

WORLD MONUMENTS

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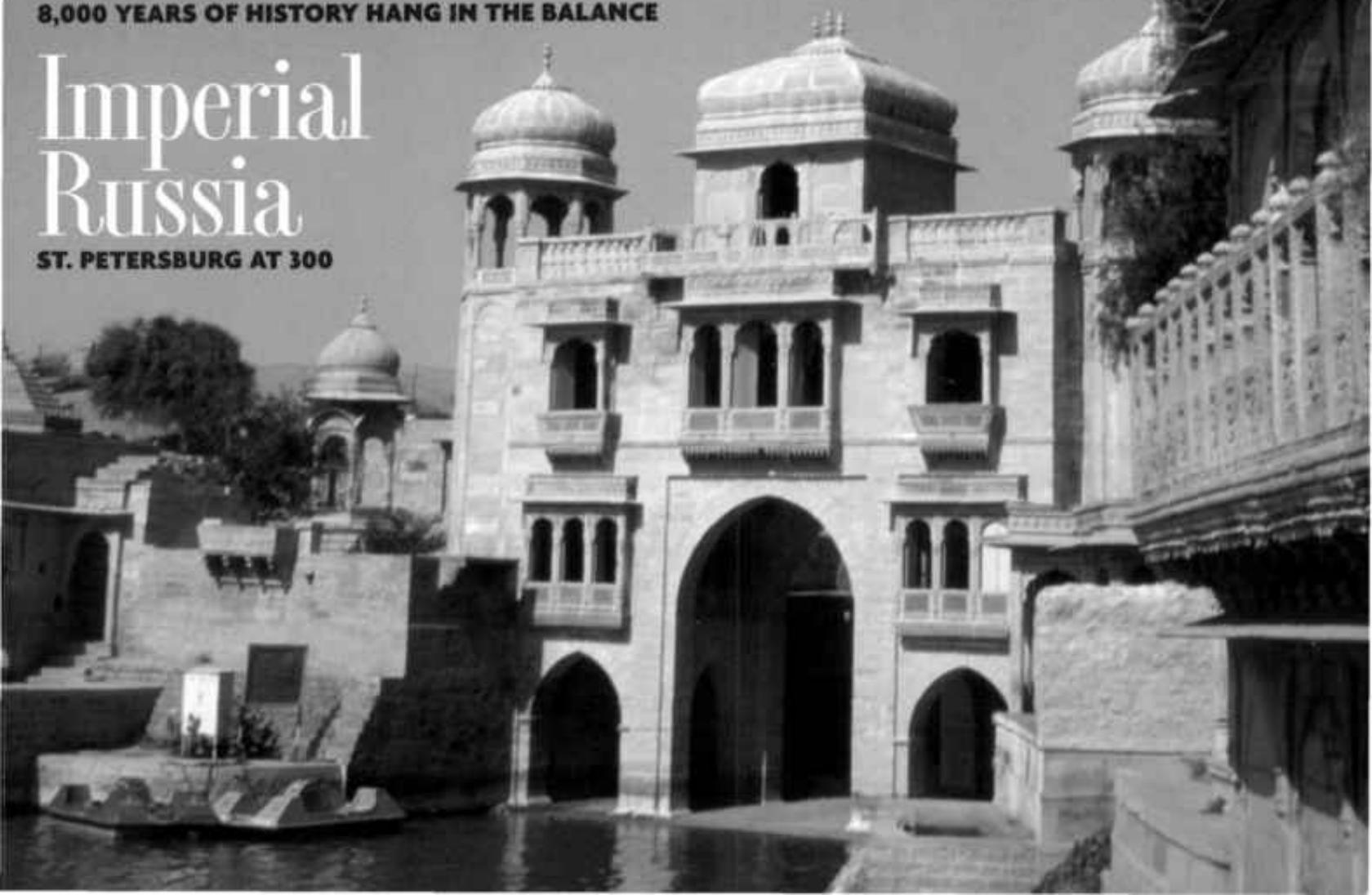
JEWEL OF THE RAJPUT PRINCES

Iraq in the Crosshairs

8,000 YEARS OF HISTORY HANG IN THE BALANCE

Imperial Russia

ST. PETERSBURG AT 300



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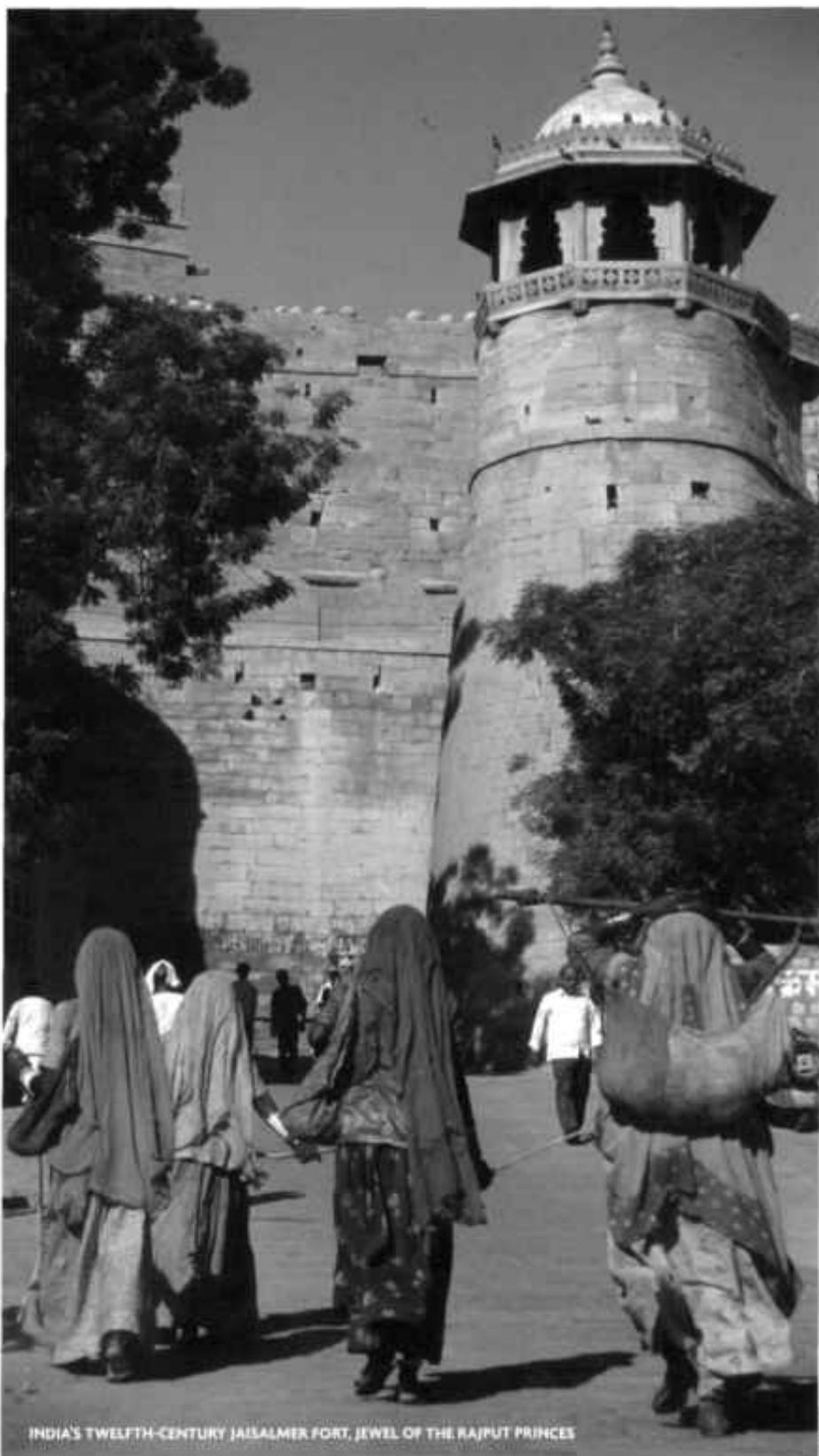
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Expedition: Easter Island

ON THE COVER

To cool off, a man jumps into Gadisar Lake, a reservoir built in the fourteenth century. Behind him is Jaisalmer's Teelan Gate. Photograph by Sue Carpenter.



INDIA'S TWELFTH-CENTURY JAISALMER FORT, JEWEL OF THE RAJPUT PRINCES

Our Not-So-Distant Past

In this issue of ICON, we once again feature a story about a signature work of modern architecture at risk—the Rudolph Schindler House in West Hollywood. The two previous issues have also carried stories about modern buildings: the neglected National School of Art in Cuba, Edwin Lutyens' inadequately protected Bungalow District in New Delhi, and our own eleventh-hour rescue of Edward Durrell Stone's house for A. Conger Goodyear in Westbury, Long Island. All of these sites are on our current World Monuments Watch list, as are three other twentieth-century buildings in Russia and China.

It is natural to associate architectural preservation with old buildings. Yet modern structures are subject not only to the same risks faced by ancient sites, but also to new ones relating to the experimental technologies or ephemeral materials with which they are frequently built. The greatest threat that they face, however, is public apathy, a lack of consensus that they are of enough value to be kept for the future.

Many modern buildings, including several of those WMF is now trying to defend, were famed when they were built, stimulating excitement and interest. But as they grew older, they began to slip from view. Neither new nor old, such buildings lose their iconic value and, lacking landmark status, become especially vulnerable to the bulldozer. They are often in such neglected or derelict condition that their preservation comes to be viewed in terms of its challenges rather than its benefits. When newer buildings reach this point, a day in court is critical. This is why WMF is taking a strong advocacy stance for twentieth-century buildings at risk.

Recent buildings remind us of the aspirations of a period that is within our own memory, yet already in the past. In hindsight, the beliefs, values, and hopes that inspired these buildings may seem less valid to us—even quaint—and we cannot see the buildings independently from an emotional response to how they have "aged."

How do we edit modern buildings and decide which ones should remain part of our legacy? The best answer is that buildings from the recent past need more time to be appreciated. If they are lost now, so is an irreplaceable opportunity to pass on to the next generation a vital embodiment of our own time. This loss can only diminish their sense of who we were.



DESIGNED BY MOISEI GINZBURG, THE NARCOMFIN APARTMENT BUILDING (1928–1931) IN MOSCOW OFFERED A BLUEPRINT FOR COMMUNAL LIVING THROUGH ITS UNIQUE COMBINATION OF PRIVATE SLEEPING QUARTERS AND SHARED KITCHENS, DINING ROOMS, AND LAUNDRY FACILITIES.

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A HEAD FROM A COLOSSAL WINGED GUARDIAN FIGURE ONCE GRACED A GATEWAY AT SARGON II'S SEVENTH-CENTURY B.C. CAPITAL OF KHORSABAD, IRAQ. THE STATUE WAS BROKEN APART BY LOOTERS DURING THE GULF WAR.

Center. Following his text is a brief guide to Iraq's numerous archaeological sites, which collectively chronicle the birth of civilization between the Tigris and Euphrates so many millennia ago. Although little is known about the current condition of these sites, three of which—the Citadel of Erbil, one of the oldest continually inhabited metropolises in the world, and the 2,700-year-old Assyrian cities of Nineveh and Nimrud—are currently on WMF's list of the 100 Most Endangered Sites, news of widespread looting is beginning to surface, particularly at Nimrud, where remaining reliefs have been pried from palace walls. As this issue went to press, a multinational team of specialists in cultural heritage, led by UNESCO, was being dispatched to Iraq to assess the condition of its antiquities. As its reports become available, we will keep readers apprised of the situation via our website, wmf.org. In the meantime, WMF will be working with the international preservation community to aid in what is sure to be a monumental task.

Angela M.H. Schuster
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Contributors

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BRIGHTON PIER SET ABLAZE ON EVE OF ENDANGERED SITE NOMINATION

Just weeks before Britain's famed, yet derelict, Brighton West Pier was to be presented to WMF's 2004 Watch Selection Panel for potential inclusion on its list of the *100 Most Endangered Sites*, the pier was set ablaze, apparently by arsonists. On March 28, a massive fire ripped through the 137-year-old pavilion, leaving little but its original cast-iron shell. A second fire, which finished the job, swept through what remained of the structure in the early hours of Sunday, May 11. Hundreds of people leaving the city's seaside clubs and bars spotted the fire, making numerous calls to the East Sussex Fire Brigade. The fire was brought under control within hours, but firefighters were forced to leave several "hot spots" burning because they were unable to reach them safely. The hot spots reignited on Monday, May 12.

Built between 1864 and 1866, the Brighton West Pier, a Grade I listed building, was one of only 50 remaining seaside pleasure piers built into and over the sea in Britain in the late nineteenth and early twentieth cen-



BRIGHTON WEST PIER AS IT LOOKED BEFORE ITS DESTRUCTION, TOP, AND ENGULFED IN FLAMES, ABOVE

turies. The pier included innovative weather screens and shelters, and landing stages for pleasure steamers. Beginning in the mid-1870s, a number of substantial modifications were made to the pier. A large, ornamental pier head pavilion was opened in 1893, and an oval-shaped central concert hall was added in 1916.

The pier, which had been declared unsafe, was closed to the public in 1975. Since then,

it had decayed to the point of being in danger of collapse. This past December and January, large parts of the pier did, in fact, collapse into the sea.

For the past five years, The Brighton West Pier Trust, which nominated the building to the WMF's endangered site list, had been working with the Brighton and Hove City Council and English Heritage to secure an estimated £23 million for the restoration of the pier, which was slated to begin in 2004 as part of an overall plan to regenerate the city's seafront. Once restored, the Brighton West Pier was to have included a museum and an education and visitor facility.

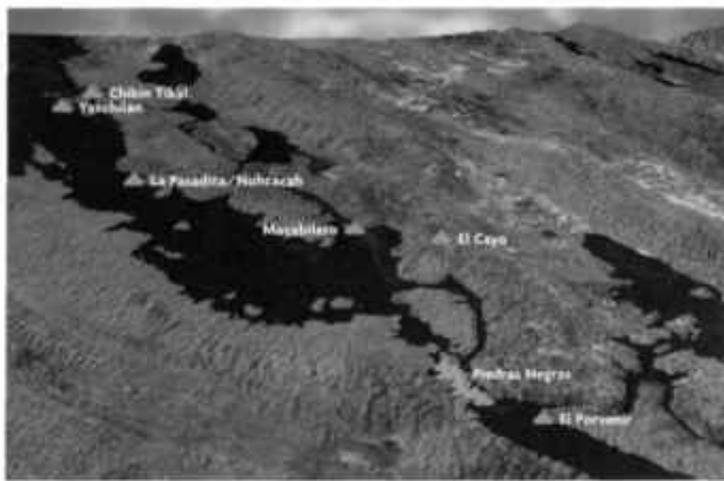
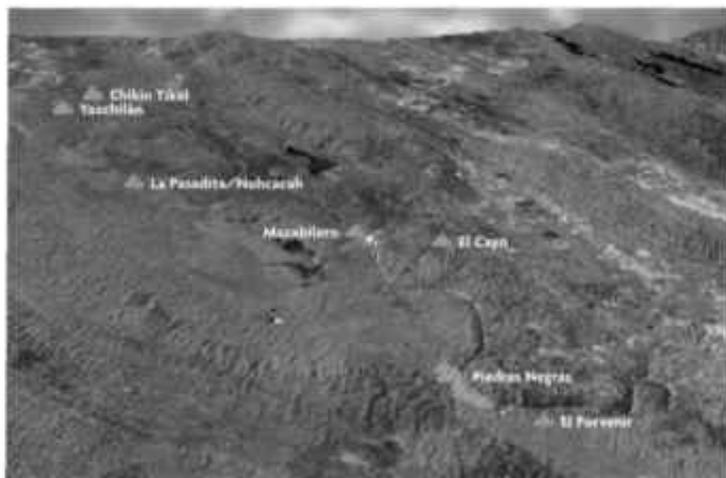
"Britain's piers are the greatest surviving memorials that we possess of the traditional British seaside holiday," said John Julius Norwich, chairman of WMF in Britain, shortly after the incident. "Coming as it does just as the movement for pier restoration was gathering momentum," he added, "the news of this pointless piece of vandalism comes as a sad blow and sickens us all."

