting of the imperial complex on Raisina Hill, because Baker was convinced that: "The old buildings which have perhaps made the most impression on the imagination of mankind are those which are raised up on an eminence, even as those of the old Greek cities and the capitol at Rome."

As the British Pavilion's designer in the Paris Exhibition of 1900, Lutyens' visits there had also left him hugely impressed with Haussmann's boldly conceived boulevards, the sweep of the Avenue des Champs Élysées, and its convincing culmination at Place de l'Étoile. Nor had Versailles and the Tuilleries Gardens failed to move him. Where Washington's plan is concerned, the genius of the planner Pierre Charles L'Enfant was not only admired by Lutyens and Baker, but also Hardinge, who so approved of it during his posting there as a young diplomat that when he became India's viceroy 30 years later, he sent for its plans to see how L'Enfant's ideas could help New Delhi's planning. An interesting footnote to these convergences was provided by Lutyens during his visit to Washington in 1925. He found its plan "not as good as Delhi or as fine," but admitted that the buildings were "far better." Possibly because most of them were in marble, while New Delhi's buildings on the hill were in stone.

Comparisons aside, it is noteworthy that Lutyens personally handled every detail of New Delhi's planning—a city spread over an area of about 26 square kilometers. Its plan reflects his "transcendent fervor for geometric symmetry," which is expressed through amazing sequences of triangles and hexagons, through sightlines and axes. Despite Lutyens' known insensitivity to the numerous tombs, gateways, and old structures which attest Delhi's rich ancestry, his plan gained enormously from the use of historic structures as focal points at the end of major vistas. New Delhi would have been far less exciting without the texture and character of the relics left behind by great builders.

Lutyens' plan is also remarkable for the generous green spaces, lawns, watercourses, flower and fruit-bearing trees, and their integration with the parks developed around monuments. What emerged was one of the world's outstanding garden-cities, not only on account of its refined emphasis on elegance and civic grace, but also because in practical terms its greening reduced temperatures during the hot, dust-laden summer months of northern India. New Delhi's unique green character was augmented still further by placing official residences—or bungalows—in rolling lawns and gardens.

King's Way (now Rajpath) was designed as a magnificent boulevard.



This exultant avenue, broad and gracious in scale and self-confident in manner, starts at the Great Place below Raisina Hill and ends at the War Memorial, two and a half kilometers away. Clear watercourses parallel the grassy expanses on either side, with varieties of stately trees adding to its magnificence. Great Place (now Vijay Chowk)—the vast and spacious plaza with six reflecting pools and fountains filled to the brim—is a prelude to yet another climactic experience after a short drive up to Raisina Hill. For there, on either side of an avenue as broad as Rajpath, were sited the monumental offices of government (the North and South Blocks), terminating ahead in the Viceroy's House.

The grouping of these three buildings, and the gradient of the road leading to Raisina Hill, sparked a bitter controversy between Lutyens and Baker, estranging these onetime friends and professional colleagues, who had thrilled at the challenge of designing New Delhi, or the Great Quest, as Baker put it. It was initially assumed that only the viceregal residence—symbolizing Britain's imperial presence—would occupy the commanding position on the hill. But since Lutyens was the designer of the Viceroy's House, Baker, as the Secretariat's architect, also wanted his building on the hill so the two would represent "one composition expressing unity in the instrument of government." Although Lutyens initially agreed, differences soon developed, and it was generally felt that the two "perversely severed halves" of the Secretariat diminished the capitol's composition and the exclusivity of the Viceroy's House. Lutyens was even more mortified by the gradient of the road to Raisina Hill since it all but obscured the Viceroy's House from Great Place, and was only visible when a visitor reached the crest of the hill. He viewed this as the ultimate betrayal.

