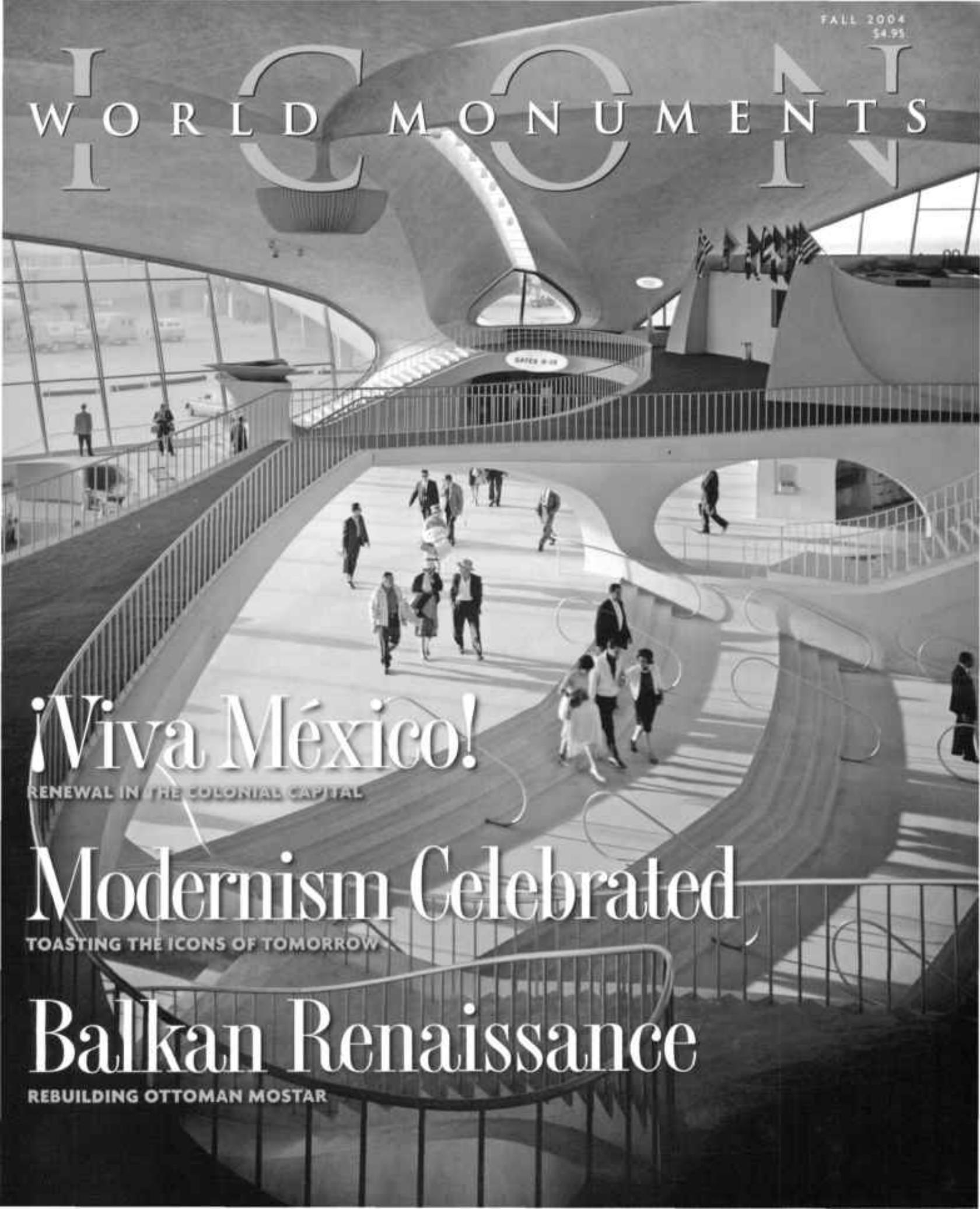


FALL 2004
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WORLD MONUMENTS



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RENEWAL IN THE COLONIAL CAPITAL

Modernism Celebrated

TOASTING THE ICONS OF TOMORROW

Balkan Renaissance

REBUILDING OTTOMAN MOSTAR



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The World Monuments Fund and founding sponsor American Express created the World Monuments Watch in 1996 to raise public awareness of the plight of the world's most endangered sites and attract the funding needed to help save them. American Express has committed \$10 million over ten years to the Watch. For the past six years, American Express Publishing's Travel + Leisure magazine has devoted a special section to the Watch, contributing ten percent of all net advertising revenue to the cause. We are proud to be associated with the World Monuments Watch initiative and the vital work of the World Monuments Fund.

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Eero Saarinen's undulating TWA terminal
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PHOTOGRAPH BY ERIC STOLLER. © ESTO

Founded in 1965, World Monuments Fund is dedicated to the preservation of imperiled works of art and architecture worldwide through fieldwork, advocacy, grantmaking, education, and training. A New York-based organization, WMF has affiliates and offices in France, Italy, Portugal, Spain, and the United Kingdom.



FIREWORKS MARK THE COMPLETION OF THE RECONSTRUCTION OF MOSTAR'S HISTORIC BRIDGE

No Small Miracle

UNPRECEDENTED PROGRESS IN THE HEART OF MEXICO

The greatest challenge facing the world's great historic cities—where the cultural achievements of civilizations past are woven into the urban fabric of a modern world—is how to balance issues of preservation with the needs of society. How does one minimize stresses on aging infrastructure where traffic chokes narrow streets and parking spaces are non-existent? How does one deal with population growth in areas where once comfortable buildings have become warrens overflowing with occupants? What can be done for areas where overcrowding has driven away the affluent society that created and sustained them, leaving in its wake decay, poverty, and despair?

Nowhere has this pattern been more evident than in the capital of Mexico, the awe-inspiring Aztec temple-city built within a shining lake, which Cortés conquered and converted into the crown jewel of Spain's colonial empire. Today, Mexico City is a case study in urban problems compounded by natural threats—seismic activity, sinking, and air pollution trapped in the bowl-shaped valley ringed by volcanoes that it occupies.

Many Mexicans remember the city's glory days when its noble palaces, rich institutions, imposing schools, and gracious way of life were the backdrop for major historical events. Carlos Slim Helú, this year's recipient of WMF's highest honor, the Hadrian Award, has a vision to bring back the city's grandeur, although in a modern context and relying on a new economic base. In just three years, the Fundación del Centro Histórico, which he founded and helped capitalize, has begun to transform an important part of the city from dereliction into a livable environment for a new generation of citizens. Renovating some of the city's finest buildings and converting them into viable offices, shops, and residences, the Fundación is also installing security systems to combat crime, and hardware to support state-of-the-art communications technology. His company, Telmex, is leading the way by relocating many of its services downtown, and encouraging employees to live there. Strong relations with municipal and federal governments have allowed the Fundación to bring major governmental investments to the table in the form of water conservation facilities, paving, and the elimination of street vendors in key business areas. New construction is rising on property that has been vacant since the 1985 earthquake. When these buildings are completed, no small miracle will have occurred.

Inspiring confidence is probably the greatest accomplishment of the Fundación del Centro Histórico; for Slim is not the first to have recognized the architectural qualities that are so evident in this fine planned city, nor the first to lament their decline. Hopefully, the tangible results of the massive investment he has put together in the recovery of the Centro Histórico will continue to grow as the economic stimulus takes effect. If so, the transformation of Mexico City will be a model that other great historic cities around the world can study and learn from. WMF salutes the Fundación del Centro Histórico for what it has achieved, and what this achievement represents for many other great but challenged cities that are on the brink of irrevocably losing their historic character.



WMF PRESIDENT BONNIE BURNHAM, 2004
HADRIAN HONOREE CARLOS SLIM HELÚ,
AND MEXICO'S FIRST LADY
MARTA SAHAGUN DE FOX

Bonnie Burnham

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FINNISH CONSERVATOR LEIF ENGLUND OVERSEES THE RESTORATION OF THE ROOF OF ALVARO AALTO'S MODERNIST VIIPURI LIBRARY.

Monuments in the Making

Like many in the field of preservation, I have often wondered at just what point a work of human genius becomes a monument. Is it at the moment when its foundation is laid, or long after its creator or patron has passed into the otherworld, or is it sometime in between? Obviously, many works were conceived and commissioned to make a statement and stand the test of time—the myriad triumphal arches that dot the European landscape, the Parthenon in Athens, the Eiffel Tower in Paris, the Vietnam Memorial in Washington, DC, and the Statue of Liberty in New York Harbor. Clearly, the builders of Roman Pompeii, the Inca fortress of Machu Picchu in Peru, or Mesa Verde

in the American Southwest, however, never dreamed that one day, their dwellings, shrines, and storehouses would become landmarks of universal cultural value. Yet these sites have become monuments due to the volumes they speak about the cultures that created them.