—AMHS

DANGEROUS WATERS: MAYA SITES AT RISK

For more than three decades, proposals to harness the Usumacinta River for kilowatt hours have threatened the ancient Maya sites built along its banks and the natural and cultural environment that embrace them. Now, an analysis of the potential impact of the most recent proposal under consideration—a 90-meter-high dam at Boca del Cerro—commissioned by WMF, has revealed that, contrary to earlier reports, such construction would submerge the sites of Piedras Negras in Guatemala and Yaxchilán in Mexico and more than a dozen sites in between. “Few realize that limestone bed is porous,” says Fred Scatena of the University of Pennsylvania, noting that rising waters in the riverbed would be impossible to contain.

In antiquity, the Usumacinta, which separates Guatemala and Mexico, was a major commercial artery for the Maya, who settled along the river during the second half of the first millennium A.D. “It is not just the main civic centers that are at risk,” says Charles Golden of the University of Pennsylvania, “but all of the archaeological remains in between, which have yet to even be mapped or studied.” WMF’s aim in commissioning the study has been to provide a planning tool for those charged with making decisions regarding the development of the Usumacinta, and those likely to suffer its consequences. Both Yaxchilán and Piedras Negras were included on WMF’s 2002 list of the 100 Most Endangered Sites. —AMHS



THE IMAGE AT LEFT SHOWS THE PROJECTED FLOODING THAT WOULD RESULT FROM THE CONSTRUCTION OF A 90-METER DAM AT BOCA DEL CERRO. IF SUCH A PROJECT WERE TO GO THROUGH, THE 1,300-YEAR-OLD MAYA SITES OF PIEDRAS NEGRAS AND YAXCHILÁN WOULD BE DESTROYED, ALONG WITH A NUMBER OF UNDOCUMENTED SITES IN BETWEEN.

CONSERVATION FOCUS OF FIFTH WORLD ARCHAEOLOGICAL CONGRESS

Historically, the fields of archaeology and conservation have been strange bedfellows. But fear not, change is in the air, according to Neville Agnew and his colleagues at the Getty Conservation Institute, who are chairing a series of sessions devoted to site preservation at WAC-5. Titled *Of the Past, For the Future: Integrating Archaeology and Conservation*, the aim of the program is to ensure that site preservation is on the agenda before archaeologists even take to the field. Beyond mere stewardship, immediate conservation makes economic sense. Freshly exposed remains cost less than half to preserve than those suffering from long-term exposure. Moreover, immediate conservation greatly reduces data loss. WAC-5 will be held at a collection of venues in Washington, D.C., June 21–26. For information and registration, visit: www.american.edu/wac5



A DELEGATION OF YANKTON SIOUX VISIT WASHINGTON IN 1905.

TERRACOTTA ARMY ARCHAEOLOGICAL PARK GETS THE GREEN LIGHT

Chinese officials have signed off on the design and construction of a large-scale archaeological park and two new museums dedicated to the country's first emperor, Qin Shihuangdi (221–207 B.C.), to be built at Xi'an, where huge pits containing the ruler's famed terracotta warriors and still-unopened mausoleum were discovered in the 1970s.

Qin Shihuangdi not only unified the country—which previously had been a scattered collection of warring kingdoms—but standardized its legal codes, writing system, currency, weights, and measures; commissioned an extensive irrigation system; and set in motion the building of the Great Wall.

Recent analysis of the clay used to make the emperor's 8,000 warriors and other figures suggests that they were manufactured either in Zaoyuan Village, 9.5 km away from the tomb, or in Gaoxing Village, 5.5 km away.

According to Zhao Ming, director of the Planning and Development Section of the Provincial Tourism Bureau, the Shaanxi Provincial Development and Reform Department has committed a total of 520 million yuan (US\$62.7 million) to the park



2,200-YEAR-OLD TERRACOTTA STATUES BURIED WITH CHINA'S FIRST EMPEROR, QIN SHIHUANGDI

project, which is slated to begin later this year. Plans call for the requisition of 193.5 hectares of land and the relocation of families and businesses currently located there; the planting of trees and grass at and around the site to improve the environment; and the construction of two state-of-the-art muse-

ums to protect the relics, advance archaeological research, and promote tourism in the area. Millions of tourists have visited the terracotta warrior site in the decades since its discovery. Numbers are expected to rise with China's hosting of the 2008 Summer Olympic Games.



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Stunning images of some of the world's most treasured sites—Angkor, Petra, Machu Picchu, Brancusi's Endless Column, and St. George's Church at Lalibela—by acclaimed photographer Lynn Davis are now available through WMF.

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Lynn Davis is represented by the Edwynn Houk Gallery, New York.

BEYOND BAMIYAN II— ARTISTS RESPOND

There has been no shortage of reactions to the wanton destruction of the 1,500-year-old Buddhas in Afghanistan's Bamiyan Valley two years ago—with proponents of rebuilding regularly challenging those who advocate no more than site stabilization. Now, a new initiative has come on the scene—*Bamiyan Reborn*, an exhibition of 100 works created by artists around the world in response to the destruction of the the statues. Sponsors of the exhibition, currently in formation, are soliciting works for consideration. Those interested in participating should send an e-mail to bamiyanbuddhas@aol.com. The exhibition is scheduled to debut in



the spring of 2004 at the Afghanistan Museum in Exile, in Bubendorf, Switzerland. After a two-year tour, the works are to go on permanent display at a newly constructed Bamiyan site museum.



LIBRARY OF ALEXANDRIA BURNS AGAIN

A fire broke out on the fourth floor of Alexandria's new library, this past March, injuring 29 and damaging a suite of administrative offices. Sixteen fire engines, which rushed to the scene, were able to put out the blaze in about 45 minutes. The fire was blamed on a short circuit.

The Bibliotheca Alexandrina, located in the middle of Alexandria's newly-renovated seaside promenade and built at a cost of \$230 million, was formally opened in October 2002 amid great fanfare. The institution, which was designed to accommodate four million volumes, currently has some 240,000 books in its collection. The building also contains a planetarium, a conference hall, five research institutes, six galleries, and three museums.

The original Library at Alexandria, founded ca. 295 B.C. by Ptolemy I Soter, was considered one of the great centers of learning ancient world and thought to be the place where scholars produced the Septuagint, the Greek translation of the Old Testament and edited the works of Homer. The original library was burned to the ground in the fourth century A.D.

POMPEII UNDER THE MICROSCOPE

Best practices in archaeological site conservation are to be explored at an international conference held in Naples this coming fall, which will bring together representatives from more than 20 institutions that have been investigating Pompeii and its neighboring cities over the past decade. Undoubtedly the world's most famous archaeological site, Pompeii was preserved in volcanic ash when Vesuvius erupted just after daybreak on August 24, A.D. 79—its art, architecture, and mundane objects providing a window on ancient Roman life.

Pompeii has been under nearly continuous excavation since 1748. Today, two-thirds of the site have been cleared of ash. Continuous clearing of the ruins without proper conservation, however, has taken its toll on the site, reducing many buildings once encased in ash to little more than piles of stones overgrown with weeds. In addition to exposure to the elements, its ruins have suffered from poor site management and uncontrolled tourism, being trampled by more than two million visitors annually. In recognition of the site's imperiled state, WMF placed Pompeii on its 1996, 1998, and 2000 lists of the *100 Most Endangered Sites*. *Conservation in the Shadow of Vesuvius*, sponsored by the Samuel H. Kress Foundation and hosted by WMF and the Soprintendenza Archeologica di Pompei, is slated for mid-November. Dates and program details will be posted on our website, wmf.org, as they become available.



THE PRE-ROMAN HOUSE OF THE SILVER WEDDING ANNIVERSARY AT POMPEII

Triumph Over Adversity

S T . P E T E R S B U R G A T 3 0 0



Ten thousand years before Tsar Peter the Great founded St. Petersburg, it lay under more than 1,000 meters of ice. Then, just as the first great civilizations began to flourish in the valleys of the Nile, Tigris, and Euphrates, a receding glacial sea—the Baltic—flooded the territory of the modern-day city, leaving in its wake a river, the Neva, a mere youngster in geological time. Over the millennia, Nomadic Finns fished its waters, but they never settled the endless, sometimes poisonous marshes and flat wastes beyond its banks. As a legacy, they left little more than remnants of their language, including the Finnish word for mud—Neva.

That St. Petersburg exists at all is testimony to the sheer triumph of Peter's iron will, the city being founded on fetid bog land just seven degrees south of the Arctic Circle in a climate so harsh that even to this day, many Russians consider it unfit for

living. Peter was determined to imitate what he had seen in the great seaports of London and Amsterdam, where he had studied shipbuilding. Where Russians saw only wilderness, the tsar imagined a city at the doorstep of Europe, a cornerstone in the foundation of a modern nation.

The tsar's appetite for the fruits of the Enlightenment—the architecture, science, industry, customs, and dress of Europe—was as insatiable as his desire to control the Baltic, which he wrested from the Swedes on May 12, 1703. Four days later, he laid the foundation for the Peter and Paul Fortress on Hare Island, near where the Neva splits into its two main branches. According to legend, Peter dug two clumps of dirt with a bayonet. Laying the sod crosswise, he proclaimed: "Here shall be a town."

From across his empire, Peter summoned an unhappy legion of carpenters, stonemasons, masons, and laborers to build his capital. They lived in crowded, filthy huts and died in droves from malaria, scurvy, and dysentery. An estimated 40,000 Russian

by STEVE RAYMER



OFTEN THE BACKDROP FOR VICTORY CELEBRATIONS AND POLITICAL UPRISINGS, PALACE SQUARE FRONTS THE OLD IMPERIAL ARMY GENERAL STAFF BUILDING AND THE ALEXANDER COLUMN, A MONUMENT TO RUSSIA'S TRIUMPH OVER NAPOLEON IN 1812.

workers and 100,000 Swedish prisoners-of-war perished building the city. For generations, Petersburgers would speak of the "psychic energy" radiating from corpses, the foundation upon which was built a "city of bones." In time, a metropolis, delicately balanced atop 42 islands and rivaling the greatest European capitals, rose from the swamps of the eastern Baltic at a cost of blood and money only a tyrant could extract.

Peter, undeterred by merciless floods, including one that nearly killed him, commanded diplomats and his court to take up residence in his new capital. Using imported German, French, Italian, and Dutch artisans, noble families were required to build "English style" houses of brems, lath, and plaster of at least one or two stories, depending upon how many slaves they owned. Peter even ordered 8,000 songbirds for a new aviary to complement the growing number of parks and formal gardens, whose geometric flowerbeds followed the best traditions of France. In the decades that followed, an international legion of architects would erect some 500

imposing palaces and public buildings of various shades of blue, pale green, yellow, and red—all in the name of Peter and his successors, their lovers, relatives, and patrons. Today, three centuries after the city's founding, Peter, more than any emperor or despot, dominates this old imperial capital, now Russia's second-largest city. Indeed, Peter's legacy is everywhere—in manicured gardens and classical facades; in music halls that explode with applause; in some 300 research centers made famous for discoveries in chemistry, genetics, psychology, space-based technologies, and exotic man-made materials; and in the warren of wharves, shipyards, and naval bases that link St. Petersburg to the world's great seas, and once armed the Soviet navy for nuclear Armageddon with the West. When the city marks its tricentennial this summer, the event will be a testimony to both the vision of Peter and to the tenacity of Petersburgers, who over the centuries have weathered floods, revolutions, Stalin, Hitler, and a 900-day siege by Nazi armies.



When Peter the Great founded St. Petersburg, he envisioned a maritime city comparable to Amsterdam, centered on 1,600-hectare Vasilevsky Island, the largest in the Neva Delta. Peter looked to Europe for an architect, settling on a 33-year-old Frenchman Alexandre Jean-Baptiste Le Blond. The most ambitious part of Le Blond's project called for a grid of parallel streets and intersecting canals that would cut through the marshes and bogs of the Neva Delta. The dirt would be used as a landfill—an idea that subsequent generations of architects successfully adopted, raising the city more than two and one-half meters since Peter's day.

Le Blond designed two grand canals running the length of the island and 12 small ones—all large enough to accommodate two passing boats. Naturally, houses along the canals would have docks for homeowners' boats, attesting to the status of the noble families who were supposed to move to this watery checkerboard from the more comfortable surroundings in Moscow. Peter's absences at distant wars and in European capitals allowed his best friend and the city's Governor General, Prince Menshikov, to sabotage Le Blond's plan. Menshikov had his own ideas for the island. Having been given most of Vasilevsky as a present by Peter, Menshikov erected a massive, three-story mansion of his own and didn't welcome the prospect of sharing the forested estate.

THE ANGULAR RAMPARTS OF THE PETER AND PAUL FORTRESS, FACING PAGE, FORMED THE EARLY NUCLEUS OF ST. PETERSBURG. THE ROUGH FRONTIER OUTPOST, HOWEVER, WOULD FLOURISH ON THE SOUTH BANK OF THE NEVA, BECOMING A EUROPEAN CAPITAL OF SWEEPING FACADES AND ELEGANT BAROQUE AND NEOCLASSICAL BUILDINGS. ICE FISSURES TRAIL TOWARD THE PETER AND PAUL FORTRESS, AND THE SLANDER GOLDEN SPIRE OF SAINTS PETER AND PAUL CATHEDRAL, BELOW, WHERE PETER THE GREAT IS BURIED.



Upon his return to the capital in 1718, Peter was "struck dumb with astonishment," wrote an eighteenth-century historian. Two boats could not pass on the canals, and some were already silting up with mud. Peter, fearing the Europeans had deceived him, personally measured the canals against the original plans for Amsterdam. Not a single one matched. Exhausted by the cost of the two-decade-long Great Northern War with Sweden, Peter cut his losses and abandoned the canals. Today, one or two of the original canals remain on Vasilevsky Island, whose streets are laid out as numbered *liniya*—Russian for "lines"—where most of the canals would have been built.

The hazards of travel across the canals to the mainland and the constant threat of raging floods also played a role in Peter's decision to abandon Vasilevsky Island. When both channels of the Neva froze in the winter, Vasilevsky Island was cut off from the rest of Russia, except by foot across the ice. During the rest of the year, the island was connected to the mainland by 20 government-authorized ferryboats manned mostly by illiterate peasants. Peter, who wanted his subjects to learn seamanship and sailing, finally permitted ferry boatmen to use oars after the Polish ambassador, a major general, and one of the tsar's own doctors drowned in sailing accidents crossing the Neva. Walking across the ice, in fact, became the only sure way across the river. The rest of the year, residents of Vasilevsky and other islands were virtual prisoners of Peter's dream to reproduce Holland on the Gulf of Finland.

To be sure, some important buildings were built on Vasilevsky Island during Peter's reign and for a century to come. On the Strelka, at the eastern end of the island, rose the port, customs house, and stock exchange, adorned with a statue of Mercury, the god of trade, all testifying to St. Petersburg's links with distant capitals. The blood-red Rostral Column, erected on the Strelka to commemorate victories of the Russian fleet, became lighthouses on the Neva.