Despite all this, the Viceroy's House remains one of the twentieth century's outstanding buildings. Altogether different from the work of Frank Lloyd Wright and Le Corbusier—both of whom admired Lutyens—it is nonetheless an astonishing tour de force of styles, forms, ideals, and impositions which converge to make a convincing design statement. This is due to a combination of the balance the architect always strived for, plus his puckishness, but mostly because of the building's proportions. Once, when asked by a student, "What is proportion?" Lutyens replied: "God." And the proportions of this building, of about 190 meters by 160 meters, covering around 1.8 hectares, are indeed striking. As is the unflinching attention to detail with which the multiple functions of its 350 rooms, service areas, corridors, staircases, and circulation patterns were handled.

Various types of houses—called bungalows at the upper end of the scale—also reflect a lively attention to detail because of Delhi's climatic changes. Mostly single-storied, whitewashed in lime, with deep verandas to protect rooms from direct exposure to the sun, high ceilings, and ventilators to ensure cross-ventilation, their designs were functional and free of flamboyance. They made a marked difference to the

AMONG THE BUILDINGS IN NEW DELHI DESIGNED BY HERBERT BAKER ARE THE COUNCIL HOUSE, NOW PARLIAMENT HOUSE, ABOVE, AND, AT RIGHT AND BELOW, HOUSING FOR SENIOR GOVERNMENT OFFICIALS.





THE DOME OF THE SOUTH BLOCK OF NEW DELHI'S SECRETARIAT, DESIGNED BY HERBERT BAKER. THE PILLAR, INSPIRED BY THOSE ERECTED THROUGHOUT INDIA BY THE THIRD-CENTURY B.C. KING ASHOKA, IS TOPPED BY A FULLY RIGGED BRONZE SHIP, SYMBOLIC OF BRITAIN'S MARITIME EMPIRE.

quality of life during Delhi's oppressive summers, before the days of air conditioning. Even now these bungalows—mostly government-owned—impress with their human scale, clean lines, and appropriateness of materials used. They are a tribute to their architects, many of whom worked under Lutyens' watchful eye.

But he was not responsible for all of New Delhi's buildings. Aside from the Viceroy's House and staff residences on the Viceregal estate, Lutyens designed the War Memorial, palaces for the Maharaja of Baroda and the Nizam of Hyderabad, and the National Archives. Herbert Baker designed the Council Chamber, a superb, colonnaded, circular structure, as well as six houses on King George's Avenue (now Rajaji Marg) and one on Akbar Road.

Several other remarkable buildings were designed by architects working with R. T. Russell, the government's chief architect. These include Connaught Place, the splendid shopping plaza—a great, two-storied circle of elegant shops, restaurants, cinemas, and hotels. Conceived by William Henry Nicholls, its detailed drawings were prepared by Russell and his staff. Russell also designed the Eastern and Western Courts, and two legislators' hostels of graceful proportions on either side of Queen's Way (now Janpath).

New Delhi, built to celebrate "the permanency of British sovereign rule over the length and breadth of the country," was inaugurated more than 70 years ago in February 1931. But its permanence proved ephemeral. Within 16 years of New Delhi's inauguration, colonial rule ended, and India attained the nationhood for which it had long struggled. Designed for a population of around 65,000, the city now houses more than 15 million. Yet, in spite of many ill-conceived and insensitive violations of its plan since independence—like the demolition of gracious, old bungalows that were replaced with out-of-scale high-rise hotels and office blocks—New Delhi retains the beauty of a garden-city.

How long it will retain its distinctive character is a critical question. An unholy nexus of greedy politicians, officials, developers, and equally avaricious architects, lured by the money to be made by redeveloping the Lutyens Bungalow Zone of 2,800 hectares of houses and open spaces, is keen to push through proposals to build a rash of high-rise residential and commercial buildings in this only green lung of the capital. Conservationists oppose the destruction of this unique legacy. Convinced that its preservation is possible through alternative and adaptive uses that will not detract from New Delhi's green and gracious character, they are determined to prevent the city from turning into another urban nightmare. WMF, recognizing the threat to this city of gardens, included New Delhi on its 2002 list of the *100 Most Endangered Sites*. Given its capacity to absorb the many distinctive cultures that came its way, India cannot evade the responsibility of conserving this noble heritage, which resonates with the creativity, feelings, energies, and faith of those who gave it form. As the proud inheritors of an incredible range of wealth from past civilizations, Indians must give pride of place to New Delhi in the rich mosaic of their incomparable culture. ■