In our not-so-distant past, a building—or even suite of buildings—often had decades if not centuries for its architectural or cultural merit to be considered. Today, however, visionary works of architecture—those worthy of monument status based on their innovative form and engineering—are built and razed in the blink of an eye. Could we, if asked, predict which of our architectural accomplishments will be treasured by future generations, should they survive the test of time? How do we influence what stays and what goes, and will history agree with our rendered judgements? This issue, Pulitzer Prize-winning critic Justin Davidson examines the plight of modern buildings in a modern world—those works not old enough to elicit sympathy or awe, but just old enough to seem dated and out of mode (see page 22). “The only defense against the mindless purging of our recent architecture,” he writes, “is to make a lot of noise, an activity that [at the moment] is solely dependent on a scattered, decentralized network of activist groups staffed primarily with volunteers.” We are living in a rare moment in time, one in which we have the power to pick and choose the monuments of the future. It is a responsibility not to be taken lightly.

This issue, we have added a new section, “Inside WMF.” For those of you familiar with the work of the World Monuments Fund, it will keep you posted on projects currently under way—more than 100 at last count—some of which you may have personally funded. For those of you new to our organization, it will provide a behind-the-scenes look at WMF and its mission to safeguard humankind’s cultural heritage, as well as a sneak preview of sites you will be hearing more about in the future.

Angela M.H. Schuster
EDITOR

Contributors

JUSTIN DAVIDSON writes about architecture and classical music for *Newsday* in New York. He won a Pulitzer Prize for criticism in 2002.

GORAN NIKSIC, a conservation architect who has worked on numerous historic sites throughout Croatia, is project director for the Diocletian Palace restoration.

AMIR PASIC, Mostar coordinator of activities for the Aga Khan Trust for Culture’s (AKTC) Historic Cities Support Programme, has been responsible for project design and implementation of the city’s post-war rehabilitation effort. **FRANCESCO SIRAVO** is senior project officer for the AKTC/Historic Cities Support Programme. **STEFANO BIANCA** is director of the AKTC/HCSP.

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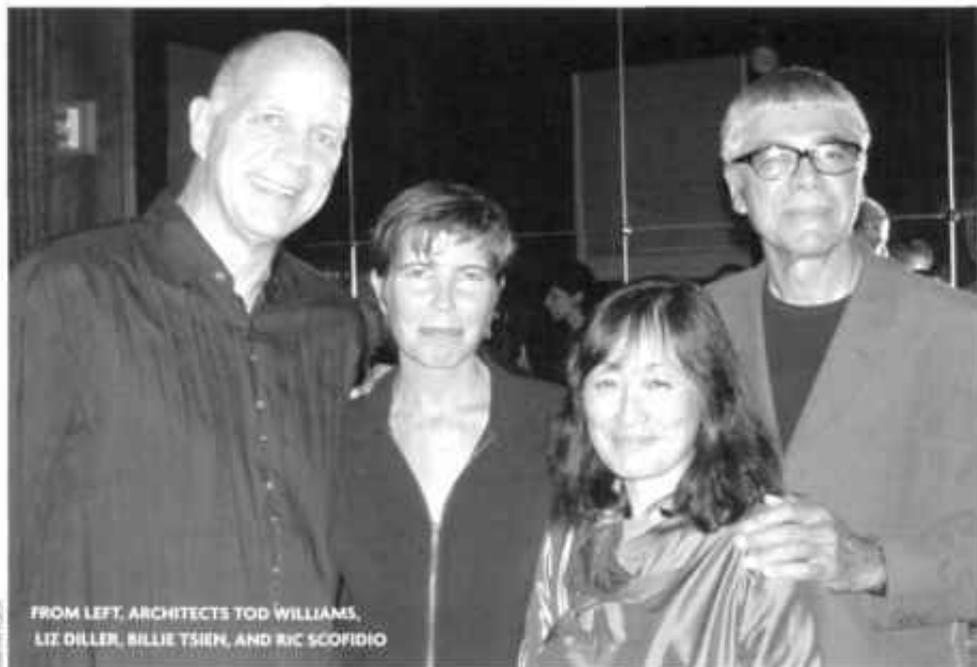
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FROM LEFT, ARCHITECTS TOD WILLIAMS, LIZ DILLER, BILLIE TSIEN, AND RIC SCOFIDIO

EVENT

Spotlighting Modern Buildings at Risk

While the weather outside was frightful, the mood was more than delightful on September 28 as more than 100 architects, urban planners, artists, and preservationists gathered at the Neue Galerie in Manhattan to highlight the plight of modern architecture at risk. Chaired by Billie Tsien, Tod Williams, Liz Diller, and Ric Scofidio, the evening called attention to the need for those charged with urban planning and development

to carefully reassess our not-so-distant past before consigning great buildings to demolition. Among those sipping neon blue "modern martinis," graciously supplied by Bombay Sapphire, were Richard Meier, Maya Lin, David Childs, and Hugh Hardy.

The event marked a significant milestone in WMF's continuing commitment to the preservation of extraordinary and unique structures of the twentieth century.



PROJECT COMPLETION

Raising the Roof in Chile

The San Francisco Church and Monastery—the oldest such complex in Chile and the only remaining example of ecclesiastical architecture from the Colonial Period in Santiago—finally has a new roof, having lost its original during a severe storm in 2002. Founded by the Franciscans in 1586, the church houses one of the most important collections of colonial art in Chile. Roof restoration was underwritten by the Corporación del Patrimonio Cultural de Chile and WMF through its Robert Wilson Challenge. A formal inauguration is set for November 22, 2004.

ADVOCACY AND CONSERVATION

Easter Island in Focus

More than 130 specialists in heritage management representing 17 countries gathered in the land of the moai this past September for the VI International Conference on Easter Island and the Pacific. Organized by the University of Valparaiso and the Easter Island Foundation, conference sessions addressed issues of cultural resource management, archaeology, conservation, and environmental studies in the Pacific Islands.

Meanwhile, at Easter Island's Birdman cult site of Orongo—known for its extraordinary petroglyphs—the installation of new paths and interpretive signage a year ago is paying off in minimizing tourist impact and enhancing the visitor experience. There is still more to do on Rapa Nui, however. The installation of similar paths and signage is under way at



other sites such as the moai quarry at Rano Raraku. And, at Orongo, an existing guard house is to be transformed into a visitor's center where exhibits about the ceremonial site and Easter Island as a whole will be displayed. This facility will also serve as a staging area for large groups, becoming the starting point of all tours of Easter Island National Park. These and other projects on the island are being funded in large part by WMF through its Somerville Bequest and other partners, including American Express.

CULTURAL EXCHANGE

Forbidden City Officials Visit U.S. Conservation Facilities

When WMF embarked on the restoration of the Emperor Qianlong's exquisite eighteenth-century Lodge of Retirement in Beijing's Forbidden City in the fall of 2002, a key component of the project was a cultural exchange program between international conservation professionals. This past July, WMF invited five specialists from the Palace Museum—which manages the Forbidden City—to tour a suite of state-of-the-art conservation facilities within the United States

that specialize in Asian art and decorative finishes to compare approaches to the preservation of ancient materials such as those found in the lodge. Among the great challenges facing conservators at the site are the replication of long-lost artisanal skills and the replacement of original materials—jades, silks, and bamboo marquetry—no longer available. Palace Museum representatives were also interested in how collections of Chinese art have been installed and interpreted outside of China.



PROJECT COMPLETION

Boboli Limonaia Inaugurated in Florence

On Saturday, October 9, an international crowd of several hundred gathered in the Boboli Gardens of Florence's Pitti Palace for the inauguration of the newly restored Limonaia. Constructed in 1777–1778 for Peter Leopold, Grand Duke of Tuscany, the Limonaia was built in order to house rare citrus plants during the cold season, a function it continues to fulfill. The building, which is approximately 100 meters long and 9 meters deep, was designed by the architect Zanobi del Rosso, and is considered one of the finest examples of its kind. Having never undergone a major restoration, the façade retains a remarkable number of its original components, including most of its important painted façade. Structural restoration of the Limonaia was financed by the Italian Ministry of Culture and the World Monuments Fund, through the Robert Wilson Challenge.

The dedication ceremony featured remarks by WMF Chair Marilyn Perry, WMF President Bonnie Burnham, WMF Europe President Bertrand du Vignaud, and Antonio Paolucci, superintendent for the state museums of Florence. An exhibition of botanical watercolors—lemons specifically—by world-renowned artist Katherine Manisco, was on view at the site, graciously underwritten by WMF UK trustees James and Shirley Sherwood.