Against all odds, the city flourished, rising on the south bank of the Neva. At its heart was the Russian navy headquarters, the Admiralty, topped with a 72.5-meter, needle-like golden spire. Mansions graced Nevsky Prospect, the city's main thoroughfare, and its four great waterways—the Moika and Fontanka Rivers, and the Griboyedov and Obvodny Canals. Suspension bridges of intricate design linked islands studded with marble obelisks, Egyptian sphinxes, and cathedrals with spires more Protestant than Russian Orthodox. By the nineteenth century, when St. Petersburg was in full bloom, enthusiasts called the glamorous capital the



Tsarist Treasures Reborn

ST. PETERSBURG'S FAMED BUILDINGS RECEIVE A TRICENTENNIAL FACE-LIFT

by WILL BLACK

As St. Petersburg begins its tricentennial celebration on May 12, the city celebrates not only its triumph over adversity, but a time of renewal as many of its most famous monuments receive long-awaited and much needed care and attention. Russian president Vladimir Putin, a native of St. Petersburg, committed some \$600 million in Russian aid to this conservation effort. To this sum have been added a host of international donations from nearby republics and countries, as far away as Britain, the United States, and Australia. At the heart of Putin's anniversary program is the rapid restoration of the Konstantinovsky Palace at Strelna, just west of St. Petersburg along the Gulf of Finland. This is a valiant reconstruction effort as Strelna was looted and burned by the Germans in World War II; only its shell survived. At a cost of more than \$172 million, Putin is converting the former imperial palace into a presidential maritime residence, the first such residence since the age of the tsars. The international community has been a major contributor to this campaign. WMF, too, has taken an active role, including several sites in and around St. Petersburg on its biennial Watch list, and actively sponsoring several projects.

The brilliant decorative ensemble at the Catherine Palace is enhanced with rooms inlaid with semiprecious minerals. The Agate Pavilion remained intact after the destruction of the main block of the Catherine Palace in World War II, but fell into disrepair during the Communist period. Support from the Kress European Preservation Program has helped to launch the campaign to restore this extraordinary interior.

On Yelegin Island, the Romanovs built a 237-acre contained world of residences, pavilions, servants' quarters, parks, and guardhouses. The centerpiece of this imperial estate is the Yelegin Palace, built in the 1780s, and renovated by Carlo Rossi in the Russian Empire style. Among the most important structures are the Guardhouse Pavilion, which housed regiments of the Imperial Guard, and the Flag Pavilion, designed by Carlo Rossi, on the island's eastern promontory.

WMF in Britain recently undertook the restoration of Flag Pavilion, which was completed in July 2002. The floor of the Flag Pavilion, which was abandoned during the Soviet era, had decayed due to rising damp, and a large part of it collapsed. The roof leaked, and the rafters had partially rotted. Original cast-iron urns, which once flanked the pavilion, had been damaged through vandalism.

After a two-year restoration, the pavilion is once again luminous in its light-blue finish. Inside, restored rooms house an exhibition on Rossi and his projects in the imperial capital. Outside, a flag, which bears a bright blue cross on a white back-

ground—the imperial ensign of the navy and the symbol of the island—is once again raised.

The Alexander Palace—commissioned by Catherine the Great as a gift to her grandson Alexander I and built by the Italian architect Giacomo Quarenghi in 1792—was the informal summer residence of the Imperial Family, complementing the more formal Catherine Palace.

The palace was used by the Admiralty of the Baltic until the mid 1990s, during which time it fell into disrepair. Its inclusion on WMF's 1996 list of the 100 Most Endangered Sites facilitated the transfer of the building to the museums at Tsarskoye Selo. Shortly thereafter, WMF undertook emergency roof repairs on the Nicholas II wing of the building, underwritten in large part by an American Express grant. Today, the Alexander Palace serves as a museum dedicated to the lives of the last tsars. On display are many original family possessions, even children's clothes—a stark and poignant reminder of the end of an empire.

Most recently, WMF has embarked on a campaign to restore Catherine the Great's Chinese Palace, or Oranienbaum, at Lomonosov,



THE AGATE PAVILION WITHIN THE CATHERINE PALACE, ABOVE, MANAGED TO SURVIVE THE DESTRUCTION OF THE BUILDING DURING WORLD WAR II. DESIGNED BY CARLO ROSSI, THE NINETEENTH-CENTURY IMPERIAL FLAG PAVILION ON YELEGIN ISLAND, BELOW, HAD FALLEN INTO DISREPAIR. THE BUILDING WAS REOPENED IN JULY 2002, FOLLOWING A TWO-YEAR RESTORATION UNDERTAKEN BY WMF IN BRITAIN. THE ORANIENBAUM, A CHINESE-INSPIRED ROCOCO PALACE, FACING PAGE, WAS COMMISSIONED BY CATHERINE THE GREAT IN 1762.





west of St. Petersburg. The building is a rare example of eighteenth-century Russian rococo chinoiserie decoration, having survived 70 years of war and revolution.

In 1762, Catherine commissioned the Italian architect Antonio Rinaldi to create the palace as a private retreat. Rinaldi gathered some of the finest European craftsmen, including Giovanni Tiepolo, who executed the Venetian ceiling paintings; Giovanni and Serafino Barozzi, who did a number of wall paintings; and the sculptor Marie-Ann Collot. Much of their work has survived albeit in fragile condition.

Today, the palace is composed of 28 rooms on the ground floor, with a second story that was added in the nineteenth century. Among the most beautiful rooms is the Hall of Muses in the eastern wing, which bears the delightful figures against a background of light pinks and blues. Natural light streams in from the outside through French windows, opening into the garden. The undisputed highlight of the Oranienbaum, how-



BUILT IN 1792, THE ALEXANDER PALACE WAS THE INFORMAL SUMMER RESIDENCE FOR THE IMPERIAL FAMILY.

ever, is the Glass-Beaded Salon. Unique in Europe, the room features exotic scenes of birds, cornucopias, and flowers, made up of more than two million shimmering, horizontal glass beads. The room originally had a glass floor—since replaced by parquet—that would have heightened the breathtaking effect of the beads. Their fragility is apparent, as some of them are starting to unravel.

Following the completion of a conditions assessment, emergency repairs on the palace began this March. The roof was repaired, and a number of broken drainage pipes were replaced to arrest the decay and enable the building to dry out.

The building must be dry before any work on interior finishes can begin. WMF in Britain hopes to raise some \$3 million to complete the restoration of the Chinese Palace, \$330,000 of which has already been raised.

Collectively, these projects underscore the changing fortunes of St. Petersburg, and the city's determination to leave the scars of the twentieth century behind and embark on an even more glorious future. ■



THE GOLDEN-DOMED CHAPEL OF THE CATHERINE PALACE, ABOVE, WAS MASSIVELY REBUILT AS PART OF A POST-WAR RECONSTRUCTION EFFORT. WORKING FROM OLD PHOTOGRAPHS, MASTER CRAFTSMEN YURI SHITOV AND BORIS LEBEDEV, RIGHT, WORKED FOR EIGHT YEARS TO REPLICATE THE MARRIAGE OF BACCHUS AND ARMAZNE IN THE CATHERINE PALACE, WHICH WAS DESTROYED BY GERMAN FORCES DURING WORLD WAR II. FACING PAGE: ON FOG-EMBRACED VASILEVSKY ISLAND, BELOW, LIBRARIES, MUSEUMS, AND INSTITUTES ALONG THE UNIVERSITY EMBANKMENT EMBODY PETER THE GREAT'S DREAM OF MODERNIZING RUSSIA.

Although the Catherine Palace was burned by retreating Nazi forces during the Second World War—which left little more than a shell of the original building—its interiors have been reconstructed, sustaining the craft traditions that created them in the eighteenth century. Later this summer, its famed Amber Room, once hailed as an eighth wonder of the world, will reopen to the public after a painstaking, 25-year reconstruction. The superb interior, made completely of amber, was admired by Peter the Great on a visit to the palace of Frederick King of Prussia. Shortly thereafter, it was offered to the tsar as a state gift. Prior to the outbreak of World War II, the room had been dismantled and placed in cases for safekeeping. But Nazi forces managed to spirit away the wall decorations in the face of the advancing Red Army. Working from photographic records, Russian craftsmen have laid more than six tons of amber to match the original panels. When the purchase of materials became too expensive following the end of the Soviet regime, the Catherine Palace received financial support from the German government to complete the task.

The palace takes its name from the first of four high-spirited empresses to rule eighteenth-century Russia—Catherine I, the Lithuanian-born second wife of Tsar Peter. By the time Catherine's daughter, Empress Elizabeth I, finished building a memorial to her mother, the original, 16-room stone mansion was transformed into a palace that rivaled Versailles, with 200 rooms behind a Baroque facade of aqua blue, white, and gold that measures 306 meters. Catherine II “the Great,” perhaps the most powerful woman to rule Russia, left her mark on the palace, adding more rooms and an English park to the French formal gardens. She built an array of pavilions, including Chinese-style pagodas, monuments to her victories over the Turks, and a pyramid for her favorite dog. Visitors calling on Catherine at Tsarskoye Selo saw a display of wealth so overwhelming, there could be no doubt Russia had arrived as a world power.

Beyond the Catherine Palace and the nearby Alexander Palace, where the last tsar, Nicholas II, and his family were held under house arrest in 1916, are the Great Palace and Park at Pavlovsk; just south of these lies the



rival of Rome, perhaps a “new Jerusalem,” surely the “Venice of the North”—a likeness made popular by Peter himself.

After Peter's time, a half-dozen imperial castles and estates rose to ring St. Petersburg like crown jewels. Nowhere is St. Petersburg's imperial heritage more stunningly preserved than at the Catherine Palace (Yekaterinsky Dvorets) in Tsarskoye Selo, or the “Tsar's Little Village,” the official summer residence of the royal family until 1917. Here, gilded mirrors trimmed with arabesque carvings amplify the sun's rays, illuminating the largest ceiling painting in all of Europe. Appropriately titled the *Triumph of Russia*, the 846-square-meter colossus takes its subjects from Peter's many passions. For the painting, like St. Petersburg, glorifies Russia's victories in war and its achievements in art and science.

Gatchina Palace, a favorite retreat of Paul I. Also outside the capital are Peterhof, or Petrodvorets, Peter the Great's sumptuous palace on the Gulf of Finland, and, slightly further west, the restored palaces at Lomonosov, including Catherine the Great's Chinese Palace.

The tsars may have preferred the splendor and isolation of the Catherine or the Alexander Palaces, but their official residence always was the Winter Palace, a flamboyant Baroque temple of some 1,057 rooms on almost nine hectares between the Neva embankment and Palace Square. Since the 1917 October Revolution, the Winter Palace has formed the heart of the State Hermitage Museum, one of the world's great treasure houses of art and culture. Best known for its collection of some 15,000 paintings, the Hermitage treasures originated with 225 can-

vases that Catherine the Great acquired in exchange for canceling a Berlin merchant's tax debt. The museum grew to include its extraordinary collection of Rembrandt, Rubens, and Van Dyck, as well as modern masterpieces by Matisse, Picasso, Gauguin, Cézanne, and other French artists confiscated after the October Revolution. The empress built the Small Hermitage in 1764 as a private art gallery adjoining the Winter Palace. But Catherine acquired paintings at such a fast pace that she had to build a second pavilion 20 years later. Subsequent rulers built the Hermitage Theater and a New Hermitage, and Nicholas I opened



A DETAIL OF THE AMBER ROOM IN THE CATHERINE PALACE

them to the intelligentsia in 1852. The whole imperial collection, including two Madonnas by Leonardo da Vinci, became public property after 1917. Lenin's Bolsheviks added to the Hermitage's holdings, confiscating enormous holdings of privately owned art.

Always cramped for space, the Hermitage has acquired the 450,000-square-foot general staff building, a Palace Square landmark in need of a roof-to-foundation face-lift. Other needy structures, in a city that has worked around the clock to prepare for its tricentennial celebration, include Peter and Paul Fortress, the State Rimsky-Korsakov Conservatory, the Shostakovich Philharmonic Hall, and the Mariinsky Theater, home to the famed Kirov Ballet.

Meanwhile, the overcrowded Russian Museum has acquired the Marble Palace, a neoclassical edifice built for one of Catherine the Great's lovers, made of 32 kinds of marble and considered extravagant even by St. Petersburg standards. With more than 350,000 objects in its collection, the Russian Museum is a virtual encyclopedia of Russian art, from twelfth-century icons to the giant canvases of Kasimir Malevich, the darling of the early twentieth-century Avant-Garde. The museum also owns and has restored the Stroganov Palace, stronghold of one of Russia's first families

on Nevsky Prospect, and the Mikhailovsky Zamok, or St. Michael Castle, where Emperor Paul I was murdered in 1801. Surrounded by moats and laced with secret passageways, the salmon-red St. Michael Castle became a military engineering school—and hence its nickname, the *Inzhenerny* or "Engineer Castle"—after the royal family gave it up following the tsar's untimely death. Dostoyevsky studied there from 1837 to 1843.

One of St. Petersburg's greatest engineering triumphs is St. Isaac's Cathedral, whose gilded dome of more than 100 kilograms of gold dominates the city skyline. Built by an army of serfs, who sunk 10,000 tree trunks into the banks of

the marshy Neva to support the cathedral's colossal weight of more than 300,000 tons, St. Isaac's is filled with icons, frescoes, gold, marble, and tons of malachite from the Ural Mountains. Officially a museum, St. Isaac's throws open its doors on the most important Russian Orthodox holy days of Christmas and Easter.

Over the centuries, the Neva has been merciless in its rage. A flood on November 7, 1824—considered the city's worst and immortalized by Alexander Pushkin in his poem *The Bronze Horseman*—killed 569 people and destroyed 300 buildings. The high-water marks from this and catastrophic floods in 1772, 1777, 1903, and 1924 are etched in the wall at the Neva Gate at the Peter and Paul Fortress. Faded now by time and neglect, the old city center has been added to UNESCO's World Heritage list to help protect it—like Stonehenge or the Forbidden City of Beijing—for all time. Face-lifts already have renewed many of St. Petersburg's great edifices that Peter and his successors built at such cost. St. Petersburg today stands as a monument to imperial vision, made manifest by European architects and long-suffering Russian workers, and is stoutly defended by her citizenry. Together, they created a capital amid the scattered islands and deep channels of the Neva, where once there were only swamps. ■



Virtual Vistas

THE DIGITAL WORLD OF TITO DUPRET



On July 4, 2001, Tito Dupret, a 30-year-old Belgian filmmaker and multimedia director, embarked on a multi-year mission to photograph all 730 UNESCO World Heritage sites, using a sophisticated digital camera and software to create 360° spherical "virtual reality" (VR) films. The purpose of this endeavor, for which Dupret formed his own nonprofit organization, is to document the sites for posterity and also to raise awareness of their fragility, importance, and irreplaceability. ICON caught up with Dupret, who is currently working in Zhongshan, China, to discuss his ambitious undertaking.

ICON: What compelled you to embark on a quest to document all of the sites on the World Heritage List?

TD: I have been a multimedia director for 12 years, focusing primarily on documentary projects. I made a film about the rock-cut Coptic Christian churches of Lalibela, Ethiopia, which is on the World Heritage List, and loved it. I have an unquenchable thirst for travel and the past. The more you see, the less you know, so the more you move. Like so many others, I was shocked by the destruction of the Buddhas at Bamiyan, I wondered just how much of our heritage might

suffer a similar fate if greater measures were not taken to safeguard it. I thought I could do my part by recording the sites digitally and making my photos available. If I could increase the visual information and knowledge about these places, maybe viewers would be more inclined to care, knowing there are fantastic places and ways of living, just a click away on their computers.

ICON: How many sites have you shot already in how many countries? How long do you expect the project to take?

TD: Since I began my project two years ago, I have covered 52 out of the 730 sites registered in 125 countries. That is 7.1 percent. All together I think it will take me about ten years, if I can find the money. I have lost a lot of time simply trying to find funding for the project.

ICON: How much time do you spend at each site?

TD: It depends on the site, of course. Some can be covered in less than a day; others require a lot more time. Angkor, for instance, took ten days. It is not possible to show an entire site, so I aim for its most representative aspects. I do a lot of background reading and research prior to shooting, then check out the site visually. I confess

by MARTHA FLACH



BUILT DURING THE TWELFTH CENTURY, ANGKOR WAT IN CAMBODIA IS THE MOST FAMOUS OF THE 64 TEMPLES THAT MAKE UP THE VAST HINDU-BUDDHIST COMPLEX OF ANGKOR, ANCIENT SEAT OF THE KHMER EMPIRE. DUPRET ON ASSIGNMENT IN CHINA, BELOW.

that I fall in love with sites, such as the Forbidden City in Beijing, and wind up spending a lot of time there. I went back four or five times just to experience the place.