# BOGD KHAN PALACE

WMF RESTORES AN EARLY TWENTIETH-CENTURY BUDDHIST MASTERPIECE

THE NAIDAN TEMPLE, ABOVE, ONE OF THE MOST ORNATE BUILDINGS IN THE BOGD KHAN PALACE COMPLEX; ALTAR PRESENTATION IN THE TEMPLE OF MANY GODS, RIGHT; AND GUARDIAN FIGURES ADORN THE PEACE GATE, BELOW.



The Bogd Khan Palace in Ulaanbaatar, Mongolia, represents a last vestige of a way of court life that had prevailed in Central Asia for centuries, until the brutal Stalinist purges of the 1930s. The residence of the eighth and last Bogd Khan (Living Buddha), head of state and religious leader of the Mongolian people, the ten-building palace complex lies along a north-south axis. Its wooden structures—several of which were constructed using a complex system of interlocking joints—are arranged symmetrically within two rectangular enclosures. At one time there were a number of such palaces in Mongolia, each Bogd Khan having constructed his own. Today only four survive.

When the last Bogd Khan died in 1924, the line of succession ended and regular maintenance of the palace ceased. Over time, rain-water has penetrated its interiors, destabilizing the structures and washing away paintings and decorative finishes. Even in their poor condition, the buildings continue to function as a palace museum. A rich array of objects, representing religion and rule in Mongolia since Buddhism was adopted as the state faith in the sixteenth century, have been put on display. Among the most remarkable items is a rich collection of fine bronzes representing various religious figures and both woven and painted thankas produced during the late-seventeenth and early-eighteenth centuries under the patronage of the first Bogd Khan, Zanibazar.

Although monies collected from museum admissions have allowed for minor restoration work, it has proceeded at a pace too slow to ensure the palace's survival. This past summer, WMF undertook a technical mission to the Bogd Khan Palace to assess its conservation needs. Following a series of meetings with local officials, architects, and the director of the Bogd Khan Palace Museum, a memorandum of understanding was adopted, which calls for the development of a detailed conservation plan. A first phase of work will include emergency repairs to leaking roofs and foundations, and the restoration of the Library Pavilion, which recently suffered a partial roof collapse. Techniques refined during the Library Pavilion restoration will guide future work on the palace complex. A second phase of work will entail the restoration of three buildings that compose the primary courtyard. Preservation of these buildings, which appeared on WMF's 1996 and 2000 Watch lists, will take an estimated three years to complete. To follow the restoration, slated to begin in June 2003, visit our website at: [wmf.org](http://wmf.org).