MOUNTAINTOP HOUSECALL

Treskavec Monastery, Macedonia

Before winter snows make a narrow winding mountain road impassable even by Jeep, WMF is dispatching an architect and paintings conservator to the remote mountaintop Treskavec Monastery in Macedonia. Founded in the twelfth century—but probably serving as a Christian pilgrimage site well before then—the monastery, some three hours from Skopje, is still tended by four monks. Famed for its Byzantine church, which

is adorned with a series of rare and remarkable fourteenth- and fifteenth-century paintings, the monastery is in dire need of conservation. The murals in particular have been damaged by water infiltration and a lack of maintenance. It is feared that without even minimal intervention, one more harsh winter will cause further damage to the paintings. WMF project support is underwritten by the Kress Foundation European Preservation Program.

LONG LIVE THE ARGONAUTS

Cubists, Futurists, Constructivists, Dadaists—all manner of avant-garde writers and artists—socialized in the 1910s at the Argonaut's Boat café, in the Georgian capital of Tbilisi. A modernist painter among the regulars, Kiril Zdanevich covered the walls with tempera murals of bejeweled women dancing and twirling scarves. As heady as any Gustav Klimt painting, the scenes were only briefly visible. In 1921 the Bolsheviks shuttered and whitewashed the three-year-old café.

The pillared space, in the basement of an army headquarters, became an unventilated storage room. Zdanevich, forbidden from exhibiting again, died in obscurity in 1967. A wall-long expanse of his café murals has survived, despite onslaughts from water leaks, crystallizing salts, electrical wires, nails, and fungi. Nana Kipiani, an art historian at the Arts Interdisciplinary Research Laboratory in Tbilisi, describes its condition as "stably bad."

A Georgian bank has funded \$55,000 worth of emergency cleaning and plumbing



A SUITE OF REDISCOVERED MURALS BY GEORGIAN MODERNIST PAINTER KIRIL ZDANEVICH GRACES A TBILISI CAFE.

repairs. Kipiani and other local preservationists hope to raise another \$35,000, mostly for an air-conditioning system but also for supplies. Would-be donors can contact Kipiani (info_airl@airl.ge) or Emilie d'Orgeix, secretary general of DOCOMOMO International (edorgeix@citechai@ot.org).

Two other circa-1918 muraled cafes have been partially preserved near Argonaut's Boat, and Kipiani can arrange tours. In a vaulted theater basement, at a former nightspot called the Khimerioni, some Cubist-flavored scenes of smartly dressed club-goers remain. But at the Fantastic Tavern, now a restaurant kitchen, no one knows what lies beneath the Soviet whitewashing. "We have no money yet even to uncover little pieces," Kipiani says.

—Eve Karpf



STOLLER IMAGES ON VIEW

Some 50 stunning black-and-white images by famed architectural photographer Ezra Stoller, featured on this issue's cover, are currently on view at the Williams College Museum of Art in Williamstown, MA. Working at the height of the modernist style in America from the mid-1940s through the 1960s, Stoller has long been known for his exacting attention to detail and unparalleled ability to translate an architect's vision into two dimensions. He was considered "the only man for the job" among architects seeking images of their work, including Frank Lloyd Wright, Mies van der Rohe, and Marcel Breuer. Commentary by Stoller on these and other architects with whom he worked and information about the conditions he encountered while making the photographs are also highlighted in the exhibition, which will be on view through December 19, 2004.

ART OF ANCIENT MEXICO GRAND TOUR

The rise and fall of the Aztec Empire—which flourished in the Valley of Mexico from 1325 until its defeat at the hands of the Spanish in 1521—is the subject of an extraordinary exhibition now on view at the Guggenheim Museum in New York. *The Aztec Empire*, which debuted at the Royal Academy in London this past spring, brings together more than 400 masterworks wrought in clay, stone, and gold—many are related to the practice of ritualized war and sacrifice, many were made by antecedent cultures that gave rise to the Aztecs. Among the most stunning objects are greenstone masks with inlaid eyes and teeth, large polychromed vases, diminutive ornaments cast in gold, and a suite of near-lifesize ceramic eagle warriors recovered during the excavation of the Templo Mayor in the heart of Mexico City's historic district. Collectively, these works highlight the artistic achievements of the Prehispanic New World in a manner seldom seen. One should buy the catalog beforehand, however, as the captions provided in the show are less than informative. *The Aztec Empire* is on view through February 13, 2005. The exhibition opens at the Guggenheim Bilbao March 21, 2005.

VITALITY, OLD AGE, AND DEATH ARE REPRESENTED IN A 700-YEAR-OLD CERAMIC BRAZIER FRAGMENT

NOWHERE TO GO BUT DOWN

London's famed church of St. Martin-in-the-Fields has no place to expand but down. Wedged between consulates and the National Gallery on Trafalgar Square, the 1720s royal parish church was designed by Scotsman James Gibbs on what were then meadows. It draws some 700,000 visitors a year, whether to admire the concert acoustics in the coffered Baroque interior or to participate in outreach programs for the

regain clear handmade panes, which were replaced by pink and green glass after bombing damage in World War II. Lifts and ramps for handicapped access will be woven throughout the churchyard. Burial vaults (cleared of human remains since the 1950s) will be converted into gathering spaces and classrooms, illuminated by a domed glass entry pavilion aboveground and a subterranean lightwell ringed in glittery steel columns.

Robert Kennett, the project director with Eric Parry Architects in London, describes the planning process as "very delicate, very delicate indeed." Government watchdog agencies—including English Heritage, the Westminster City Council, and the Commission for Architecture and the Built Environment—have approved the scheme, and Prince Charles has signed on as project patron. The budget, Kennett adds, provides for meticulous documentation and archaeology in the vaults as they're dismantled: "We're anticipating we'll find some pockets of bones."

—Eve Kaise



PROCEEDS FROM THE SALE OF THIS COMMEMORATIVE PRINT BY THE ARTIST SHAG BENEFIT L.A.'S MODERN COMMITTEE

MODERN MILESTONE

This fall marks the twentieth anniversary of the Modern Committee of Los Angeles Conservancy, which was formed in response to the rapid destruction of postwar buildings. The committee, commonly known as Modcom, focuses on the preservation of a diverse range of Modern building types, promoting awareness of preservation issues through educational events, research, landmark nominations, and advocacy efforts. The work of Modcom has helped save such Modern masterpieces as the 1961 LAX Theme Building at the LA International Airport; the oldest surviving McDonald's (1953) in Downey; and the 1963 Cinerama Dome in Hollywood. To learn more, visit www.modcom.org.

—MORRIS HILTON III



homeless or Chinese immigrants. Meetings and rehearsals take place in leaky underground spaces, none of which are wheelchair-accessible. This spring, the site will be shrouded in scaffolding for £34 million worth of additions and repairs, funded by the government and private donors. The church will be re-roofed and its arched windows will

With a population exceeding 24 million and urban sprawl blanketing an estimated 1,482 square kilometers, Mexico City is among the largest cities in the world—and one of the highest at an elevation of 2,240 meters. As one gazes out over the seemingly endless imprint of civilization embraced by the snow-capped peaks of the Sierra Madres, it is nearly impossible to visualize the extraordinary transformation the Valley of Mexico has witnessed in the half millennium since Hernán Cortés and his troops first entered the Aztec capital of Tenochtitlán in 1519. Sited on a suite of islands amid the waters of Lake Texcoco, Tenochtitlán covered an area of some 13 square km, boasted numerous towering temple pyramids, and a population of

iViva México!

An unprecedented program of urban recovery
in Mexico City's Historic Center

200,000. Today, vestiges of the fourteenth-century Aztec capital, including its Templo Mayor—dedicated to the gods of rain and war—lie beneath the Zócalo, or main plaza, at the very heart of Mexico City's Historic Center, surmounted by some of the most splendid colonial architecture the New World has known.

Some 680 square blocks constitute the Historic Center, within which are literally thousands of important buildings. The most prominent embrace the Zócalo, its northern end anchored by the imposing Metropolitan Cathedral. Built between 1573 and 1810, the cathedral is the largest church in Latin America. On the western edge of the Zócalo is the Palacio Nacional, erected on the site of Moctezuma II's palace in the late seventeenth century. Within it is a poignant cycle of murals by Diego Rivera, among them the *Epic of the Mexican People in their Struggle for Freedom and Independence*, which depicts some 2,000 years of history. More recent treasures include the Palacio de Bellas Artes, an Art Nouveau wonder on the eastern side of Alameda Park, eight blocks west of the Zócalo.

by ANGELA M.H. SCHUSTER



MEXICO CITY'S METROPOLITAN CATHEDRAL WAS BUILT BETWEEN 1573 AND 1810 ATOP AN AZTEC TEMPLE DEDICATED TO TLALOC AND HUITZILOPOCHTLI, GODS OF RAIN AND WAR. WHEN VIEWED HEAD ON, THE CATHEDRAL'S MAIN TOWER BOASTS A NOTICEABLE LEAN TO THE LEFT, THE RESULT OF DIFFERENTIAL SETTLEMENT BENEATH THE 161,000-TON STRUCTURE. THE BUILDING RECENTLY UNDERWENT A \$33 MILLION RESTORATION TO SHORE IT UP.