ICON: What kind of equipment do you use?

TD: For shooting, I use a monopod and a Nikon 4500 with a wide lens. I usually take 24 photos for one VR, but I can also print them. For post-production, I use a Macintosh Titanium PowerBook, Realviz Stitcher 3.5, and Photoshop 7. I then post the images on my website with Adobe Golive 6. Essentially, I can upload material from wherever I am as long as I have access to a telephone line or internet connection.

ICON: Which sites have been the most meaningful or important to you?

TD: Without a doubt, the most important to me has been the Giant Buddha at Leshan in central China, the largest in the world. It was made by a monk who died before it was finished. When I touched the carved stone, I could sense the hands that made it. Tears came out slowly, silently.





I was recently in Egypt and was able to record the Sethi I tomb in the Valley of the Kings, which has been closed to the public for more than ten years. It is the largest and the best-preserved tomb of all. It was the most emotional photo session of my life. I was able to get access, thanks to an UNESCO conference in Alexandria on World Heritage Sites and multimedia. Angkor Wat is a "must go" destination for everyone. I hope my online VRs show that.

I shot the Great Wall on October 18, 2002—my birthday. I also put three VRs of Wudangshan, one of the most sacred Taoist sites in China, online. Few will see the site as I did because a recent fire destroyed a large part of it.

The more sites I visit, the more humble I feel, seeing the beauty of such exceptional places. I also find myself full of happiness, luck, joy, and hope in what nature and/or human beings have created.

ICON: What is the most challenging aspect of your work?

TD: The biggest challenge still remains to get the right information about remote places. That is always an issue. The other is probably simply getting around with all of my gear. Last year, I climbed eight mountains in China. Mountains have great importance in Chinese culture. What is amazing about them, is that all of them have stairs from base to summit. Taishan has 6,600 steps. You can just forget about feeling your knees for 72 hours after you get back.

ICON: Has the current world political situation affected your work?

TD: Yes, of course. Travel is more difficult and everyday more sites are at risk. As a result, UNESCO's list keeps growing, and so does the scope of my project. New sites have been registered in countries like Afghanistan, Pakistan, and India. I spent three months in India six years ago and was alarmed by its overpopulation. One-sixth of the world's people live on the subcontinent. I have focused a lot on China because of pollution. To me, it's the most important issue on our planet. Nine of the ten most polluted cities in the world are in China. Writing to you from Zhongshan, between Hong Kong and Guangzhou, sometimes I cannot see further than 50 meters from my 29th-floor apartment.

HEWN FROM LIVING ROCK
BETWEEN A.D. 713 AND 803, THE
71-METER-TALL GIANT BUDDHA OF
LESHAN IN SOUTHEASTERN CHINA
IS THE LARGEST SUCH STATUE
IN THE WORLD.





KV-11, THE MULTICHAMBERED TOMB OF THE NEW KINGDOM PHARAOH RAMESES III (R. 1194–1163 B.C.) IN EGYPT'S VALLEY OF THE KINGS IS DECORATED WITH TEXTS AND IMAGES FROM *THE LITANY OF RA* AND *THE BOOK OF THE DEAD*.

ICON: The logistics of this seem incredibly complicated. Do you get permission beforehand? How far ahead do you plan? How do you make travel arrangements?

TD: I travel as a tourist in order to avoid complications. Local authorities are always sensitive about their image and afraid of what could be said about their way of managing sites. I make no travel arrangements; I just go. For the itinerary, I travel the shortest path, following the sun and the seasons. But the shortest doesn't mean the straightest—for instance, I was in Juzhaigou Valley in the winter and came back the next autumn, solely for photographic reasons. I have no schedule and adapt myself to every situation, trying to respect the visa periods on my passport.

ICON: Do you work with a team?

TD: No team, just two friends in Belgium who help me with accounting and hosting the website. Otherwise, I travel alone.

ICON: How is your project funded?

TD: So far, I've financed everything from my own pocket. I have sort of three lives at the same time. I am constantly traveling just to record the sites for the World Heritage Project. I have to maintain the website. And, I have to find time to work for other clients, telecommuting to pay the bills. I am constantly looking for funds to support the project. I would love private individuals, companies, and educational institutions to share this adventure by underwriting some of the films. I travel on the cheap, so my only real expenses are airfare and equipment.

ICON: What is your next destination?

TD: Hopefully, Lhasa in Tibet. I also need to cover South Korea and Japan, the only two countries I am missing for Asia. But only the god of money knows.

WMF has commissioned Tito Dupret to shoot several of its projects. You can look forward to seeing his work in ICON and on WMF's website at wmf.org. To view his VR images, visit: www.worldheritage-tour.org. ■





JEWEL OF India

SAVING JAISALMER, REALM
OF THE RAJPUT PRINCES

photographs by SUE CARPENTER

Strategically sited on a Rajasthan hilltop, the fortified city of Jaisalmer is one of India's greatest architectural treasures. Founded in A.D. 1156 by the Rajput prince, Rawal Jaisal, Jaisalmer is known colloquially as *Sonar Kila*, or the "Golden Fort," after the luminous sandstone of which it is built, which glistens at sunset. Jaisalmer's merchants and townspeople prospered from the city's propitious location on a caravan route through the Thar Desert, which linked Delhi and Gujarat with Central Asia and the Middle East. With riches derived from trade in spices, silks, stallions, and slaves, the people of Jaisalmer built magnificent houses exquisitely carved from golden-yellow sandstone. Today, these buildings serve as poignant reminders of a bygone age. Collectively, they are a provocative backdrop for the hustle and bustle of an ever-growing Indian city that is strangling the monumental gem that lies at its core.

Though the fort had endured for more than eight centuries, it has been brought to the brink of destruction in the span of only a few decades due to heavy tourist traffic and water erosion, resulting from monsoon rains and the introduction of running water into a city without proper drainage. Thus far, of 469 historic properties within the fort, 87 have collapsed and many more are in poor condition. The complex physical effects of plumbing and sewerage within the walled city, inconceivable to the city's original builders, now under-





DOZENS OF SANDSTONE BASTIONS EMBRACE JAISALMER FORT, ABOVE. A SIMPLE MUD HOUSE WITHIN THE FORT, LEFT, STANDS IN SHARP CONTRAST TO JAISALMER'S GREAT SANDSTONE BUILDINGS. A CAMEL DRIVER, FAR LEFT, SUPPORTS HIMSELF BY TAKING VISITORS ON SAFARI IN THE THAR DESERT. MEN GATHER AT THE MANDIR PALACE, RIGHT, ONE OF TWO ROYAL RESIDENCES OUTSIDE THE FORT BUILT BY THE MAHARAWAL RULERS DURING THE FIRST HALF OF THE TWENTIETH CENTURY.



mine the stability of the entire urban complex. Unusually heavy rains in August 1999 compounded this problem and resulted in the collapse of three of the city's dozens of sandstone bastions. This loss has hastened the deterioration of adjacent walls and buildings due to exposure, erosion, and moisture penetration.

Since Jaisalmer appeared on WMF's list of the *100 Most Endangered Sites* in 1996, several projects have been undertaken within the fort, including the reconstruction of one wing of the Rani Ka Mahal, or Queen's Palace. WMF, in partnership with the Giridhar Samarak Trust (Jaisalmer Royal Trust), and the Indian National Trust for Art and Cultural Heritage, has embarked on stabilization of the adjacent Har Raj Ji Ka Mahal, or King's Palace, and is finalizing a partnership agreement with the Archaeological Survey of India and the State Government of Rajasthan to develop a conservation plan for the majestic Rajput bastions. *Fragile Jewels of India*, an exhibition of photographs, architectural models, textiles, and tools that highlight WMF's conservation work at Jaisalmer and other Indian sites, will be on view May 28–September 10 at WMF's Gallery, 95 Madison Avenue in New York. ■



A WOMAN, LEFT, CARRIES WATER ALONG THE RETAINING WALL AT THE BASE OF JAISALMER FORT. BRIGHTLY TURBANNED MEN, FAR LEFT, GATHER IN THE COURTYARD OF MANDIR PALACE. ONE WALL AND A PORTION OF THE KING'S PALACE, BELOW LEFT, RECENTLY COLLAPSED. EFFORTS ARE CURRENTLY UNDERWAY TO STABILIZE THE STRUCTURE AND PREVENT FURTHER DAMAGE. ONE WING OF THE ADJACENT QUEEN'S PALACE, BELOW RIGHT, HAS BEEN RECONSTRUCTED AND TURNED INTO AN INTERPRETATION CENTER DEVOTED TO THE NATURAL AND CULTURAL HERITAGE OF JAISALMER AND THE THAR DESERT REGION, AS WELL AS THE TRADITIONAL LIVES OF WOMEN.





THE ORNATE ROOFTOP OF AN EARLY JAIN TEMPLE, ABOVE, WHICH HAS BEEN LOVINGLY CARED FOR OVER THE CENTURIES. A MUSLIM STONE CARVER, RIGHT, IS A DESCENDANT OF THOSE WHO CARVED MANY OF JAISALMER'S MOST EXQUISITE BUILDINGS. A DETAIL, FAR RIGHT, OF ONE OF THE CITY'S HAVELIS, OR MERCHANT'S HOUSES. THE INTRICATE, PIERCED STONework KEEPS OCCUPANTS COOL, EVEN IN 45° C HEAT.





On April 10, the world helplessly stood by as it witnessed the wanton destruction of Iraq's National Museum, no doubt one of the world's greatest repositories of cultural treasures. Only weeks before, I had walked its corridors, marveling at the wealth of material on display. Standing alone in a corridor on the second floor of the Iraq Museum of Antiquities was a copy—the original is in the Louvre—of a stone stele depicting Hammurabi, the eighteenth-century B.C. ruler of Babylon, receiving one of the first-known codes of law from the sun god and god of justice, Shamash. Shamash instructs Hammurabi: "To cause justice to prevail in the land, to destroy the wicked and the evil, that the strong may not oppress the weak." Proudly, Hammurabi took as his title, "king of justice." The parallel with Abraham, said to have been born in Mesopotamia centuries later, receiving his laws from the Hebrew god Yahweh was too striking to miss.

I passed gigantic Assyrian wall carvings, some 15 meters long and about five meters tall, showing ceremonies in ancient Nineveh and Ashur. Giant, human-headed, winged bulls that had once guarded the gates of the Assyrian capitals

Protection of Cultural Property in the Event of Armed Conflict, they urged that America had an obligation to do its utmost to avoid bombing or otherwise endangering cultural sites and institutions. Their petitions lost some of their force since America signed—but did not ratify—the convention.

With this in mind, I had called on the museum director to ask him what precautions he had taken to protect his irreplaceable collection. In reply, he simply raised his hands and eyebrows in a gesture of resignation, saying, "What can I do?"

He knew then that even if the museum was spared bombardment it was likely that in the confusion of the invasion and its aftermath, the museum would be looted. When law and order break down, and people are driven to desperation, some certainly will take the opportunity to seize what they can to sell for food or just to enrich themselves. Unless the time of the collapse of the Iraqi regime and the arrival of British and American troops were miraculously synchronized, there would be days—or perhaps even weeks—when no one would be able to stop the pillage.

As I walked slowly from room to room, I wondered if I might be one of the last to

The Baghdad Museum

A C A S U A L T Y O F W A R ?

by WILLIAM R. POLK

loomed overhead. Buried for thousands of years, they blazoned forth, as though carved only yesterday to proclaim the majesty of the greatest empire in the ancient world.

Scores of glass cases displayed thousands of tiny masterpieces of the earliest Mesopotamian craftsmen. In some cases were hundreds of stone cylinders, each the size of a child's finger. Painstakingly incised in reverse, they produced vivid images of gryphons, sphinxes, and other mythological beasts when rolled across wet clay. In other cases were some of the earliest-known pieces of elaborate pottery, jewelry, and statues from Ur, Babylon, Nineveh, Nimrud, Ashur, and the score of cities scattered along the Tigris and Euphrates rivers. Still other cases contained clay tablets on which the ancient Mesopotamians wrote contracts, letters, and decrees that give us such a vivid picture of their civilization.

Before the war, cultural leaders from around the world had petitioned the U.S. Air Force targeteers to take all possible precautions to avoid the museum and other major cultural sites. During the 1991 Gulf War, considerable damage was done to several major archaeological treasures. The great ziggurat of Ur, towering over the surrounding plain, was hit, and the great vault of the Persian palace at Ctesiphon was cracked.

Basing their petitions on the 1954 Hague *Convention on the*

see that legacy of the works of dozens of generations of craftsmen and artists, dating back thousands of years. Of all the terrible casualties of war, this would rank among the most costly. Clearly, our worst fears have been realized. Gone are the holdings and, equally important, the thousands of records from nearly a century of excavation and scientific research. Conflicting reports make the scope of the loss hard to assess.

It is thought that many of the most valuable, or at least most movable, pieces were stored in the museum's underground vaults. Some have suggested that the most important material may have been spirited out well before the museum was sacked by the masses. Although we may never know for sure, this was the experience in the 1991 Gulf War. Then, local looters, some acting in concert with international dealers and even with resident diplomats, took sledgehammers and chainsaws to giant statues and wall carvings, and simply grabbed what they could from the shattered glass cases of museum collections. An "antiquities mafia" sprang into existence, reaching from London and New York down to villages all over Iraq. Thousands of treasures flooded the markets of Europe and America, never again to be seen in the country's museums.

In the wake of the most recent conflict and ensuing chaos, precious finds from the cradle of humanity have already begun to appear on the international art market or have been intercepted at the border; few know the fate of the sites that bore such fruit. ■

Iraq in the Crosshairs

AN UNCERTAIN FUTURE FOR THE PAST

by JOHN MALCOLM RUSSELL

Archaeologists are often criticized for drawing attention to the toll of warfare on human heritage, rather than focusing on human lives at stake. "How," we are often asked, "can we be concerned with protecting monuments when people are dying?" When the question was posed recently to Lyndel Prott, for many years head of UNESCO's cultural heritage division in Paris, she responded quite simply, "People in these countries ring us up and say, 'Please protect our monuments.' If people feel that strongly about their heritage, we don't feel the international community can simply stand back and say, 'It's not important.'"

Mesopotamia, that cradle of civilization between the Tigris and Euphrates rivers, now modern Iraq, is a land of firsts. It was here that the first cities were established, and here that writing—and subsequently poetry and epic literature—came into being. It was also in this most ancient of lands that we find the first temples and evidence of a codi-

fied religion, and, ironically, the first organized warfare. Much of the biblical book of Genesis is set here, a work that may have taken its final form during the Babylonian Captivity of the early sixth century B.C.

Our Mesopotamian past is not recorded in any book passed down from antiquity to the present. In fact, until 1845, we knew little about pre-Greek Mesopotamia. Everything we know about this foundation of who we are comes from archaeological research.

Virtually all of Iraq is an archaeological site. Some ten thousand sites already have been identified; many more—perhaps half a million—await discovery. Each site has its own story, each is irreplaceable, each is crucial. Our archaeological heritage is a nonrenewable resource—when part of it is destroyed, that part of us is lost forever.

Herewith is a list of some of Iraq's most important sites, whose fate, in the wake of conflict and chaos, remains uncertain. Ancient names appear first, modern towns in parentheses. ■

1. ADAB (BISMYA) 3000–1750 B.C. In the early years of the twentieth century, Edgar James Banks and his University of Chicago team unearthed numerous temples, palaces, private homes, and graves at the Babylonian city of Bismya. Within these remains, they recovered a wealth of objects, including marble statues; objects of gold, copper, and ivory; children's toys; and thousands of clay tablets.