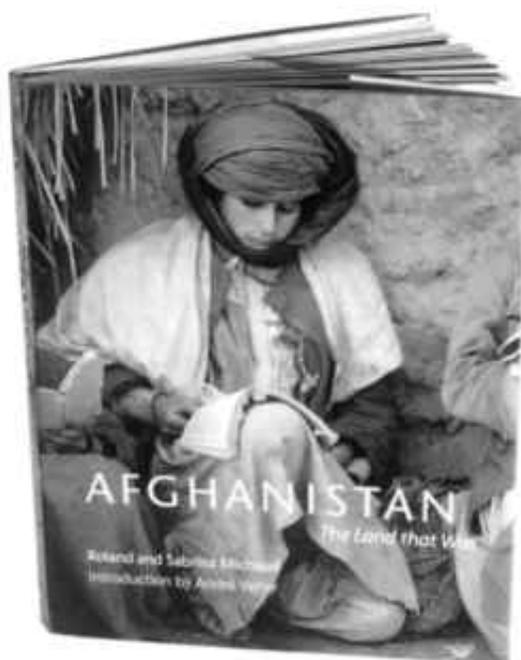


BUILT BETWEEN 1912 AND 1919 IN CELEBRATION OF THE EIGHTH BOGD KHAN'S CORONATION, THE PEACE GATE, TOP, WAS CONSTRUCTED WITH 108 DIFFERENT FORMS OF INTERLOCKING JOINTS. A DEDICATION PLAQUE, ABOVE, WAS PLACED ABOVE THE ENTRANCE TO THE LAVRIN TEMPLE, PICTURED BELOW. A CARVED LION, RIGHT, GUARDS THE ENTRANCE TO THE NAIDAN TEMPLE.



# EX LIBRIS

SELECTIONS FROM THE WMF BOOKSHELF



## AFGHANISTAN: THE LAND THAT WAS

BY ROLAND AND SABRINA MICHAUD • HARRY N. ABRAMS • 256 PAGES • \$45.00

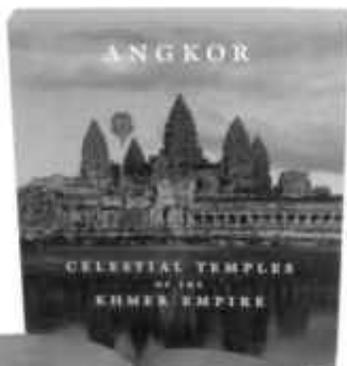
An extraordinary visual narrative, *Afghanistan: The Land that Was* documents the ravaged paradise and proud peoples of Afghanistan—Pashtuns, Tajiks, Hazaras, Uzbeks, Turkomans, Baluchis, Kirghiz, Nuristanis, and nomadic dervishes—prior to the Soviet invasion in 1979, and the two decades of war that followed. Ruined cities engulfed in sand, hidden valleys of the Hindu Kush, and caravan cities of the ancient Silk Road emerge from the pages through the evocative photographs of Sabrina and Roland Michaud, taken between 1964 and 1978. This book is a loving tribute to a land in transition.

## ANGKOR: CELESTIAL TEMPLES OF THE KHMER EMPIRE

BY JOHN ORTHIE • ABBEVILLE PRESS • 288 PAGES • \$95.00

Few places on Earth have inspired the imagination as the magnificent temples of Angkor deep in the jungles of Cambodia. Built between the ninth and thirteenth centuries by a succession of Khmer kings, the temples, spread over more than 310 square

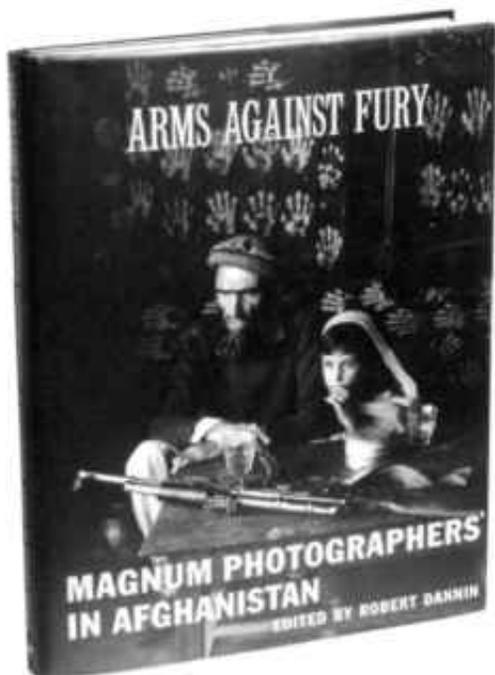
kilometers, include the famous twelfth-century Angkor Wat, its central shrine rising more than 190 meters above its base; the impressive Bayon, whose towers are adorned with more than 200 colossal carved faces; and the diminutive Ta Som, the current subject of a major WMF restoration. Now, the wonders of Angkor are vividly available to the armchair traveler in the pages of *Angkor: Celestial Temples of the Khmer Empire*. Lavishly illustrated with photographs and detailed plans, and written by a team of distinguished scholars, the book is among the first to provide up-to-date information on the history, architecture, and religion of this vast, ancient city.