AN AERIAL VIEW OF MEXICO CITY, WHICH TODAY BLANKETS NEARLY 1,500 SQUARE KM. FACING PAGE, A SCHEMATIC MAP OF THE CAPITAL'S HISTORIC CENTER SHOWS THE ORIGINAL LAKE TEXCOCO SHORELINE.

Beyond its sheer grandeur, however, Mexico City has presented one of the world's great conservation challenges—the metropolis having been built on the ever-shifting silts and clays of a former lakebed in an area of unrelenting seismic activity. Since the 1950s, these issues have been compounded by air pollution, population stress, failed economic policies, a soaring crime rate, and the gradual depletion of the city's freshwater aquifer, the latter causing parts of the capital to drop some ten meters in the past century alone. As the Historic Center fell into decline, many of its edifices became dilapidated tenements, while peddlers and panhandlers populated its many gardens and public spaces. As if Mexico City had not endured enough, the metropolis was struck by a massive earthquake—8.1 on the Richter Scale—on the morning of September 19, 1985. The thirty-fifth quake in excess of 7.0 to rock the city in the course of a century, it left in its wake some 10,000 dead and an estimated \$5 billion in damage.

Ironically, many believe it is this very disaster that, in large part, prompted the extraordinary rebirth Mexico City has witnessed in the past two decades. "Not only did the quake galvanize international support for reconstruction, it focused a spotlight on the architectural treasures at risk," says Mexico City historian Guillermo Tovar y de Teresa, who has been spearheading a campaign to save the Historic Center from further degradation and insensitive redevelopment since the 1980s. "For the first time, there was international recognition of what was at stake."

By the dawn of the 1990s, this groundswell in interest in Mexico City's historic legacy led to an increase in public funding for preservation, particularly for its most treasured buildings such as Metropolitan Cathedral, which is currently the subject of a radical \$33-million intervention.



WMF MEXICO CITY

ROBERTO MONTENEGRO MURALS

Roberto Montenegro was one of the artists who, together with Diego Rivera, Jose Clemente Orozco, David Siqueiros, and others, pioneered the Mexican muralist movement, which began in the 1920s with major commissions from then Mexican minister of culture Jose Vasconcelos. Montenegro's career was brief—the artist lived only into his early 30s—and many of his mural paintings have been destroyed, making those that have survived all the more important. Montenegro's most complete iconographic program, *The Feast of the Holy Cross*, graces a stairwell in the former convent of San Pedro y Pablo, one of the finest surviving sixteenth-century colonial buildings in the Historic Center.

For all their importance, however, the murals had begun to deteriorate due to moisture within the walls on which they were rendered. Following an extensive conditions assessment, it was determined that the source of the moisture—from an adjacent building and a damp building foundation—could not be isolated or eliminated. Murals adorning two niches were detached from the walls so that they could be conserved and remounted following the application of a moisture-proof barrier on the walls.

Since 2001, the restoration and stabilization of the murals has been carried out by Mexico's Instituto Nacional de Bellas Artes (INBA), work supported by the California-based Friends of Heritage Preservation and WMF through its Robert W. Wilson Challenge. Once the restoration work is completed, the murals will be opened to the public.



PALACIO DE BELLAS ARTES

Construction of the Palacio de Bellas Artes, in the heart of Mexico City, began in 1904 under the direction of the Italian architect Adam Boari. Originally envisioned as a National Theater built in the Art Nouveau style, it was slated for completion by the centennial celebration of Mexico's independence in 1910. However, a shortfall of monies and a series of setbacks delayed completion of the building until 1934, when it was finished by the architect Federico Mariscal, who introduced the Art Deco motifs that decorate the interior. The Palacio de Bellas Artes is decorated with mural paintings by many outstanding Mexican artists—Rivera, Tamayo, Montenegro, and Lozano. It also houses the National Museum of Architecture and serves as the city's premier performance space for opera and other musical events.

Until recently, the building's dome and two semi-cupolas were in dire need of repair, the result of seasonal rains and materials failure. In 2001, work on the smaller semi-cupolas, partially funded by a \$100,000 WMF American Express grant, was completed; work on the central dome, supported by a \$400,000 grant from WMF through its Robert W. Wilson Challenge drew to a close this past September.



AMONG THE BUILDINGS THAT HAVE SEEN RECENT REFURBISHMENT IN MEXICO'S HISTORIC CENTER ARE EL TEATRO LIRICO, TOP, BUILT IN 1907, AND A SIXTEENTH-CENTURY COLONIAL HOUSE, ABOVE.



aimed at preventing the structure from collapse (see page 17). Perhaps more importantly, a dramatic shift in municipal public policy began to encourage private investment within the Historic Center through a series of incentives including subsidies, loan guarantees, and tax incentives, as well as zoning and building-code modifications. As a result, nearly 1,000 buildings within the Historic Center have been reclaimed and restored to their colonial splendor since 1988 in what has been hailed as one of the most aggressive programs of urban renewal ever undertaken.

"Mexico City, which arguably has the world's largest surviving aggregation of seventeenth- to nineteenth-century architecture, has been besieged in every conceivable way by twentieth-century urbanization," says noted architect Alex Kreiger of Harvard University, "yet the progress the city has made in reclaiming its past is nothing short of unprecedented." Harvard University bestowed its *Veronica Rudge Green Prize* for Urban Design on Mexico City in 1996 in recognition of the tremendous strides the metropolis had made in terms of preservation.

As urban renewal projects worldwide have demonstrated, the successful maintenance of revitalized areas depends not only upon an appreciation of the monuments within them, but upon the long-term commitment of specific people for whom the district becomes home. Few know this better than businessman and entrepreneur Carlos Slim Helú, who with Tovar has championed the revitalization of the

FOLLOWING ITS RESTORATION,
LA ESMERALDA, AN EARLY
TWENTIETH-CENTURY BUILDING,
WILL HOUSE A MUSEUM
DEDICATED TO MEXICAN WRITER
CARLOS MONSIVAIS, ALONG
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AND POPULAR ART.



VENDORS IN THE PLAZA VICTORIA

Historic Center since the late 1980s. In just the past three years, Slim, who is currently the president of the Historic Center Trust, has personally channeled more than \$150 million garnered from his telecommunications empire into the restoration of some 60 buildings within the Historic Center, another \$50 million for a suite of accompanying social programs. Another \$80 million has been committed to these projects through 2005.

"I knew that for this to work, the government had to be on board at every level," says Slim, whose participation was contingent upon the backing of the president of Mexico as well as the integration of a host of social programs and civic improvements within the framework of restoration. "People who live and work in an area have to see a definite improvement in their lives if they are to fully participate in its revitalization. We would also have to move quickly, particularly in the areas of providing security and public services such as sanitation and lighting. We knew a safer, yet affordable area was also more likely to attract young people." Many young people, primarily students, had left the area when the Universidad Nacional Autónoma de México moved to a new campus south of the city in the mid 1950s.

"We have also financed another \$150 million in projects such as new facilities for the Foreign Ministry Secretary and the Universidad del Claustro de Sor Juana, aimed at bringing commerce and more than 1,000 students into the area. Other private investors have complemented our commitment to the Historic Center with an additional \$200 million invested in housing, hotels, and retail and entertainment establishments. Despite its great architectural and historical value, property has been relatively cheap in the city center, making it very attractive to investors, new residents, and business."

According to *BusinessWeek's* Mexico correspondent Geri Smith, who has tracked Slim's financial career for several years, it is a win-win deal. "For Slim, investing in historic preservation is simply good business. Restoring buildings, particularly architecturally significant ones, dramatically increases their value," she says, noting that Slim has a profound sense of responsibility when it comes to giving something back to his community; his father Julian opened a shop in the Historic Center shortly after emigrating from Lebanon in 1902, and began investing in real estate following Mexico's 1910 Revolution.



For Mexico's Historic District, a Slim Chance of Survival

Entrepreneur and philanthropist Carlos Slim Helu has been a moving force in bettering lives throughout Mexico. As founder of Grupo Carso, Slim, 64, has built one of the largest financial empires in Latin America—one that today has a controlling interest in TELMEX, which operates in Mexico, Argentina, Brazil, Colombia, Chile, and Perú; America Móvil, the leading supplier of wireless services in Latin America; Carso Industrial; Carso Comercial; Grupo Financiero Inbursa; and US Commercial Corp., the holding company of CompuSA.