2. ARPACHIYEH 5500–4700 B.C. Excavated by Max Mallowan in the 1930s, this site near Mosul appears to have been a specialized artisan village that produced fine polychrome pottery. The settlement had cobbled streets, rectangular buildings, and circular structures with domed vaults. In addition to ceramics, other finds from the site include steatite pendants and small stone discs, the latter thought to be early stamp seals.

3. ASHUR 2500 B.C.–A.D. 250. Political and religious center of Assyria, the equivalent of Athens for the Greeks and Rome for the Romans. It is the first well-documented mercantile center in the ancient world. Excavations undertaken since 2000 have begun to uncover a new Assyrian palace and many private houses, but this work has ceased because of war.

4. BABYLON 2500 B.C.–A.D. 1000. Capital of the world in 1700 and 600 B.C., foundations of its temple tower, which inspired the Biblical story of the Tower of Babel, are still visible. Many buildings at the site have been heavily restored, but the original remains of the Ishtar Gate are still the site's most spectacular feature.

5. BORSIPPA (BIRS NIMRUD) 1800–400 B.C. Southwest of Babylon, the ancient city of Borsippa became an important religious center, with Nabu as its patron deity. Hammurabi (r. 1792–1750 B.C.) built or rebuilt the Ezida temple here, dedicating it to Marduk, the national god of Babylon. During Nebuchadnezzar II's reign (605–562 B.C.), Borsippa reached its apogee. Borsippa was destroyed by the Achaemenian king Xerxes I in the early fifth century and never fully recovered.

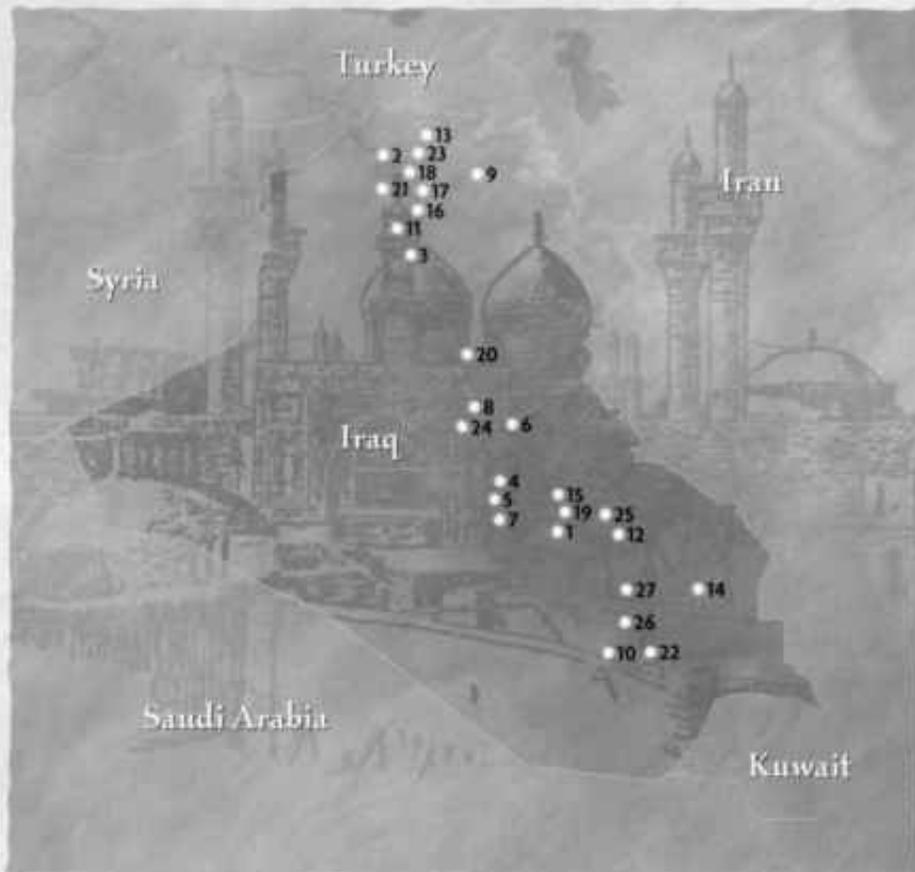
6. CTESIPHON 100 B.C.–A.D. 950. A fragile vaulted arch is all that is left of an audience hall at the sixth-century A.D. Sassanian city of Ctesiphon, located in suburban Baghdad. Severe cracking occurred during the Gulf War.

7. DILBAT 2900 B.C.–A.D. 600. American excavations initiated at this major Babylonian city in 1989 were cut short by the Gulf War.

8. DUR-KURIGALZU (AQAR QUF) 1600–300 B.C. Capital city of the Kassite Empire, the site's ziggurat and palace are now crumbling from neglect.

9. ERBIL 6000 B.C.–present. One of the oldest continually inhabited cities in the world, Erbil was settled more than 8,000 years ago. Its citadel, which rises some 25 meters above a surrounding city of 750,000 inhabitants, boasts a plentiful supply of groundwater, which sustained Erbil's population through millennia of enemy sieges. Alexander the Great defeated the Persian king Darius III on Erbil's surrounding plains in 331 B.C., in one of the most famous battles of antiquity. During the Islamic period, Erbil was home to important Muslim poets, historians,





and scholars, and later served as a cultural and administrative center of the Ottoman Empire. Included on WMF's 2000 and 2002 lists of the 100 Most Endangered Sites

10. ERIDU (TELL ABU SHAHRAIN) 5000–300 B.C. Mythical home of Enki, the Sumerian god of wisdom. Investigation of the site by Iraqi archaeologists in the 1940s yielded abundant information on the Ubaid period, the earliest period of settlement on the southern Mesopotamian floodplain.

11. HATRA 150 B.C.–A.D. 250. Parthian city, one of the most beautiful sites on Earth. The site, which has a very well-preserved temple precinct with marvelous sculptures, was looted during the Gulf War.

12. GISHA (JOKHA) 5000–1600 B.C. This site was plundered with bulldozers after the Gulf War. Looted artifacts from Gisha have flooded the art market. Recent Iraqi excavations have uncovered huge public buildings at the site.

13. KHORSABAD (DUR SHARRUKIN) 717–612 B.C. This Assyrian royal capital was built northeast of Nineveh by Sargon II (721–705 B.C.). The gateways of the city wall, citadel wall, and palace were lined with colossal guardian statues of human-headed winged bulls.

14. LAGASH (AL-HIBA) 5000–1800 B.C. This powerful Sumerian city-state was the site of the first recorded war, a battle with Umma (see 25).

15. MASHKAN SHAPIR 2400–1700 B.C. Prior to the Gulf War, an American expedition was uncovering a great Old Babylonian city here.

16. NEMRIK 8500–7500 B.C. Believed to be one of the world's first villages, the transition from hunting and gathering to domesticated plants and animals was documented here. Beautiful stone sculptures of animals were found, one in the hand of a person who tried unsuccessfully to rescue it from a burning house.

17. NIMRUD (CALAH) 5500–150 B.C. Assyrian imperial capital. Gold-filled tombs of Assyrian queens, discovered here in 1989, have been hailed as one of the greatest archaeological discoveries of all time. Included on WMF's 2002 list of the 100 Most Endangered Sites

18. NINEVEH 6000 B.C.–present. Imperial capital of the Biblical king Sennacherib. His palace was plundered after the Gulf War; its sculptures have appeared on the art market. According to the Bible, Jonah prophesied here. Site of American excavation until the Gulf War. Included on WMF's 2002 list of the 100 Most Endangered Sites

19. NIPPUR 5000 B.C.–A.D. 1000. City at the heart of ancient Babylonia. Seat of Enlil, king of the gods. An American expedition had worked here for decades until the Gulf War.

20. SAMARRA ninth century A.D. Early Islamic capital. The Great Mosque with its spiral minaret is one of the world's most famous buildings.

21. TELL AL-RIMAH 4000–1000 B.C. The site of Tell al-Rimah lies at the northern edge of the Iraqi Jazirah. It is noted for its ornate Old Babylonian temple and its unique third-millennium B.C. vaulting techniques.

22. TELL LAHM 3000–300 B.C. This major Sumerian city has never been excavated, although military trenches were dug through it during the Gulf War.

23. TEPE GAWRA 6000–1000 B.C. Excavated by Ephraim Speiser in 1927, this site boasts some of the earliest architectural remains found in northern Mesopotamia.

24. UKHAIDIR A.D. 7000 This early Islamic palace is one of the most spectacular buildings in Iraq.

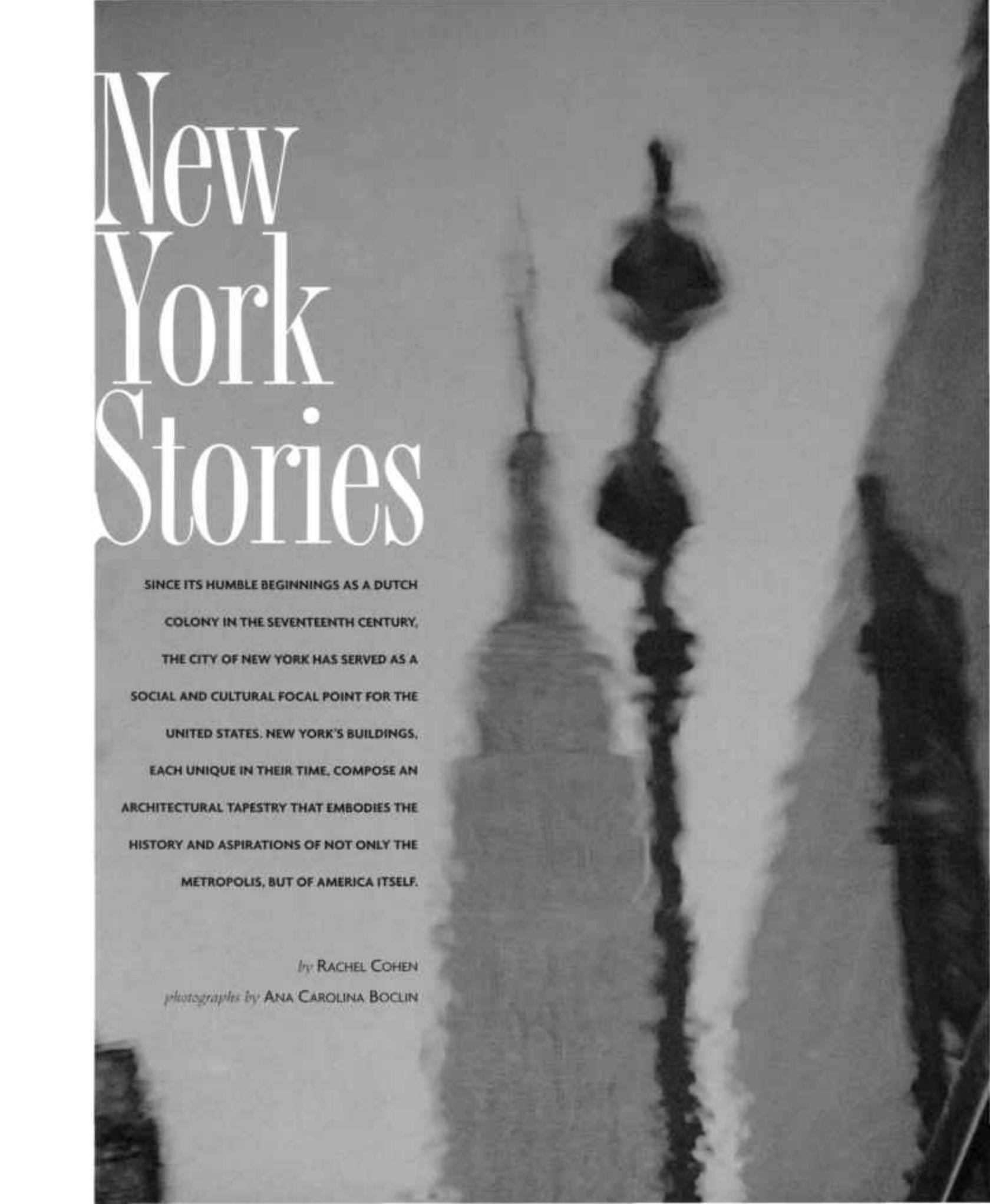
25. UMMA (UMM AL-AQARIB) 5000–1600 B.C. Umma was the enemy of Lagash in the first-known war. The site was plundered with bulldozers after the Gulf War. New Iraqi excavations have uncovered an Uruk period (3000 B.C.) temple with walls more than 20 feet high, several residential districts, and a large cemetery.

26. UR (TELL AL-MUQAYYAR) 5000–400 B.C. Reputed birthplace of the biblical patriarch Abraham, Ur boasts one of the best-preserved ziggurats in the ancient Near East. Excavated by Sir Leonard Woolley between 1922 and 1934, the site yielded a series of lavishly furnished burials dating to the mid-third millennium B.C. Finds from the excavations were divided between the British Museum, the University of Pennsylvania Museum, and the Iraq Museum. The site was bombed and strafed during the Gulf War; an Iraqi airbase lies nearby.

27. URUK (WARKA) 4500 B.C.–A.D. 300. The first large city in Mesopotamia, Uruk was the home of the legendary goddess Inanna/Ishtar and the king Gilgamesh. Some of the earliest-known writing has been found here.



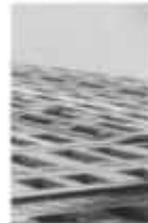
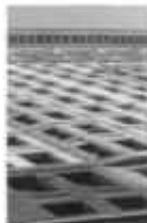
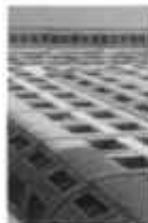
New York Stories



SINCE ITS HUMBLE BEGINNINGS AS A DUTCH COLONY IN THE SEVENTEENTH CENTURY, THE CITY OF NEW YORK HAS SERVED AS A SOCIAL AND CULTURAL FOCAL POINT FOR THE UNITED STATES. NEW YORK'S BUILDINGS, EACH UNIQUE IN THEIR TIME, COMPOSE AN ARCHITECTURAL TAPESTRY THAT EMBODIES THE HISTORY AND ASPIRATIONS OF NOT ONLY THE METROPOLIS, BUT OF AMERICA ITSELF.

by RACHEL COHEN

photographs by ANA CAROLINA BOCLIN



Over the last year and a half, I have found myself arguing with lots of pictures of buildings, the buildings I feel I know from walking the streets of my city. You cannot, I have said to the images of Ana Carolina Boclin, try to tell me that the Woolworth Building sometimes looks yellow against a deeply blue sky—cream possibly, but never yellow. The columns on the New York Stock Exchange do not lean in the slightest, all those buildings downtown are perfectly vertical and, although obviously it is a nice effect, the Empire State Building is not an oblique sketch in a puddle. These are not the buildings of my New York, which are to be seen from the angle of my eye, standing straight amidst crowds of people, their edges blurry from the dust on my glasses. I have felt that each edifice is mortal, and this has made me more possessive and more insistent.

I love the way stone and glass and metal have become repositories of history in New York, the way the city—despite its habit of tearing down a large portion of its buildings every year—has

THE HARD EDGES AND DOMINEERING SPIRIT OF THE EMPIRE STATE BUILDING (1929–1931), ONCE AGAIN NEW YORK'S TALLEST SKYSCRAPER, ARE SOFTENED IN A POOL OF FRESHLY FALLEN RAIN, FACING PAGE. THE FLATIRON BUILDING (1901–1903), ABOVE, WAS IN ITS DAY A DARING COMPOSITION IN COMPARISON TO THE DIMINUTIVE DWELLINGS AND CARRIAGE HOUSES THAT ONCE LINED LOWER BROADWAY. THE SOARING LINES OF THE WORLD TRADE CENTER'S TWIN TOWERS (1973–1977), BELOW, WHICH STRETCHED TOWARD THE HEAVENS, SYMBOLIZED SEEMINGLY ENDLESS POSSIBILITIES, NOT THE DEATH AND DESTRUCTION THAT WOULD BECOME THE SITE'S LEGACY.