## ARMS AGAINST FURY: MAGNUM PHOTOGRAPHERS IN AFGHANISTAN

EDITED BY ROBERT DANNIN • POWERHOUSE BOOKS • 240 PAGES • \$49.95

Both the joys of life and the atrocities of war are presented in visceral detail in *Arms Against Fury*, which records the dramatic struggle of the Afghan people over the past five decades. Viewed through the lens of Magnum photographers, the images, presented in chronological order, trace the dynamic political history of Afghanistan, starting from the 1950s, when the country was a small kingdom struggling for statehood against the forces of underdevelopment and an unfortunate location during the Cold War. The volume takes us through the overthrow of the monarchy and brutal liquidation of its constitutional government in 1978, the arrival of Soviet-style communism, the ousting of the Russians in 1992, the country's rule by the Taliban, and ultimate liberation in 2001. Accompanying the images are poignant essays by the photographers who took them.





## SANCTUARY: THE TEMPLES OF ANGKOR

BY STEVE MCCURRY • PHAIDON PRESS • 120 PAGES • \$39.95

In *Sanctuary*, renowned *National Geographic* photographer Steve McCurry reveals a magical world of carved gods, saffron-robed monks, and weathered masonry cloaked in tangled vegetation as he moves through the sublime remains of Angkor, ancient seat of the Khmer Empire. He presents the site as a collection of living monuments peopled in a manner that animates and provides scale and meaning to its narrative reliefs and meditative silhouettes of potent deities. Through his evocative images we are connected with these monuments, which are still revered long after their abandonment in the mid-fifteenth century.

## PRESERVING THE WORLD'S GREAT CITIES

BY ANTHONY M. TUNG • CLARKSON POTTER • 470 PAGES • \$40.00

The story of any city, told through its architecture, its boulevards and back alleys, its geniuses, tyrants, and powerbrokers, has all the joy and pathos of great theater. But what happens when the soul of a city is corrupted by greed, political ambition, despair, or apathy, when its architectural character and eminence are leveled, built over, or forgotten? In a landmark volume, *Preserving the World's Great Cities*, Anthony Tung offers a provocative study of the world's great urban centers from antiquity to the present. He contrasts their often thoughtless destruction with the heroic efforts of individuals who fought and sometimes risked death to save their beloved cities.

## VERSAILLES

BY KATHRYN DAVIS • HOUGHTON MIFFLIN • 206 PAGES • \$21.00

Set within the confines of one of the world's great architectural treasures, *Versailles* brings to life the vain splendors of the seventeenth-century French court on the eve of the revolution. Seen through the eyes of Marie-Antoinette, the novel traces the ill-fated queen's life from her betrothal at the age of 14 to the French dauphin, who would become Louis XVI, to her death at the guillotine.

As architectural as it is poetic, this novel, as the jacket aptly states, "moves from room to room, from garden to fountain, occasionally breaking into playlets in which we glimpse characters struggling to mind their step in the great ballroom of the world." In the end, the book fills the beautiful, empty rooms of the Versailles we know today with the larger-than-life figures who inhabited their walls during its final days.