With Slim's entrepreneurial success has come a profound lifetime commitment to charitable causes, including not only the Latin America Development Fund and the TELMEX Foundation, but to the Fundación del Centro Histórico de la Ciudad de México A.C. (Mexico City Historic Downtown Foundation), which he established in 2000 in an effort to revitalize and restore Mexico City's famed historic city center. It is through this foundation that Slim has been able to embark on the restoration of numerous extraordinary colonial buildings as well as an ambitious program to improve the security, health, and quality of life for local residents, workers, and visitors alike through education, training, job creation, and infrastructure improvements. Over the past three years, Slim has channeled more than \$150 million into restoration projects in the Historic Center, another \$50 million into a suite of social programs. These monies have been complemented by yet another \$150 million in education and business development opportunities.

As this year's recipient of WMF's highest honor, its Hadrian Award, Slim has recently agreed to partner with WMF to extend the reach of his preservation programs to include more buildings in and around the historic center and the development of a visitor facility in the area.

METROPOLITAN CATHEDRAL

Built between 1573 and 1810 atop the remains of nearly a dozen Aztec temple-pyramids, Mexico City's Metropolitan Cathedral is the largest church in Latin America. Over the past decade, however, the cathedral has been the subject of an extraordinary \$33 million campaign to stabilize the 161,000-ton structure, which has been plagued by problems of differential settlement since its construction began more than four centuries ago. Over the years, the 22,500 wood pilings upon which the cathedral rests have been sinking into unstable silts and clays—particularly in areas devoid of underlying Aztec architecture—at varied rates. Disparate sinkage is evident in the pronounced leftward lean of its main tower, which was, until recently, a precarious three degrees out of plumb. The adjacent chapel still bears a discernable tilt to the right. Over time a large crack developed down the center of its nave, putting the building in imminent danger of collapse.

In 1991, scaffolding was erected within the cathedral to support it during restoration. A team of engineers then began excavating its foundation. Thirty-two shafts were dug through the unstable clays until bedrock was reached at more than 20 meters. The shafts were then backfilled with far more rigid and stable cement. In the process, the lean of the main tower was reduced to just two degrees. Metropolitan Cathedral was included on WMF's 1998 list of 100 Most Endangered Sites.

THE EARLY TWENTIETH-CENTURY MARCONI BUILDING ABOVE, HAS BEEN RENOVATED TO ACCOMMODATE A SUITE OF OFFICES AND APARTMENTS.

While Slim's commitment to the Historic Center appears to be paying off, he remains all too aware of the large issues confronting the whole of Mexico City—geophysical stability and water management. "We have brought together a team of specialists in all areas of hydrographic and geological research, as well as those charged with urban planning," he says, "in hope of finding a long-term solution to the city's continued sinking." Decades—if not centuries—of poor water management led to a depletion of the aquifer beneath the city, which has caused continued compression of the clays that once formed the lakebed of Texcoco. "What is interesting," he adds, "is that Mexico City receives five times its water usage in annual rainfall. We need to be able to harness this to curb our demand on subsurface freshwater reserves; repairing our water supply system will also decrease demand. We are also looking into a water recycling program, as well as the possible injection of highly purified water back into the aquifer. All of these are currently under investigation and discussion. If we are lucky, we will find a solution, a good solution, in the not-too-distant future."

Initiatives put forth by Slim and others, which have been more than matched by the government of Mexico, have made quite an impact. "Walking about the city center today," says Kreiger, "provides a distinctive set of pleasures—awe at the persistence of history combines with unexpected delights in encountering diverse uses and innovative architectural expressions in an area whose revitalization was once written off as all but impossible." ■





Among the most imposing of all the ancient Roman ruins lining the Dalmatian Coast are those of a palace built by the emperor Diocletian (r. A.D. 284–305) for his retirement in his hometown of Split. More fortress than residence, the palace, which overlooks the Bay of Aspalathos, once covered an area of some 30,000 square meters and was laid out on a rectangular plan enclosed by a system of walls and towers. Monumental gates at the midpoint in each wall opened to porticoed streets, which led to enclosed courtyards. The compound's southern gate was far simpler in its design than the others, leading architectural historians to believe it may have functioned as a service entrance. Within the southern half of the compound was a suite of temples dedicated to Jupiter, Cybele, and Venus, and the emperor's mausoleum separated by a great peristyle court, which served as the northern entrance to the imperial apartments. The northern half of the palace complex contained barracks for garrisons and storage facilities or, according to a fresh interpretation, an imperial textile workshop.

Today, approximately half of the original building complex still stands, having been significantly modified over the centuries and having sustained substantial damage during Croatia's struggle for independence in early 1991. However, the Great Peristyle Court and two buildings within the palace—the imperial mausoleum and the diminutive barrel-vaulted Temple of Jupiter—have

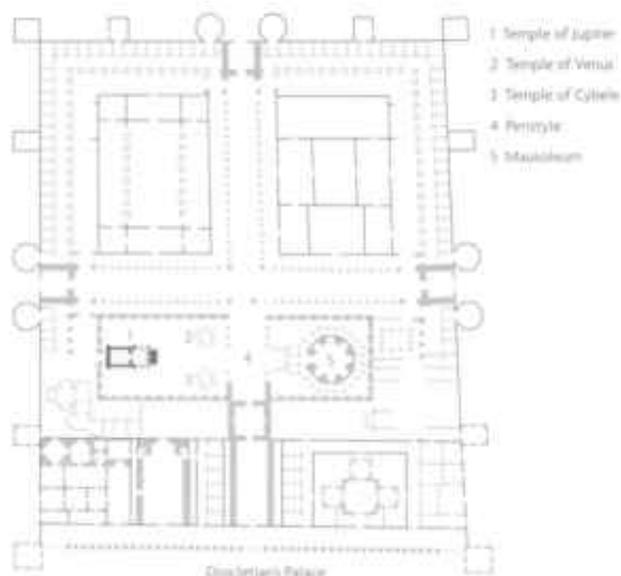
Jupiter Rising

RESTORING DIOCLETIAN'S DIMINUTIVE TEMPLE OF JUPITER AT SPLIT

in large part retained their classical forms. The latter served as a model for several later Renaissance buildings in Croatia, including the Cathedral of St. James in Sibenik and the St. John Orsini Chapel at Trogir. Diocletian's Palace, which charts the evolution of architectural forms in the western Adriatic from the classical through medieval periods, was inscribed along with the historic core of Split as a UNESCO World Heritage Site in 1979.

One of the best-preserved late antique temples in Europe, the Temple of Jupiter is built on a rectangular plan, its *cella* elevated on a high platform with a vaulted crypt below. Its walls are built of square blocks hewn of local limestone, adorned with a richly carved cornice, and capped by a coffered barrel vault. The vault is composed of eight parallel arches, each made of five stone slabs, the coffers carved in deep relief. The remains of a well-ordered portico mark the temple's east entrance. The sanctuary's distinctive barrel vault is visible on the exterior; a roof meant to protect the vault was never built although plans for it had been drawn up. Sometime in the late twelfth century, Diocletian's mausoleum was converted into a cathedral and the Temple of Jupiter was appropriated as a baptistry. Shortly thereafter, a baptismal font was placed within the Roman temple. Composed of marble slabs appropriated from an earlier monument, the font bears a carving of an eleventh-century Croatian king, thought to be among the earliest medieval renderings of a European monarch in stone.

Although the baptistry is used but once a year—on the Feast of St. John—it has become one of the most often visited sites in Split. Until recently, however, the temple also had been one of the most in need of conservation. Over the centuries, water had penetrated its limestone blocks, resulting in substan-



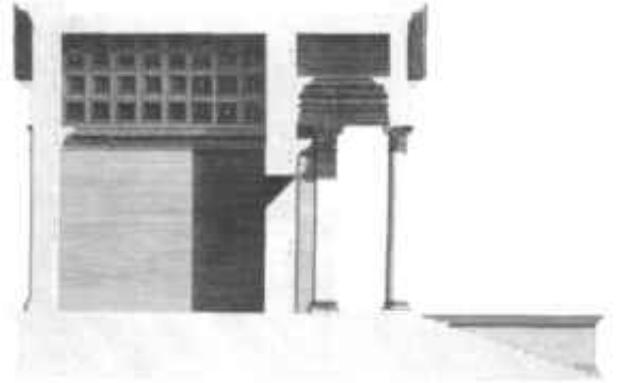
tial erosion, an accumulation of corrosive salts within the structure, and a rusting—and subsequent expansion—of the iron clamps and dowels used by the Romans to hold the ashlar together. As the clamps expanded, they caused substantial cracking, lifting, and rotation of much of the masonry. Several of the cornice blocks on the west pediment—each of which weigh between three and six tons—having been lifted up by expanding locator dowels had begun sliding down the pediment. The building was further compromised during the 1991 war. By the mid 1990s, the building, particularly its west pediment, was in imminent danger of collapse, secured in place with a network of steel cables.