WALL STREET HAS SERVED AS THE FINANCIAL NERVE CENTER OF NEW YORK SINCE 1792, WHEN 24 BROKERS MET UNDER A BUTTOWOOD TREE, AT WHAT IS NOW 68 WALL STREET, AND FORMED THE FIRST ORGANIZED STOCK MARKET IN THE CITY. A GHOSTLY FIGURE OF GEORGE WASHINGTON PRESIDES OVER THE STREET OF DREAMS IN A TRIPLE-EXPOSED IMAGE, BELOW, WHICH INCLUDES THE FACADES OF THE NEW YORK STOCK EXCHANGE (1903-1903) AND FEDERAL HALL (1842-1925), FRENCH GOTHIC SPIRES UNBOUND BY OLD WORLD BUTTRESSES ATOP ST. PATRICK'S CATHEDRAL (1878-1888), FACING PAGE, STAND IN SHARP CONTRAST TO THE SLEEK GLASS MASS OF THE OLYMPIC TOWER (1977), AUDACIOUS IN ITS GRANDEUR, CASS GILBERT'S WOOLWORTH BUILDING (1910-1913), FAR RIGHT, WAS ONCE MALIGNED FOR ITS ECLECTIC GOTHIC DETAIL.

come to have more old buildings and a longer architectural memory than do many cities in the United States. In my head I have pointed out to Boclin that she is quite wrong to look at the Flatiron Building in sections—the thing about that building is its integrity. I would say to her: you have given the Flatiron newness, and what ought to be cherished in it is its oldness. I wanted the steadiness of my city's landmarks.

But not long ago, as I was looking at Boclin's gray photograph of the Empire State Building and the clock pole distorted by the water, I remembered, almost despite myself, that when Alfred Stieglitz and Edward Steichen photographed the Flatiron Building they were interested in its daring. Their photographs, the watery, blue-green images that have come to represent the Flatiron's romantic oldness, were originally meant to show the triangular, white building's striking contrast with the horse carriages standing on the street. I never pass the Flatiron Building without the pleasure of those images, and I have been, at other times, happy to marvel that newness and oldness are so easily transformed, one into the other.

After this I began to find, studying Boclin's pictures, that I was thinking, yes, actually, that is someone's New York, though I am still not sure it's mine. I recognize the life of that city, though it is not the life of my city. But those buildings are gray, and the blue and yellow umbrellas of



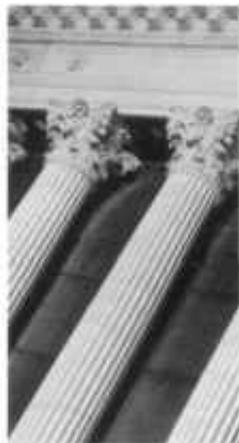


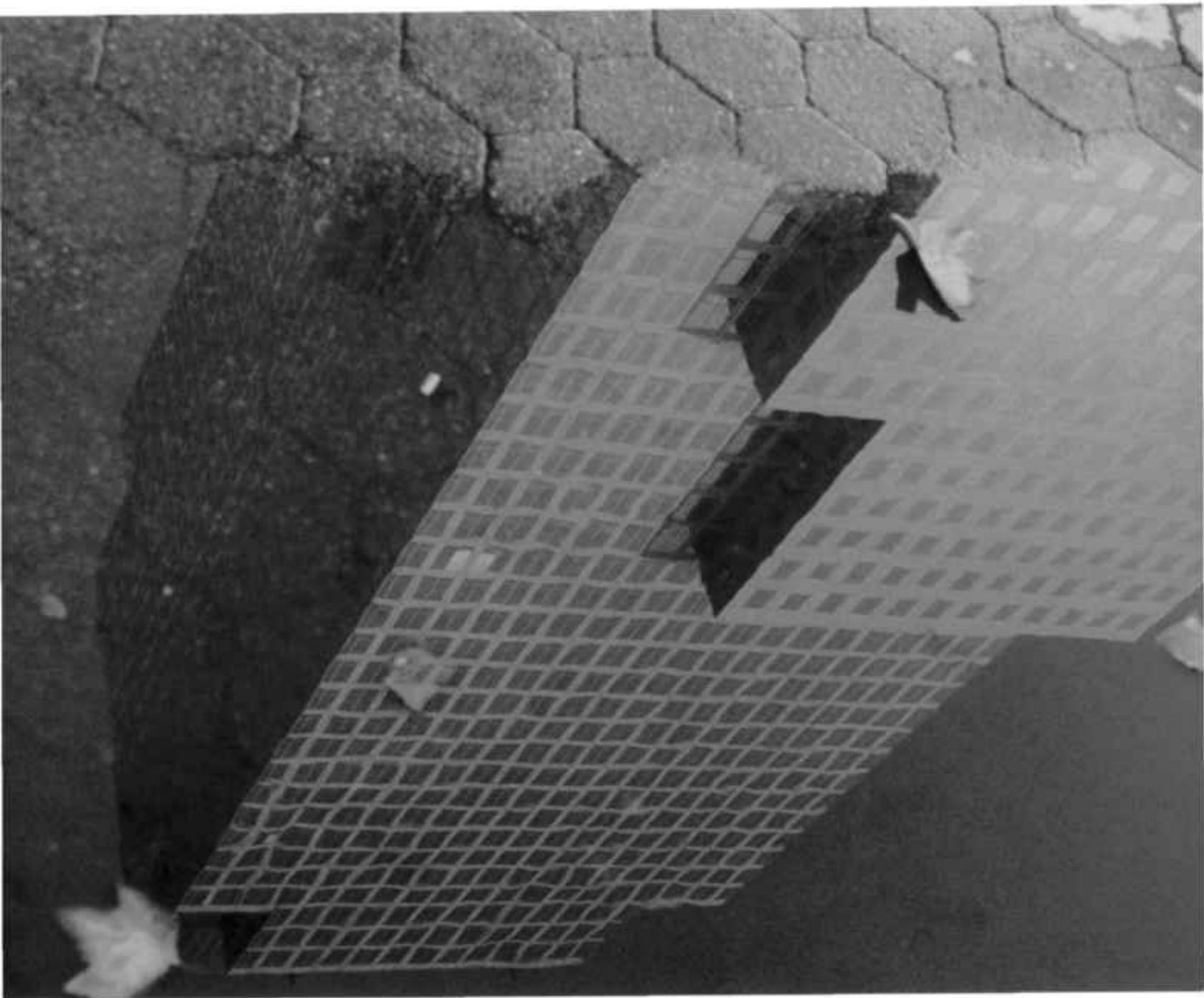
THE HULKING MASS OF THE ZIGGURAT-INSPIRED MERRILL LYNCH BUILDING (1986) AT A WORLD FINANCIAL CENTER, ONCE OVERSHADOWED BY THE TWIN TOWERS, APPEARS TO VANISH INTO THE REGULAR RHYTHM OF HEXAGONAL PAVING.



the pushcarts do look wonderful against them, and yes, there is a sense that new buildings slant in through the statues that herald their entrances. Now I am able to think, "Oh, isn't that interesting, your version meets mine in a few places, and yours, too, is vital and specific; yours, too, does honor to the buildings we both know." And this makes me wonder if I am coming to a later stage of mourning.

Each city is the million cities of the people who walk its streets and see its buildings every day. Each window is an office to someone and a surface to wash to another person and a reflection of light to someone else. Each door is a place to make a delivery or the beginning of a court case or a clean, rectangular line. The city of these pictures. Boclin's city, has swoop and gaudiness and transience—and those are qualities of my New York, too, ones that I love and have perhaps been forgetting. I think to myself that part of the joy of buildings is their flexibility, the way their edges are sharp in certain lights and soft in others, the way they transform themselves in the face of their own mortality. And, still looking at the pictures, quite suddenly, I feel glad. ■





New York REBORN

WHAT WILL BE THE FATE OF LOWER MANHATTAN'S LANDMARKS AS THE CITY REBUILDS?

With more than 65 landmarks in six historic districts, the 3.9-square-kilometer area of Lower Manhattan is arguably the most important cultural site in the United States. Since its establishment as the Dutch Colony of Nieuw Amsterdam in 1625, New York has been a focus of American life. From its beginnings as a farming settlement and fortification, New York became the nation's first capital and primary port of embarkation, and has, most recently, functioned as the nerve center of the American financial world. Together, the buildings of Lower Manhattan chronicle the evolution of American architecture and, in many ways, the United States itself over nearly four centuries.

In the wake of the terrorist attacks on September 11, 2001, Lower Manhattan was placed on WMF's 2002 list of the *100 Most Endangered Sites*. Only weeks later, a consortium of prominent preservation organizations came together to establish the Lower Manhattan Emergency Preservation Fund (LMEPF), which was charged with safeguarding historic sites by making grants to stabilize, renovate, and restore buildings damaged by the attacks, and ensure that preservation is considered with redevelopment.

Today, these historic structures face an uncertain future with the redevelopment of the World Trade Center site. Plans for Lower Manhattan extend well beyond the World Trade Center site and include building transportation hubs, developing new neighborhoods, and creating urban streetscapes. LMEPF has just completed the most comprehensive survey to date of Lower Manhattan's historic structures to assess the potential impact of proposed redevelopment plans on the historic fabric of the neighborhood.

Although a large number of buildings in Lower Manhattan are landmarked or listed on the State and National Registers of Historic Places, an even larger number of important, landmark-quality buildings remain unrecognized. Of the more than 300 historic sites included on the LMEPF map, approximately 75 percent have no protection whatsoever. The map highlights three "corridors of concern" that could be dramatically affected by the proposed plans. Each corridor's streetscape has a distinctive texture, rhythm, and scale, established by both recognized and unprotected buildings. It is these buildings and the particular urban fabric that binds them together that create the area's unique sense of place.

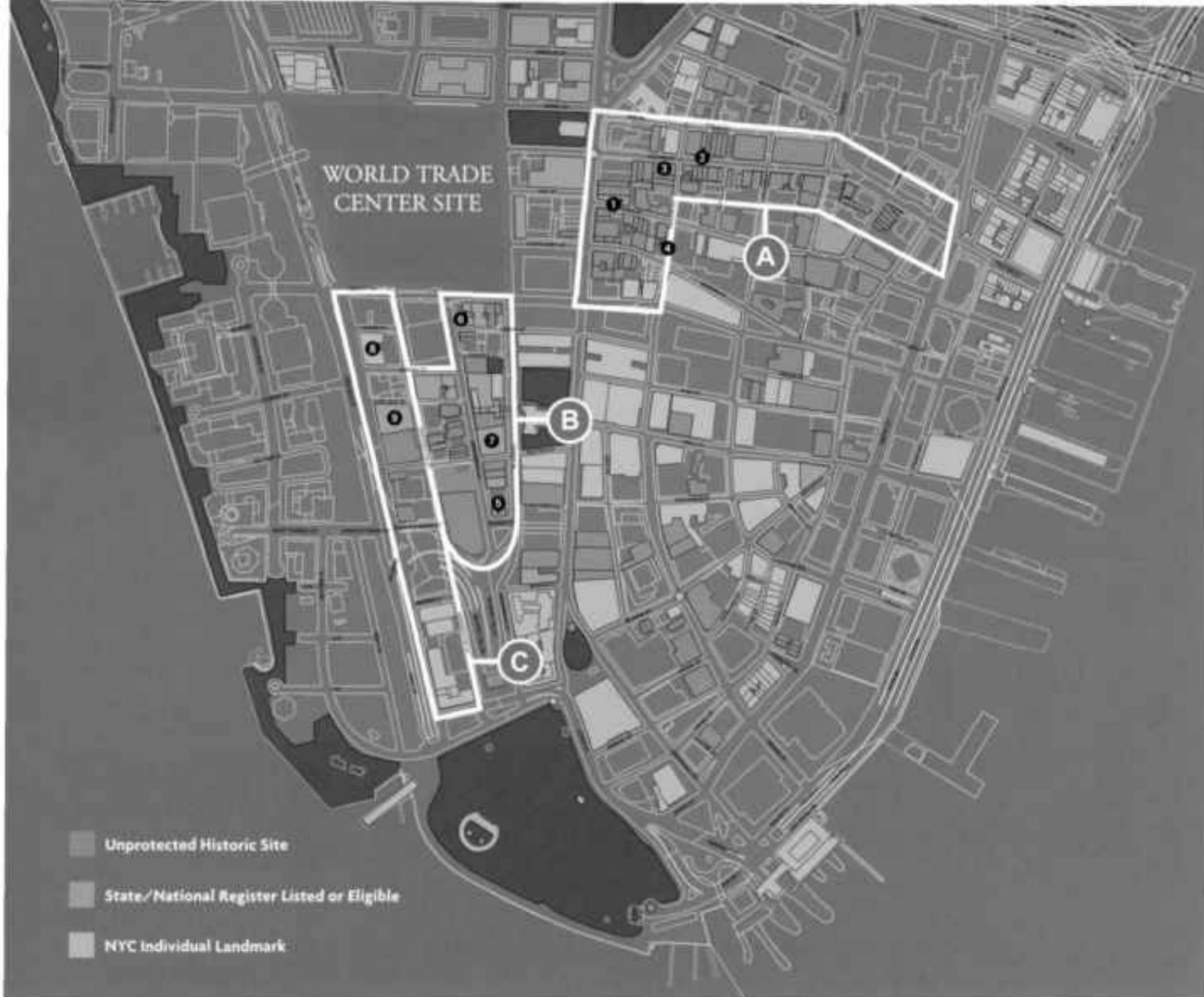
It would be a terrible loss for the city if important historic buildings—as well as economic opportunities—were lost in this process. It is imperative that the public and private sectors—including the Lower Manhattan Development Corporation, the Port Authority of New York and New Jersey, and the City of New York—give every consideration to incorporating these sites into their overall plans. To order a copy of the map or view it online, and for updates on the Fund's activities in Lower Manhattan, visit www.nycpreservation911.org. ■

A FULTON STREET CORRIDOR

Proposals to develop a transportation hub at Fulton Street and Broadway, as well as the creation of a new neighborhood to the east, potentially jeopardize many of this area's buildings. In the 1860s, Fulton Street emerged as one of the city's most prominent east-west commercial axes and stretched river to river. The area's surrounding streets developed into a thriving commercial district that once housed the nation's jewelry and diamond capital on Maiden Lane. Today, the commercial corridor of Fulton Street retains many nineteenth- and early twentieth-century buildings that contribute to a diverse historic streetscape.

- 1 Corbin Building**, 11 John Street
Francis H. Kimball, 1888–1889
One of the area's earliest and most beautiful skyscrapers with elaborate terracotta details
- 2 Keuffel & Esser Headquarters**, 127 Fulton Street
DeLemos & Cordes, 1891–1892
A slender masonry building with a graceful cast-iron storefront by the architects of Macy's at Herald Square
- 3 Fulton Building**, 130 Fulton Street
DeLemos & Cordes, 1891–1893
The rounded corner of this limestone and brick building is accented by an ornamental roofline
- 4 63 Nassau Street**
attributed to James Bogardus, 1860s
The building's ornate facade may be by the first manufacturer of cast-iron buildings in New York.





B GREENWICH STREET CORRIDOR

Set apart from Lower Manhattan's financial district, historic buildings within this enclave are at risk, given the proposed redevelopment of the World Trade Center site and plans for a new neighborhood. In the eighteenth and early nineteenth centuries, Greenwich Street, considered one of the city's most prestigious addresses, was lined with mansions.

- 1 67 Greenwich Street**
circa 1810
 This Georgian-style mansion has survived some 200 years of development
- 2 Beard Building, 125 Cedar Street**
Oswald Wirz, 1895–1897
 One of the finest Romanesque Revival-style structures in the city, it withstood the collapse of the World Trade Center
- 3 Electric Bond & Share Company, 2 Rector Street**
Clinton & Russell, 1905–1907
 Its ornate terracotta work was designed by architects who helped shape the character of Lower Manhattan.