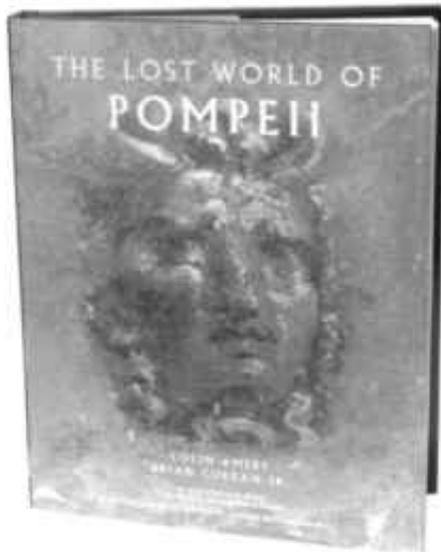


## THE LOST WORLD OF POMPEII

BY COLIN AMERY AND BRIAN CURRAN JR. • GETTY PUBLICATIONS • 192 PAGES • \$45.00

Of all the cities of antiquity, Pompeii is by far the best known—its art, architecture, and mundane objects forever preserved in volcanic ash when Vesuvius erupted shortly before daybreak on August 24, A.D. 79. Considered the world's oldest archaeological dig, Pompeii has been under near continuous excavation since its first remains came to light in 1748. Centuries after it had been abandoned, the city slowly re-emerged, revealing elegant villas, rooms adorned with exquisite wall paintings, and numerous shops and public buildings, their contents left intact. Today, more than two-thirds of the site has been cleared of ash, providing a window on Roman cultural and intellectual life two millennia ago. For all its fame, however, Pompeii is a site at risk. Laid bare at a time when conservation did not go hand in hand with excavation, the site has suffered from exposure to the elements, poor site management, and uncontrolled tourism.

Lavishly illustrated, *The Lost World of Pompeii* examines daily life, art, and architecture in the prosperous Roman seaside resort. It also chronicles the rediscovery of the site, its impact on the nascent field of archaeology, and its influence on literature and the decorative arts from the dawn of the Grand Tour to the present day.



# EXPEDITION: SOUTH AMERICA

**I**t all began with a portal. In the fall of 1995, the Argentine government had nominated the crumbling remains of San Ignacio Mini—part of a seventeenth-century Jesuit mission system built to indoctrinate the nomadic Guaraní of what are now Argentina, Brazil, and Paraguay—to our Watch list. The site, in fact, was included on our 1996 list of the *100 Most Endangered Sites*; its massive, carved stone portal being in imminent danger of collapse. WMF's preservation team realized that conserving it alone was not enough. The portal's problems were just the tip of the iceberg—San Ignacio Mini being but one of 30 missions that had survived, all overgrown and in varying states of decay, all in need of conservation.

For the past week, our group of 12—conservators, architects, archaeologists, tourism developers, government officials, and a representative from UNESCO—has been traveling from mission to mission, assessing the conservation needs of each in order to develop a unified conservation training program. The best way to preserve these relics is to treat them as a whole. At the end of our technical mission we are to present our recommendations to government representatives in hopes that they will agree to cooperate in the long-term preservation of the missions.

The going has been rough. Foul weather and long hours on crude roads have made for slow progress. Our trip has been further complicated by increased border controls. It seems that our suite of Jesuit missions is located in what recently has been identified as a political hot bed. Al Qaeda has infiltrated the area, establishing in it a number of terrorist training camps.