When the World Bank began its rebuilding efforts in Split in 1996, WMF was asked to take on the Temple of Jupiter as a pilot project in the city. Following the sanctuary's inclusion on WMF's 1996 list of 100 Most Endangered Sites, monies were found to begin its restoration. In 2000, a team of conservators from the Croatian Ministry of Culture embarked on a comprehensive conservation program, the first phase of which involved a detailed documentation of the building and the creation of a 3-D computer model to analyze its structural behavior. It was determined that the horizontal thrust of the vault upon the weakened iron supports, particularly in the upper portions of the temple, had resulted in substantial strain and lateral movement within the structure, causing much of its façade masonry to crack. If the temple was to survive another millennium, drastic measures would be needed to arrest its decay and continued lateral movement. The restoration of the temple, which would take several years to complete and cost in excess of \$500,000 U.S. to carry out, would be underwritten by the Croatian Ministry of Culture and WMF through its Kress Foundation European Heritage Preservation Program.



DISPLACED MASONRY IS REMOVED FROM THE CORNICE OF THE BARREL-VAULTED TEMPLE OF JUPITER DURING RESTORATION, LEFT. SWELLING OF THE RUSTING IRON CLAMPS AND DOWELS USED BY THE ROMANS TO SECURE THE ASHLARS CAUSED SEVERE CRACKING AND DISPLACEMENT OF THE WEST PEDIMENT BLOCKS, BELOW.





A NEW CARVED STONE SECTION OF THE NORTH CORNICE IS HOISTED INTO PLACE, LEFT. RENDERINGS OF THE TEMPLE OF JUPITER BY THE EIGHTEENTH-CENTURY BRITISH ARCHITECT ROBERT ADAM, BELOW LEFT AND ABOVE, AND A STONE MASON CARVES A NEW CORNER SECTION, BELOW RIGHT. REPLACEMENT STONE WAS QUARRIED FROM THE ISLAND OF BRAC AS WAS THE ORIGINAL USED TO BUILD THE TEMPLE.

Scaffolding was erected about the building and the interior vault was braced to support the structure as sections of it were dismantled to replace rusting iron clamps and dowels with ones of stainless steel and to consolidate, repair, and repoint its masonry. In the process, conservators enhanced the building's strength and reestablished its original distribution of structural loads. Portions of the exterior cornice and pediment deemed damaged beyond repair were replaced with newly carved stone. Because of the narrow streets surrounding the temple, a special crane had to be built to carry out the work. A second phase of restoration will include the installation of lead sheets to protect the structure from water infiltration and a laser cleaning of the stone.

In addition to the restoration of the Temple of Jupiter, WMF has underwritten a conditions assessment of the surviving stone elements in the palace's Great Peristyle Court so that a viable plan for its conservation can be developed. Testing and monitoring of the Great Peristyle Court has been carried out by scientists from the Conservation Institute of Zagreb and the Opificio delle Pietre Dure in Florence. Conservation work is slated to begin later this fall. ■



by JUSTIN DAVIDSON

Young and Defenseless

THE PLIGHT OF MODERN BUILDINGS
IN A MODERN WORLD

*“Every generation revolts against its fathers and makes
friends with its grandfathers.”*

—Lewis Mumford

There had never been a building like it: a skyscraper that twisted back on itself like a pretzel, wrapping glass and steel around a hole filled with sky. But after 25 years or so, the vast bureaucracy of the government TV station headquartered there had been dispersed and a building that had once symbolized the technological prowess of a burgeoning economic empire came to stand instead for an overreaching state. Eventually, the Chinese Central Television building, designed by Rem Koolhaas and completed in 2010, was sentenced to demolition. Despite the protests of architects around the world, the cranes began to gather.

The specter of that scene from the not-so-distant future is galvanizing the historic preservation movement into recognizing that distinguished works of architecture often become vulnerable long before they become venerable.

In today's mercurial landscapes, buildings pop up and get torn down with dizzying rapidity. In China and Southeast Asia, cities are swelling and reshaping themselves so quickly that they can hardly afford to consider whether their rusting industrial belts contain any power stations or factories worth salvaging. In the United States, football teams are pried with newer, bigger stadiums that rapidly become cramped and obsolete. In Europe, companies erect grandiose headquarters, then vaporize, consolidate, or move, leaving behind a made-to-order shell along a highway.

In 1984, the Renault car company commissioned a factory in the English city of Swindon from Sir Norman Foster, who delivered a brawny beauty with undulating roof and waving



A. CONGER GOODYEAR HOUSE

OLD WESTBURY, NEW YORK

One of the most important Modernist houses in the New York region, the A. Conger Goodyear House by Edward Durrell Stone (1902–1975) barely escaped demolition at the hands of a developer in 2001. Arguably Stone's masterpiece of domestic architecture, the house, built in 1938, attests an unusually felicitous relationship between architect and patron. Goodyear was a founder and the first president of the Museum of Modern Art, which Stone also designed with Philip Goodwin.

Once surrounded by a 100-acre wooded estate, the hilltop house now lies amid a sea of new "mansion" construction. Following its inclusion on WMF's 2002 list of *100 Most Endangered Sites* the house was acquired through a partnership between The Barnett and Annalee Newman Foundation, World Monuments Fund, and the Society for the Preservation of Long Island Antiquities, and has since been stabilized and listed on the National Register of Historic Places. Today, a buyer is sought who will purchase the house as a landmark-protected property.

wmf and modernism





wmf and modernism

Less than a century after their design and construction, numerous Modernist masterpieces—critical documents in the history of architecture—are being routinely disfigured, abandoned, or demolished, a phenomenon exemplified by the recent razing of a well-known Neutra house in Rancho Mirage, CA.

Many people still associate architectural preservation with the bricks-and-mortar challenges of preventing old buildings from falling down; however, modern structures are subject not only to the same risks but often to additional ones relating to the innovative technologies or ephemeral materials with which they were built. These methods

and materials—as well as the innovative ideas that underpin their design—are often the very attributes that embody the landmark qualities of modern architecture. But perhaps, the greatest threat to modern architecture is that of public apathy—a lack of consensus, or perhaps confidence—that buildings of our own time can be important enough to be kept for the future, both as art and as part of our cultural history.

Modern landmarks present complex conservation challenges. As a result, our efforts to save modern buildings often require the additional tools of public advocacy, education, media attention, in addition to those of money and repair.

NATIONAL ART SCHOOLS

HAVANA, CUBA

The brainchild of none other than Fidel Castro and Che Guevara, Cuba's National Art Schools were built on the grounds of the once-exclusive Havana Country Club. Designed by a trio of architects—Cuban modernist Ricardo Forro and the Italians Roberto Gottardi and Vittorio Garatti—and begun in 1961, the five innovative buildings reflect the country's blend of Hispanic and African artistic traditions. By 1965, however, Soviet-influenced members of Cuba's centralized Ministry of Building Works, who favored standardized forms to the sinuous nature of the buildings, abandoned the project halfway through its construction. Only two of the five schools were ever completed. Over time the site fell into ruin, suffering from neglect, vegetation encroachment, and vandalism. Since their inclusion on WMF's 2000 and 2002 lists of *100 Most Endangered Sites*, momentum has been gathering for their restoration, completion, and reestablishment as important monuments in Cuban architectural history.

Modernism and modernism

During the past decade, World Monuments Fund—along with other organizations such as DOCOMOMO (Documentation and Conservation of buildings, sites, and neighborhoods of the Modern Movement)—has taken up the cause of preserving the great architecture from our not-so-distant past. WMF has campaigned for the preservation of more than a dozen Modern sites in the Americas, Europe, and Asia, among them Richard Neutra's VDL House and R.M. Schindler's Kings Road House, both in California; the Rusakov Club and Narkomfin Building in Moscow; Cuba's National Art Schools, and most recently, Edward Durell Stone's A. Conger Goodyear House in Old Westbury, NY. ■

arms, both in bright yellow steel. Less than 20 years later, Renault moved north and the future of the building was grim. Architectural stories never quite end, but the next chapter looks good for now: the Chinese government bought the building in Britain as a showcase for the country's exports and has presented plans for a respectful restoration.

But other landmarks can vanish before the debates even begin. The incident that shocked preservationists in New York into action was the partial demolition of the Bronx Developmental Center, designed by Richard Meier. Located just off the Hutchinson River Parkway, it opened in 1977, and was showered with encomiums—"sure to be ranked among the great buildings of its time," according to the American Institute of Architects' guide to New York City. Meier's facility for the mentally handicapped brought its population into the jet age with a metal cladding reminiscent of an airliner's skin. In 2002, it was torn down to make way for the Hutchinson Metro Center, a suburban-style office complex that aspires to pure blandness and achieves it handily.