C WEST STREET CORRIDOR

Plans for West Street, including the creation of a grand esplanade and new housing, could endanger its showcase of spectacular, early twentieth-century commercial buildings. These large, vibrant structures—many with Gothic details and Art Deco motifs—create a streetscape that has become part of our collective image of Lower Manhattan. Redevelopment plans must consider the architectural and economic value of these irreplaceable buildings.

- 1 West Street Building, 90 West Street**
Cass Gilbert, 1905–1907
 This is one of New York's most beautiful and significant early twentieth-century skyscrapers.
- 2 New York Evening Post Building, 75 West Street**
Horace Trumbauer, 1925–1926
 Eighth home of *The New York Evening Post*, its dramatic brick and limestone exterior is notable for the towers topped by terracotta panels and arranged in geometric patterns

The famed Leaning Tower of Pisa is no doubt one of Italy's most iconic monuments. It is also one of its most endangered buildings, having teetered on the brink of collapse until recently, when conservators and engineers carried out an ingenious plan to reduce the tower's lean by a mere .5', buying it several centuries of relief. Sixty meters tall and 20 meters wide, the bell tower was constructed over a 200-year period—interrupted by long periods of inactivity—that began in August 9, 1173. The eight-story, cylindrical structure is essentially hollow, each level accessed via an interior spiral staircase.

The tower's instability surfaced early on, coming to light during construction of its second story in 1272. At that time, masons believed they could correct, if not completely reverse, the tower's lean by simply adjusting the position of subsequent courses of marble and lightening the weight of building materials and fill. When these efforts failed, further measures were taken to straighten the tower by adding courses of masonry to the south and subtracting them to the north, evident in the construction of the belfry, which has six steps to the south and only four to the north. Today, these "corrections" are noticeable in the tower's obvious banana shape when viewed from the east or west.

Still Leaning After All These Years

**EIGHT CENTURIES AFTER ITS CONSTRUCTION,
PISA'S FABLED TOWER IS GRANTED A 300-YEAR REPRIEVE**

None of these measures, however, were able to straighten the tower or reduce the ever-increasing strain on the structure caused by differential settling. Analysis of the subsoil around the tower revealed that in antiquity, a river ran across the landscape, right through the Pisa church square. The tower's instability is the result of disparate composition of riverine deposits and surrounding soils.

Over the centuries, the whole tower has subsided vertically by about 2.8 meters as a result of the unstable nature of the underlying ground. The differential subsidence, however, is 1.89 meters—the extreme north and south having subsided by 1.86 meters and 3.75 meters, respectively. This extreme inclination has caused severe vertical compression of the building materials on the tower's south side, evident in cracking and



THE TOWER IS SECURED WITH STEEL CABLES AND 1,000 TONS OF LEAD COUNTERWEIGHTS, ABOVE, TO PREVENT IT FROM TOPPLING DURING CONSERVATION AND STABILIZATION WORK. SOILS BENEATH THE NORTH SIDE OF THE TOWER, LEFT, ARE TREATED WITH LIQUID NITROGEN PRIOR TO REMOVAL.

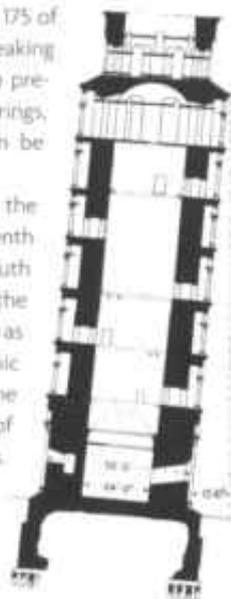




separation of the marble masonry and fill. Over the centuries, 175 of the tower's 269 original columns have been replaced after breaking under the strain. In addition to replacing masonry, efforts to preserve the tower are evident in the numerous metal supports—rings, brackets, and chains, some applied centuries ago—that can be found throughout the building.

In 1911, the first accurate measurements were made of the tower's inclination, which at that time was $5^{\circ}14'46''$ —the seventh story projecting over the first by some 4.22 meters on the south side. In 1992, an electronic monitoring station was installed in the tower to record its constantly changing inclination as well as erratic structural deformation caused by winds and seismic activity. An analysis of these measurements revealed that the rotation speed of the tower had accelerated from 4" (seconds of arc) per year in the 1930s to 6" per year at the end of the 1980s.

In 1993, the commune of Pisa embarked on a radical plan to reduce the tower's lean, and hence the vertical load on the structure. A counterweight composed of lead ingots weighing 1,000 tons was placed on the north side of the tower's



base in order to arrest its southward rotation and secure the building during restoration. The tower was further anchored with steel cables and a series of subsurface stays. Once the tower was stabilized, engineers embarked on the task of boring into the ground and removing soils from beneath the north side of the tower, causing it to further subside.

"While the interventions are not permanent," says Michele Jamiolkowski, head of the International Committee for Safeguarding the Tower, "we believe that a century from now, true solutions will exist to permanently stabilize the tower." In the meantime, a conservation team has returned to the tower to carry out work on its stone masonry.

The Leaning Tower of Pisa: Ten Years of Restoration, which chronicles the history of the bell tower and the extraordinary efforts to preserve it, will be on view in the lobby of the United Nations in New York from July 21 to August 29, 2003. From there, the exhibition will travel to UNESCO in Paris and the Italian Cultural Centers in San Francisco, Washington, D.C., and Buenos Aires. ■

—AMHS



California Moderne

R.M. SCHINDLER BUILT HIS WEST HOLLYWOOD HOME AS A UTOPIAN HAVEN FOR SOME OF THE TWENTIETH CENTURY'S MOST PROGRESSIVE THINKERS

by LISA ZEIGLER

photographs by GRANT MUDFORD

In the past decade, the work of Austrian architect Rudolph Michael Schindler—especially his own residence at 835 Kings Road in West Hollywood, CA—has drawn belated admiration and scholarship. Considered a maverick in the annals of Modernism, Schindler was preoccupied with the shaping of space, not just its function. If historians now eagerly write and the public avidly reads glossy books about Schindler's architecture and the Kings Road House, its definitive cultural narrative has yet to be written. Architectural historian Robert Sweeney, president of the Friends of the Schindler House, has dedicated his professional life to the preservation of Kings Road. In his writing and research on the subject, he stresses that the house was not just Schindler's masterwork, but also the built evocation of



RUDOLPH MICHAËL SCHINDLER'S KINGS ROAD HOUSE AGLOW AT DUSK

Schindler's collaboration with his wife, Pauline Gibling Schindler.

Thanks to some 13,000 letters written by Pauline Schindler—letters describing her enthusiasms and trials—the social life of the house can now be documented. A volatile woman given to severe mood swings, Pauline is the subject of Sweeney's current project, which he admits will involve deep research into the political—as well as artistic—world this fascinating woman inhabited. From her marriage onward, it was Pauline's explicit desire to have a salon, and in this she succeeded brilliantly.

Pauline Gibling graduated from Smith College in 1915 and began work, along with her closest friend, Marian Da Camara, at Jane Addam's Hull House in Chicago, and then at a progressive school in Ravinia, IL. Both young women were fired with ideals of social progress. Gibling met the young Schindler while he was working in the office of Frank Lloyd Wright in Chicago and married him in August 1919. Two years earlier, Marian had married Clyde Chace, a contractor with whom she followed the Schindlers to California in 1921. In Los Angeles, the two couples decided to join forces in creating a new utopia in the still unexploited, breath-taking geography that was Southern California.

The Kings Road House and Studio was constructed between February and June of 1922. On May 12, the Chaces moved into the guest quarters, followed soon after by Pauline and Schindler. The couples lived closely as Schindler had designed the house to provide communal living spaces while providing private sleeping quarters. The unique formal qualities of this house and its use of durable and ephemeral materials—



"tilt" slab concrete, slim interstitial windows, redwood panels, and copper ones—are now well known. Described at the time as a "glorified tent," the house was well suited to the California climate, providing the optimum atmosphere for indoor-outdoor living with rooms and living spaces leading out onto an elegant patio looking over a sunken garden.

In tandem with plans for their dream house was the Schindlers' avid pursuit of a meaningful social life with other progressive figures, as well as affiliations with various avant-garde associations and political groups. They found a friend in Gaylord Wilshire, a prominent land developer and active socialist. Many may find the latter startling as today's grand Wilshire Boulevard is a corridor synonymous with vast private wealth. But Wilshire himself published *Wilshire's Magazine* from 1900 to 1915, "which had the largest circulation of any socialist journal at the time."

In June 1921, Pauline wrote, "We are so far and so deeply 'in' the radical movement these days that we never have an evening at home any more... Committee meetings for the Worker's Defence [sic] League, for the Walt Whitman School...to the hospital to visit an IWW [a member of the Industrial Workers of the World] who has been a month in jail waiting for trial..." The Workers' Defense League sought to defend unions against the criminal syndicalism law which forbade them. And the Walt Whitman School was a "working men's children's school" located in Boyle Heights, at that time a ghetto of

Saving a Modernist Masterpiece

With the death of Pauline Schindler in 1977, the Schindler House on Kings Road stood vacant and badly in need of restoration. Painted a garish pink, the house languished under the towering bamboo and overgrown gardens that surround it. A concerned group of Schindler enthusiasts, led by architect and historian Bob Sweeney, established the Friends of the Schindler House, with the intention of saving the nationally registered landmark from destruction. The group acquired the house in 1980 from the estate of Pauline Schindler and set to work restoring the house to its original state and developing a way to ensure its future preservation. Since then, the Friends have fought an uphill battle to achieve their goals. Funds were first slow in coming, but grants from the city of West Hollywood and the California Department of Parks and Recreation helped keep the momentum going enough to allow for essential repairs and upkeep.

In 1994, the Friends were given a further boost through a unique international cooperative agreement with the Austrian Museum of Applied and Contemporary Arts. The agreement not only included a \$250,000 commitment from the Austrian government, but also led to the creation of the MAK Center for Art and Architecture in L.A. the following year. With the new funding, the Friends were able to carry out further restorations and alterations to make the house and its role as the MAK Center a viable enterprise. For the past few years the house has been open to the public and operated by the MAK Center, which, in the tradition of Pauline Schindler, uses its rooms for exhibitions, lectures, and debates exploring the intersections of art and architecture.

Although open to the public, the Schindler House continued to deteriorate. Differential settlement due to poor site drainage caused the concrete slab foundation to crack and the concrete portions of the outer walls to sink. This caused the framing members of the house to separate, creating damage to the roof and allowing water to penetrate into the structure. Inclusion of the house on WMF's 2002 list of the 100 Most Endangered Sites raised awareness of the plight of the house. The Friends and the MAK Center received a planning grant from the Getty Grant Program for a conservation master-plan, emergency roof repair, and a preservation training program.

With the conservation master plan now nearing completion, the Schindler House is launching a campaign to raise funds for a comprehensive conservation and restoration program as well as for an endowment, which will keep the house funded in perpetuity. The case of the Schindler House is not unique in Los Angeles. Friends groups and other preservation organizations representing historic modern properties in the city share similar struggles in pursuit of preservation. There is a growing need for an association of modern house museums and landmarks to provide a forum for the exchange of information and ideas about heritage preservation and funding while also acting as a collective voice to lobby the support of local government on issues that affect them all. Perhaps in the future, such an association can be organized.

—BRIAN CURRAN





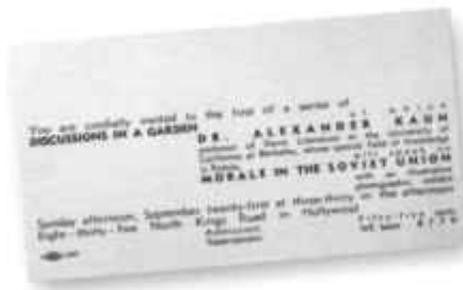
Russian Jews.

But the Schindlers' social life was not entirely consumed by Pauline's passion for politics. In 1922, the couple joined the Hollywood Art Association, which sought to establish an art museum in Hollywood, while offering exhibitions and lectures, the latter sometimes delivered by Rudolph Schindler himself. As hostess of 835 Kings Road, Pauline was in her element, catering to an ever-changing entourage of eminent guests. These included the Swiss architect Werner Moser and his wife, Sylwa [en route to Taliesin], and Maurice Brown, founder of the Chicago Little Theatre. As a venue for performances and readings, the house was magical at night, with its seamless demarcations between house and garden, and with, as Pauline wrote, "all the fires burning brightly...and the evening warm enough for the house to be wide-open. Many exceedingly interesting people were among the guests and the evening had great charm."

Sweeney notes that despite the radical nature of their home and activities, the Kings Road was also a family home where the Schindlers and Chaces worked together. Both families produced children in 1922. While Pauline commanded the social aspects of the house, Marian Chace handled many of the domestic affairs, especially cooking, although the kitchen was intended to be a central facility in which cooking and cleaning would be

FACING PAGE FROM TOP: THE ENTRANCE TO CHACE STUDIOS WITH A SLEEPING BASKET ABOVE; A VIEW FROM MARIAN CHACE'S STUDIO LOOKING TOWARD THE NURSERY; AN AUSTERE BATHROOM, ITS TUB AND COUNTER OF MAGNESITE. PAULINE SCHINDLER'S STUDIO, ABOVE, WITH ITS COPPER-CLAD FIREPLACE AND A DOOR OPEN TO A CENTRAL PASSAGEWAY

A VERITABLE SALON, THE SCHINDLERS' RESIDENCE OFTEN SERVED AS A VENUE FOR DANCE, THEATER, READINGS, AND PRESENTATIONS BY PROGRESSIVE THINKERS OF THE EARLY TWENTIETH CENTURY.



shared. The Schindlers celebrated traditional holidays such as Thanksgiving and Christmas, with Pauline holding carol evenings between 1922 and 1924. From July 1922 to summer 1925, Pauline's sister, Dorothy Gibling, lived at Kings Road for a few months while teaching physical education at the University of California Southern Branch, the antecedent of UCLA. In a letter, she described Kings Road as "an artistic household, unhampered by regular hours, which takes a reorganization of your whole scheme [but led to] a very delightful life."