—Norma Barbacci

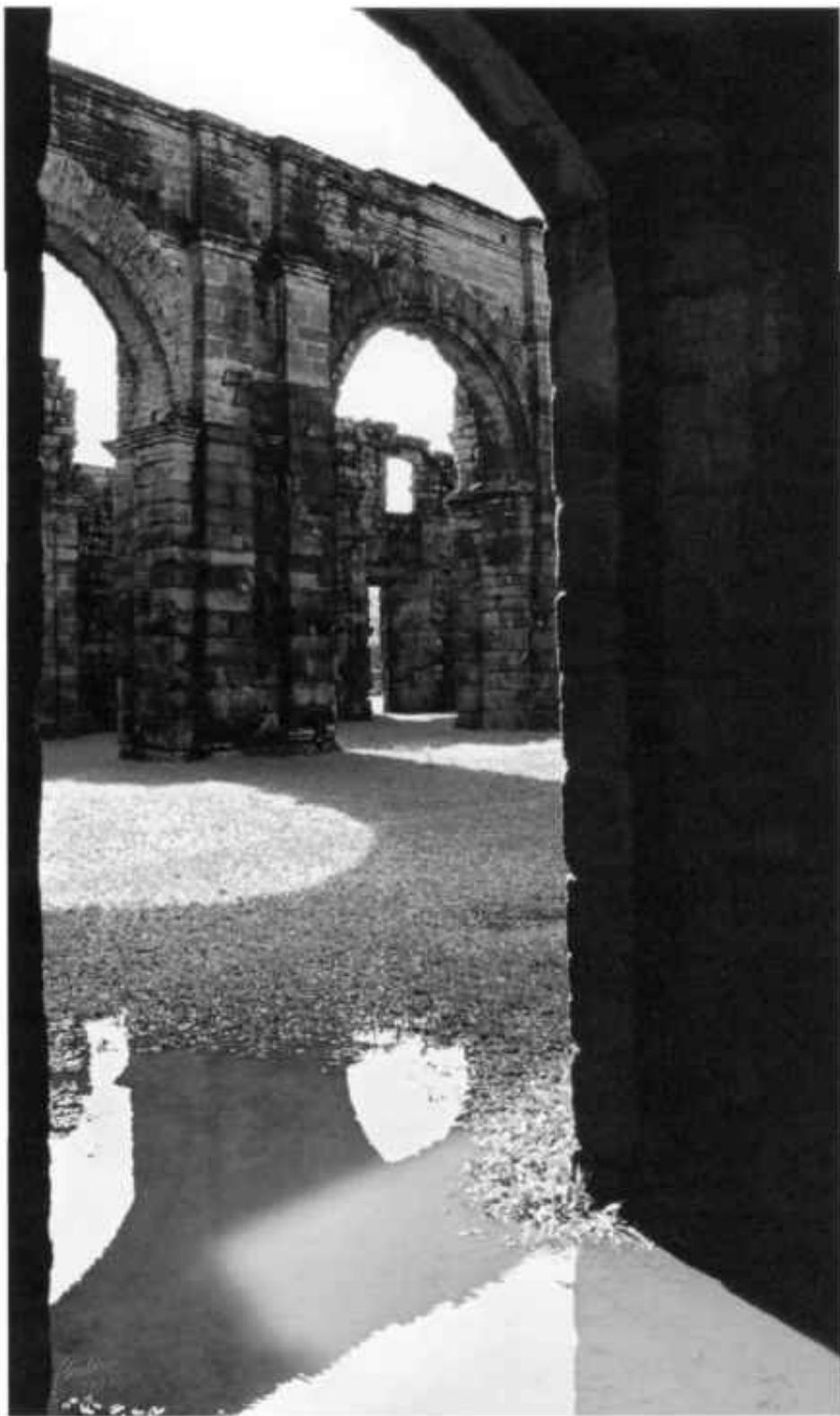


PHOTO: JAMES H. HARRIS

# EXPLORE THE WORLD WITH WMF

**F**rom majestic Khmer temples cloaked in jungle to the glorious works of the Italian Renaissance, visit some of the world's greatest cultural treasures and witness their rebirth through careful conservation.

Through our travel program, supporters of WMF enjoy an exclusive, behind-the-scenes look at our work around the world, guided by specialists in art, architecture, and historic preservation, as well as experts in the field. Local friends of

WMF often provide a personal welcome on the tours, and special events, optional excursions, and the finest accommodations available ensure that your trip is as sociable as it is educational. In addition, specially designated tours are offered to WMF International Council members and Trustees. WMF travel is part of our continuing commitment to preservation—your participation directly benefits the sites you visit. We hope you'll join us.

## UPCOMING DEPARTURES

### LEGENDARY ANGKOR

January 12–19 or February 2–9, 2003

### WONDERS OF ANCIENT CHINA

WMF Trustee and International Council Trip\*  
May 18–30, 2003

### CELEBRATE ST. PETERSBURG'S TRICENTENNIAL

with WMF in Britain  
June 4–9, 2003

PRIVATE PUGLIA—CASTLES, GARDENS, & COLLECTIONS  
with WMF in Britain

September 27–October 5, 2003



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