The architectural community was blindsided. "When they started the demolition, I got phone calls from people on the Hutch asking what we knew, and we didn't know anything about it at all," says Vicki Weiner, a preservationist who was then at the Municipal Arts Society. "It was one of the landmarks of modern architecture, but it wasn't eligible for landmark status yet."

The Bronx Developmental Center had reached that fragile age when buildings begin to look dated but haven't yet acquired a beneficent haze of nostalgia. "It's at this point that, to the non-architectural historian, everything starts to seem old and in need of change or demolition," says Frank Sanchis, executive director of the Municipal Arts Society. "Buildings hit a low point in terms of respect or popularity when they get to that age."

They are also almost always unprotected by law. In the U.S., notable buildings are often protected by a tangle of overlapping and disjointed laws, rules, and recommendations. Local landmarks ordinances generally apply only to buildings at least 30 years old, while state and national Registers of Historic Places apply only to structures that have reached the age of 50, or are of exceptional significance. Registers offer legal protection only to public or publicly funded buildings. Recent buildings are no more secure in Europe. France, for instance, has a vigorous historic preservation council, which has listed more than 1,000 twentieth-century monuments, yet only a handful date from the past 40 years.

RICHARD MEIER'S BRONX DEVELOPMENTAL CENTER (1977–2002)





SEATTLE'S KINGDOME, BUILT IN 1976, WAS IMPOLODED ON JANUARY 9, 2000.

The most binding statutes in America are usually those mandated by a local landmarks authority—a body that in many places does not actually exist and in others can be stubbornly resistant to pressure. The village of Old Westbury, for instance, refused to landmark Edward Durell Stone's 1938 masterpiece, the A. Conger Goodyear House, even though it made the endangered lists of World Monuments Fund and the New York State Preservation League in 2002.

As frequently happens, activists relied on fundraising rather than legislation to rescue the house. With help from a consortium of donors, World Monuments Fund arranged to purchase the house with the Society for the Preservation of Long Island Antiquities (SPLIA), spent more than \$400,000 to restore it, and is now ready to sell it again, this time with a contract that would prevent any new owner from demolishing it or making substantial alterations to its landmark features. The experience prompted SPLIA to hire one of the key activists, Caroline Zaleski, to compile a survey of twentieth-century modern architecture on Long Island—a project that is still under way.

In the U.S., where buildings are considered temporary until proven permanent, the local landmarks of the 1960s keep tumbling down. In the summer of 2003, the Emhart Building, Gordon Bunshaft's elegant 1963 tribute to corporate culture in Bloomfield, CT, campus of the Connecticut General Life Insurance Co. (now CIGNA), fell victim to the company's expansion plans and was demolished. The vast concrete span of the Kingdome in Seattle, which was on the forefront of stadium design when it opened in 1976, was torn down just 24 years later. The 1969 city hall in Fremont, California, a space-age raw concrete platform raised on columns that were deemed too spindly to withstand a major earthquake and not worth bringing up to code, was condemned in August. The hopeful futurism of yesterday is today's embarrassing past.

The only defense against the mindless purging of our recent architectural heritage is to make a lot of noise, an activity that usually depends on a scattered, decentralized network of activist groups, frequently staffed by volunteers. They range from DOCOMOMO, a worldwide organization dedicated to the protection of endangered species of modernism, to the fledgling Modern Asian Architectural Network, to the Recent Past Preservation Network, a Virginia-based shoestring association with a deliberately ecumenical agenda.

"We'll support pretty much everybody who wants to make an effort to save a building," says the group's president, Christine Madrid French,