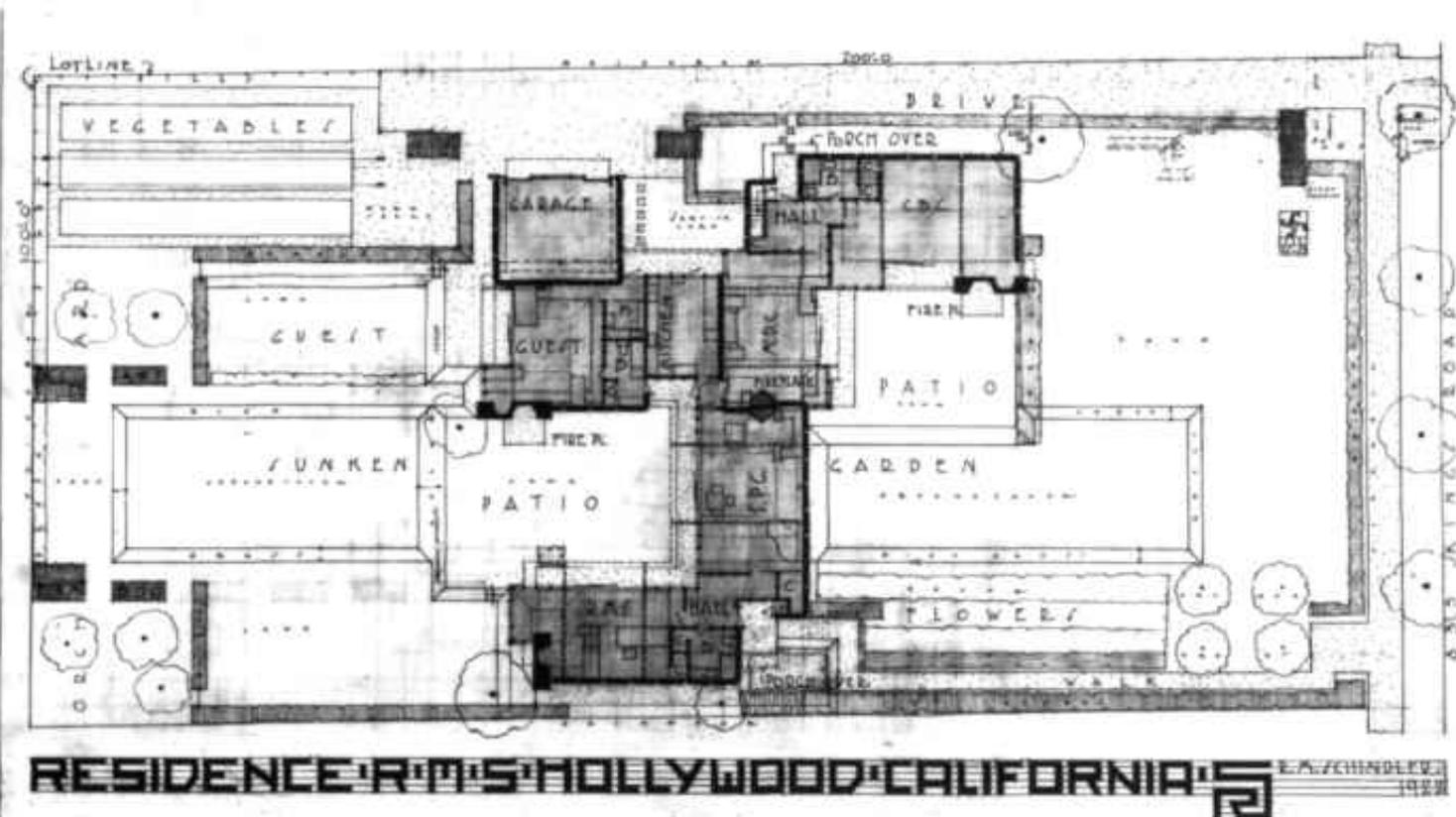
The intimate life of Kings Road, however, was more problematic than the carefree gaiety and idealism of its fetes would indicate. For Pauline was a creature who, as her mother wrote, suffered from "white heats of intensity that send you to hospitals and sanitariums [sic]." Meanwhile, the Chaces left Kings Road in the summer of 1924 for Florida, after Clyde had helped Schindler build the Popenoe Cabin (1922) and the

Pueblo Ribera Courts (1923–1925). Their parting was friendly, however, and indeed, Clyde returned to California in the 1930s to act again as Schindler's contractor.

Once the Chaces were gone, their quarters became a rental unit through which paraded many Hollywood luminaries of the time. The actor Arthur Rankin and his wife, Ruth, moved in, while the guest quarters harbored another actor, George O'Hara, who parked a Rolls Royce in the garage. John Cage lived there for a short time but could not afford the rent.

In February 1925, a new couple arrived—architect Richard Neutra and his wife, Dione. On October 26, Dione Neutra rhapsodized about a nighttime garden soiree: "...they would dance practically in the nude...but it was very beautiful. At night they would illuminate the garden and for music they had gongs..." At their parties, the terraces served as stages for musical and dance performances, in the audiences were many aspiring California artists and writers.

During this period, the new lifestyle embodied in Schindler's design for his house was observed by the Schindler and Neutra families through diet and exercise, psycho-





RUDOLPH MICHAEL SCHINDLER'S
STUDIO WITH A CHILD'S CHAIR,
BENCH, AND CUBE CHAIR

analysis, education, and the arts. The outdoor courts were dining rooms and playrooms for their toddlers, who ran free under the sun year-round. They slept in the open air, ate simple meals of fruits and vegetables by the fireplaces, and wore loose-fitting garments of natural fibers closed with ties rather than buttons.

Together Schindler and Neutra produced the two Lovell vacation houses, the Jardinettes Apartments, and the Translucent House for Aline Barrsdall. But, as Sweeney points out, "Schindler was inventive but built crudely; Neutra was formulaic but technically proficient..." Schindler had designed three vacation houses for Philip and Leah Lovell, and was anticipating the commission for a large residence in Los Angeles. The project, however, went to Neutra, and the Neutras departed from Kings Road in 1930. Schindler and Neutra remained colleagues, albeit more distant than before. While Neutra was praised by Philip Johnson and Henry Russell Hitchcock in their Museum of Modern Art exhibition on the International Style, Schindler's work was blatantly omitted from the show, for Johnson and Hitchcock shortsightedly judged Schindler as a "mediocre" follower of Le Corbusier, Frank Lloyd Wright, and the De Stijl architects. The exhibition lionized Neutra, and so the Schindler-Neutra household dissolved, although Schindler would continue to collaborate with Neutra. It was yet another eminent houseguest, Galka Scheyer, who mediated the breakup of the Schindler-Neutra household. Scheyer herself represented the painters known as the Blue Four—Lyonel Feininger, Aleeji von Jawlensky, Wassily Kandinsky, and Paul Klee.

Meanwhile, Rudolf Schindler's personal life was to undergo drastic

change. In August 1927, Pauline packed her things and left Kings Road for Halcyon, a utopian Theosophist community near San Luis Obispo. On October 19, she moved to the artistic community of Carmel, where she stayed for two years and became involved with the Theatre of the Golden Bough and The Carmel Playhouse. Pauline became a noted writer and editor, working first for the *Carmel Pine Cone*, then as drama critic for the *Christian Science Monitor*, a new progressive weekly, *The Carmeline*, of which Pauline eventually became editor. *The Carmeline*, in whose pages the visiting or resident intelligentsia, from Lincoln Steffens to Robinson Jeffers, all had a word. But Pauline lost control of the paper by 1929 and left Carmel. For the next decade, she drifted like a gypsy between Halcyon and Ojai, where her son was at school. She also wandered to Santa Fe, the San Francisco Bay Area, and Los Angeles. During Pauline's travels, Kings Road remained a lively bohemian salon. The photographer Edward Weston was a regular guest, as was the rag-tag poet Sadakichi Hartmann, a crony of John Barrymore, who gave readings, including one of *The Tell-Tale Heart* in which he impersonated Edgar Allan Poe. In 1940, Pauline and Rudolf Schindler finally divorced—but, ironically, the couple took up cohabitation once more, this time as friends. Pauline moved back to her studio at Kings Road and, putting their private differences aside, became the greatest advocate of Schindler's architecture in magazine articles she wrote. As Robert Sweeney puts it, "Schindler and Pauline were strangely together to the end." Rudolf Schindler died in 1953. Pauline stayed on, her salon intact, until her death in 1977. ■

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SELECTIONS FROM THE WMF BOOKSHELF



GOTHAM RESTORED

The Preservation of Monumental New York

PHOTOGRAPHS BY JAMES RUDNICK, TEXT BY THOMAS MELLING • THE MONACELLI PRESS • 184 PAGES • \$50.00

Photographer James Rudnick has clambered along catwalks hundreds of feet above pavement or rivers to take pictures of New York City landmarks in reconstruction. For three decades he has been documenting preservation work at the Brooklyn Bridge, Statue of Liberty, New York Public Library, and Grand Central Terminal. Excerpted from tens of thousands of archived images, this book depicts the structures at their nadirs of decay as well as during and after face-lifts. Rudnick patiently and adventurously followed craftspeople as they grappled with Brooklyn Bridge suspension cables in midair, reinforced the Statue of Liberty's skull and coiffure from within, teetered on the library's balconies while polishing bronze railings, and dabbed new painted stars onto the train station's celestial ceiling. He portrays these industrious workers as unsung heroes, their faces usually veiled by goggles and safety masks. —EVE KAHN

ONE THOUSAND NEW YORK BUILDINGS

BY BILL HARRIS • BLACK DOG & LEVENTHAL • 576 PAGES • \$34.98

Hailed as one of the most comprehensive compendia of New York architectural history, this book is fabulously gossipy and packed with photographs, maps, and illustrations of each of the buildings. Fans of architectural trivia will delight in its prose.



THE CHINESE PALACE AT ORANIENBAUM

Catherine the Great's Private Passion

BY WILL BLACK • THE EPICUREAN PRESS • 48 PAGES • £5.95

ST. PETERSBURG

Museums, Palaces, and Historic Collections

BY CATHY GIANGRANDE • THE EPICUREAN PRESS • 96 PAGES • £9.95

Two handy volumes issued in celebration of St. Petersburg's tricentennial offer an insider's perspective of one of the world's great cities. *The Chinese Palace at Oranienbaum*, the subject of a WMF conservation effort, provides a behind-the-scenes look at this dazzling rococo building, commissioned by Catherine the Great and designed by Antonio Rinaldi in 1762. *St. Petersburg* is the first guidebook devoted to the city's lesser-known institutions.

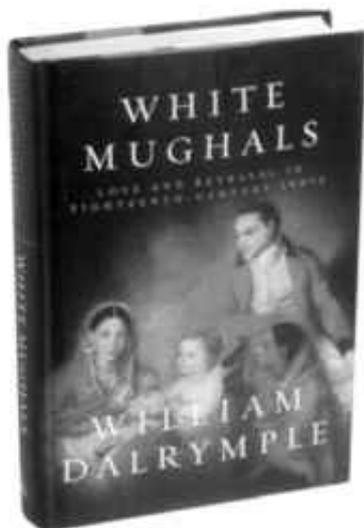


WHITE MUGHALS

Love and Betrayal in Eighteenth-Century India

BY WILLIAM DALRYMPLE • VIKING • 459 PAGES • \$34.95

Set in Hyderabad, India, *White Mughals* is the romantic and ultimately tragic tale of a passionate love affair between James Kirkpatrick, British Resident at the court of the Nizam of Hyderabad, and Khair-un-Nissa, great-niece of the Nizam's prime minister. William Dalrymple reveals a compelling story that transcended all cultural, religious, and political boundaries of its time. The setting for *White Mughals* is the former British Residency, now part of the Osmania Women's College. Included on WMF's 2002 list of the 100 Most Endangered Sites, the residency—built in the neoclassical revival style and completed in 1804—is recognized as one of the most important colonial buildings in India.



THE ARCHITECTURE OF R.M. SCHINDLER

EDITED BY ELIZABETH A.T. SMITH AND MICHEL DARLING
MOCA AND HARRY N. ABRAMS • 284 PAGES • \$65

SCHINDLER HOUSE

BY KATHRYN SMITH • HARRY N. ABRAMS • 88 PAGES • \$22.95

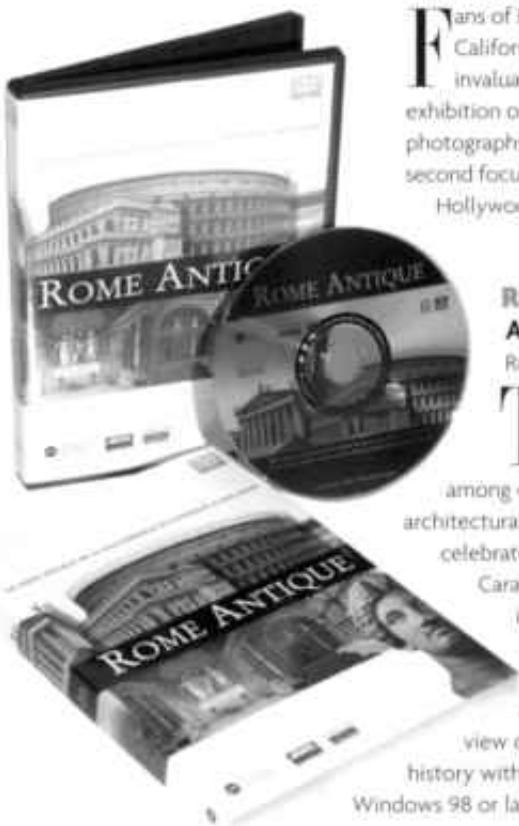
Fans of Rudolph M. Schindler and his brand of California Moderne will find these two books invaluable. The first, produced in association with an exhibition on the architect and his oeuvre, is replete with photographs and plans for most of Schindler's projects; the second focuses solely on the Kings Road house in West Hollywood.

ROME ANTIQUE

A Virtual Tour of the Eternal City

RÉUNION DES MUSÉES NATIONAUX • DVD ROM • €16

The first in a series of DVD offerings on ancient sites from France's Réunion des Musées Nationaux—which manages the Louvre among other institutions—Rome Antique traces the architectural history of the Eternal City through 102 of its celebrated monuments, 12 of which, including the Baths of Caracalla, the Colosseum, and the Pantheon, are presented in 3-D. Excellent animations enable the viewer to see many of the sites as they look today, and then morph them back to the way they looked shortly after their construction. A total-immersion panoramic view of the city provides access to each monument and its history with a simple click. The DVD, in French, requires a PC with Windows 98 or later and a 16-bit soundcard.



ITALIA, INC.

An Assault on Cultural Heritage

BY SALVATORE SETTIS • EINAUDI • 150 PAGES • €8.80

In his latest book, *Italia S.p.A.: L'assalto al patrimonio culturale*, Salvatore Settis, director of the Scuola Normale Superiore in Pisa, tackles the recent and highly controversial move by Italy's Berlusconi government to fuel economic development through the lease and sale of state properties, including cultural heritage sites. Settis embarks on his cogent analysis by citing article 9 of the Italian Constitution, which clearly states that heritage is to be protected above and beyond any economic interest. He then traces Italy's gradual move toward the privatization of sites over the past decade from its initial hiring of companies to run cafeterias and gift shops to its outsourcing of catalog preparation, inventory management, and site upkeep. These measures, he argues, paved the way for the unregulated site access by private companies, and, ultimately, for the creation of the two holding companies—Patrimonio S.p.A. and Infrastrutture S.p.A.—to manage state-owned properties. At present, sites held by these entities can be used as collateral to finance development projects. Should the government default on a loan, a bank will be entitled to the property. This, contends Settis, will lead to the direct sale of cultural heritage, as the Ministry of Culture will have no right of first refusal.

Settis writes that those who favor a market approach to consuming heritage have pointed to the apparent success of the practice in the United States and Great Britain. Such models, he argues, are not applicable, as sites in Italy are not endowed as they are in the U.S. and U.K. He also notes that historic properties have been destroyed in Britain because owners could not afford maintenance, British legislation allowed this to happen. Until now, Italian laws have made such a scenario impossible. *Italia S.p.A.: L'assalto al patrimonio culturale* is a must-read for anyone concerned with Italian heritage and the alarming developments that are sure to compromise its preservation for future generations. —GAETANO PALLABO



EXPEDITION: EASTER ISLAND

After a five-and-a-half-hour flight from Santiago, I arrived on Easter Island, a 300,000-year-old volcanic cone that rises from the waters of the South Pacific and one of the most remote outposts of human habitation. "Discovered" by Jacob Roggeveen of the Dutch East India Company on Easter Sunday, 1722, Rapa Nui attracted the attention of Colonel Gray, founder of the World Monuments Fund, in the 1960s. For years, WMF sponsored an expedition led by William Mulloy to document, reconstruct, and interpret the island's vast archaeological remains. Beyond its famed *mooi*, those colossal ancestor portraits wrought in volcanic stone that gaze over the landscape, Easter Island's cultural legacy includes hundreds of petroglyphs related to the birdman cult at Orongo on the flanks of the volcano Rano Kao; the remains of ancient stone houses and chicken coops; cave paintings; and giant underground planters, or *manavai*s, once used to shelter crops from the strong seasonal winds.

Since the island was first colonized by Polynesian sailors more than 1,500 years ago it has suffered from overpopulation, deforestation, and civil strife. Today, its cultural heritage is at risk due to uncontrolled tourism and development. I have come to the island to conduct a workshop, sponsored by WMF and Canada's Public Works, to improve Orongo's existing visitor paths and site interpretation. Between sessions, I visited dozens of sites, including the quarry at Rano Raraku, one of the most amazing places in the world. Here one can see nearly 400 *mooi* of varying sizes and in different stages of construction.

—NORMA BARACCO



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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.

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