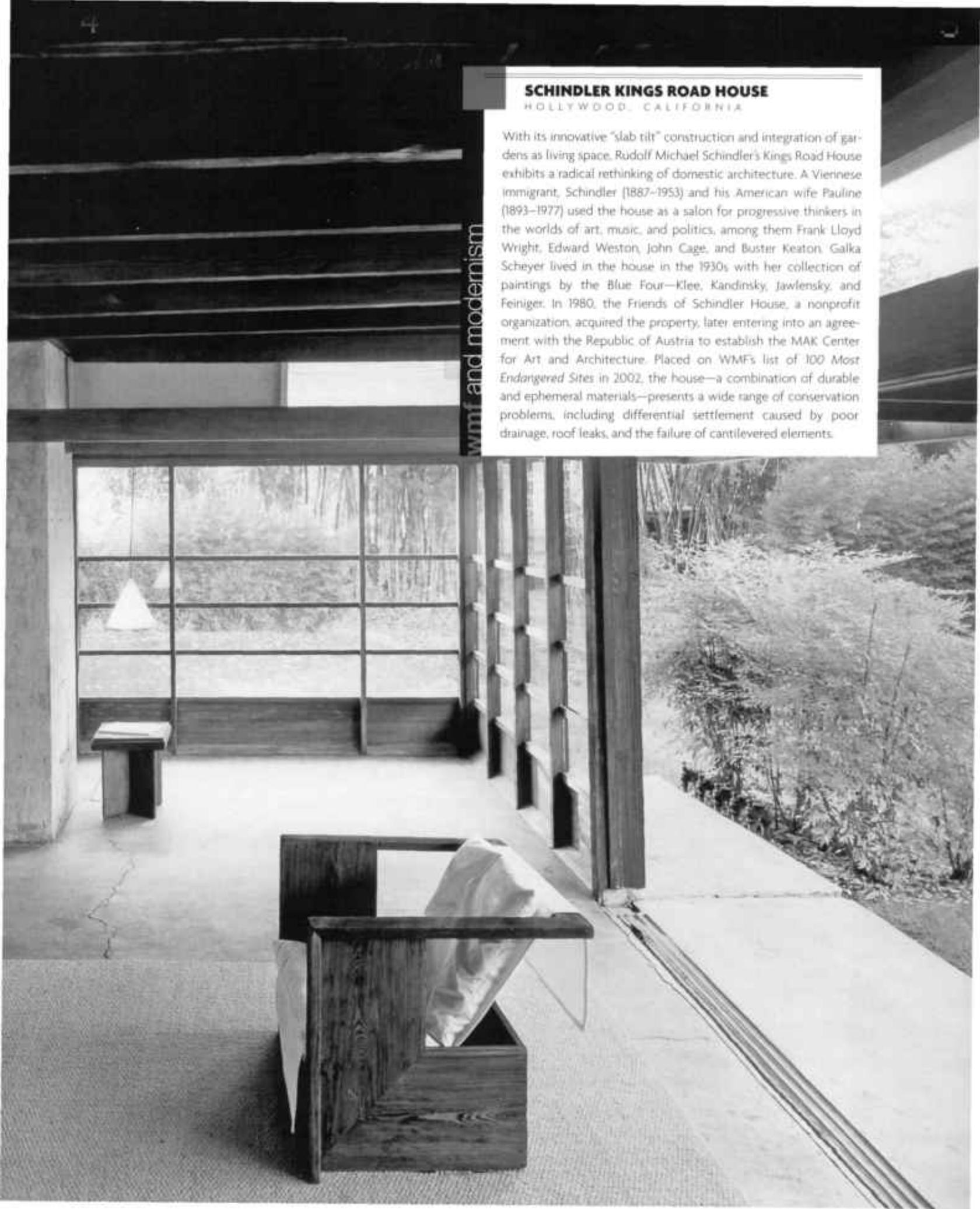


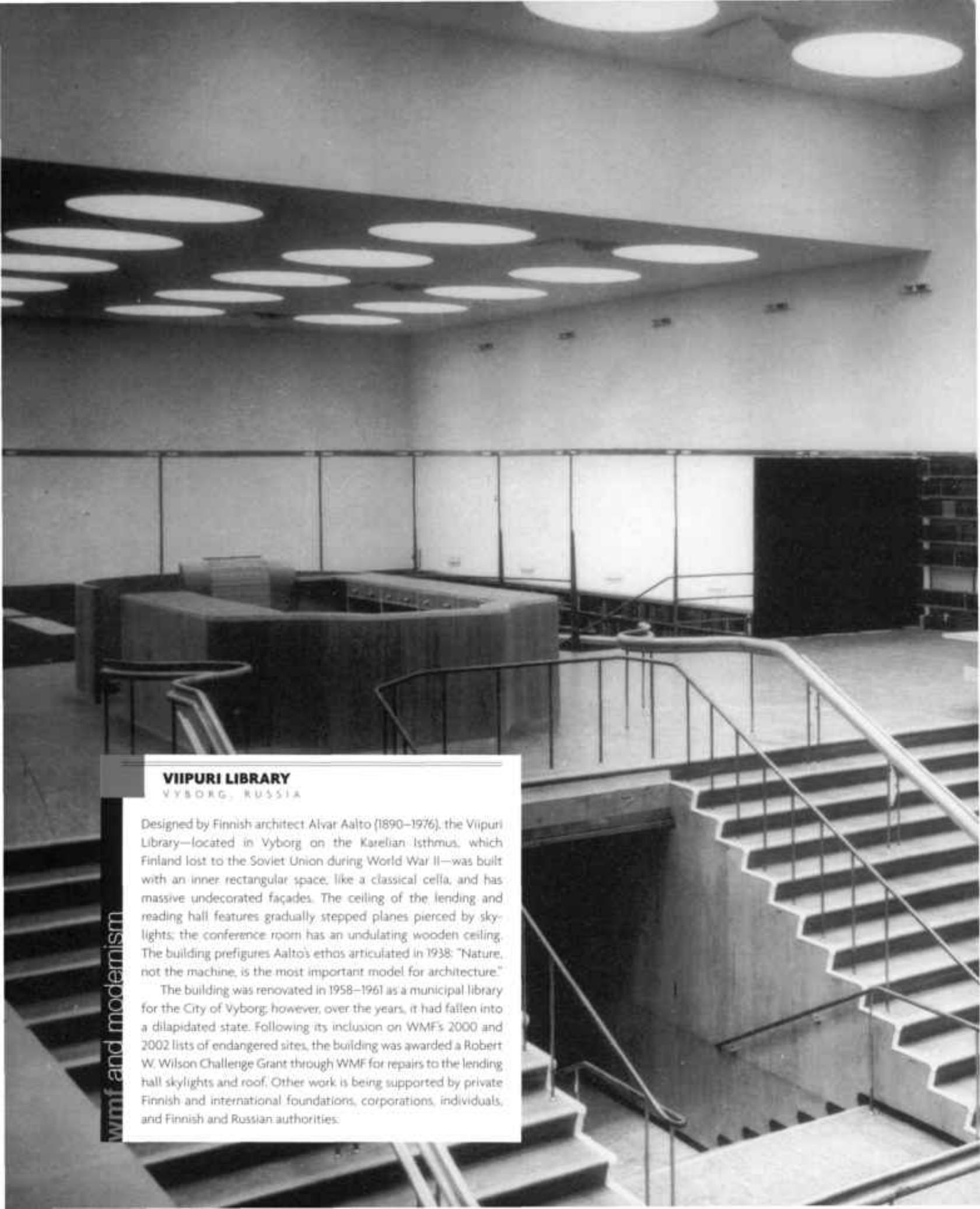
SCHINDLER KINGS ROAD HOUSE

HOLLYWOOD, CALIFORNIA

With its innovative "slab tilt" construction and integration of gardens as living space, Rudolf Michael Schindler's Kings Road House exhibits a radical rethinking of domestic architecture. A Viennese immigrant, Schindler (1887–1953) and his American wife Pauline (1893–1977) used the house as a salon for progressive thinkers in the worlds of art, music, and politics, among them Frank Lloyd Wright, Edward Weston, John Cage, and Buster Keaton. Galka Scheyer lived in the house in the 1930s with her collection of paintings by the Blue Four—Klee, Kandinsky, Jawlensky, and Feiniger. In 1980, the Friends of Schindler House, a nonprofit organization, acquired the property, later entering into an agreement with the Republic of Austria to establish the MAK Center for Art and Architecture. Placed on WMF's list of 100 Most Endangered Sites in 2002, the house—a combination of durable and ephemeral materials—presents a wide range of conservation problems, including differential settlement caused by poor drainage, roof leaks, and the failure of cantilevered elements.

wmf and modernism





VIIPURI LIBRARY
VYBORG, RUSSIA

Designed by Finnish architect Alvar Aalto (1890–1976), the Viipuri Library—located in Vyborg on the Karelian Isthmus, which Finland lost to the Soviet Union during World War II—was built with an inner rectangular space, like a classical cella, and has massive undecorated façades. The ceiling of the lending and reading hall features gradually stepped planes pierced by skylights; the conference room has an undulating wooden ceiling. The building prefigures Aalto's ethos articulated in 1938: "Nature, not the machine, is the most important model for architecture."

The building was renovated in 1958–1961 as a municipal library for the City of Vyborg; however, over the years, it had fallen into a dilapidated state. Following its inclusion on WMF's 2000 and 2002 lists of endangered sites, the building was awarded a Robert W. Wilson Challenge Grant through WMF for repairs to the lending hall skylights and roof. Other work is being supported by private Finnish and international foundations, corporations, individuals, and Finnish and Russian authorities.



PARIS' 1977 POMPIDOU CENTER DESIGNED BY RENZO PIANO AND RICHARD ROGERS

an architectural historian. "So many of the interesting buildings we have get demolished just because Washington never slept there, or they're not linked with a significant architect."

While French's criteria for what to preserve are as generous as they get—if it exists, it deserves to—other organizations lead by making lists. After the fiasco of the Bronx Developmental Center, New York's Municipal Art Society compiled "Thirty Under 30: A Watch List of Future Landmarks" so that those buildings, at least, could not disappear under cover of ignorance.

Creating a contemporary canon is a volatile diplomatic task. Idiosyncratic buildings elicit ire as well as admiration, and many of those feelings are still fresh, mixed up with enduring aesthetic positions, persistent rivalries, and in some cases, the memory of what had to be razed in order for one potential icon to go up.

"This is difficult stuff for some people," says Vicki Weiner, who administered the "Watch List" for the Municipal Arts Society and is now a project director at the Pratt Institute Center for Community and Environmental Planning in New York. "You just try getting a bunch of architects who are over 40 to look at buildings from the 1980s and think about preserving them."

Ironies abound. In the 1970s, the Municipal Arts Society threw itself into an unsuccessful fight to block the razing of three old Times Square theaters and their replacement by a massive hotel. Three decades later, the society's "Watch List" includes the gloomy glass fortress that John Portman designed for the Marriott chain. Ugly though it is, the hotel has an unavoidable significance: It launched the 20-year rebuilding and re-glamorizing of a derelict Times Square. The very idea, in 1981, when construction began, that large numbers of tourists might choose to stay in the infested and dangerous heart of midtown was a long-range vote of confidence that eventually paid off in a thronged neighborhood agleam with corporate logos.

The last generation of architects has bejeweled the planet with projects that seem as secure as they are stellar. James Stewart Polshek's Rose Center for Earth and Space in New York, Richard Rogers' Lloyd's Building in London, Frank Gehry's Walt Disney Hall in Los Angeles, Santiago Calatrava's bridges, and Rogers' and Renzo Piano's Pompidou Center in Paris have all become indelible, postcard-worthy icons of the cities they occupy.

It might be hoped that a building's best defense is the ability to stir affection; People won't destroy what they admire. It's not an argument

that convinces DOCOMOMO's president Theo Prudon. "That's the theory that time sorts it all out for you and the only surviving pigsty is the best pigsty around because it's the only one left from 1632," Prudon says. But that means leaving a process to chance and fashion, and while the criteria for making preservation cases may be intricate and inconsistent, he insists, they are not haphazard.

"Whether a building is significant is not just some arbitrary decision made by three people in a back room that will change everything for future generations," Prudon says. "It's a problem we always have in dealing with recent buildings: their significance may lie in non-architectural, non-aesthetic criteria."

In many cases, preserving recent architecture is a matter of overcoming long-cherished loathings and recognizing the importance of the ostensibly ordinary. "What's difficult with modern preservation is that a lot of people don't think the vernacular, the everyday buildings are that interesting," says Nina Rappaport, a member of both the U.S. chapter of DOCOMOMO and of the "Watch List" jury. "The icons are easy: the Seagram Building, Lever House"—both triumphs of 1950s modernism in Manhattan that were given landmark status. "With the more in-between buildings it's harder for people to understand their value."

Some buildings, ignored or even detested at the outset, become symbols of their eras or accidental repositories of history, and rescuing them often requires engaging in house-by-house combat with other preservationists, who put architectural quality above all else.

China and the former Soviet countries, for instance, have the architectural legacies of totalitarianism to contend with, including an enormous stock of shabby and unsafe housing that is unlikely to elicit widespread sentiment. "They're concerned with development, and they're not focused on saving buildings from the Communist Era," says Richard Blinder, a founding partner of the New York-based architecture firm Beyer Blinder Belle, which will soon open an office in Beijing. "An incredible amount of what was built is very substandard construction. They have millions of apartment blocks that are falling apart. Nobody cares about that stuff—but at least some of them should be preserved."

The issue of preserving the unloved comes up wherever environ-

ONCE SLATED FOR DEMOLITION, ALBERT FREY'S ICONIC 1965 PALM SPRINGS GAS STATION HAS FOUND NEW LIFE AS A TOWN VISITOR'S CENTER.



PHOTO BY JEFFREY M. HARRIS



PHOTO BY JEFFREY M. HARRIS

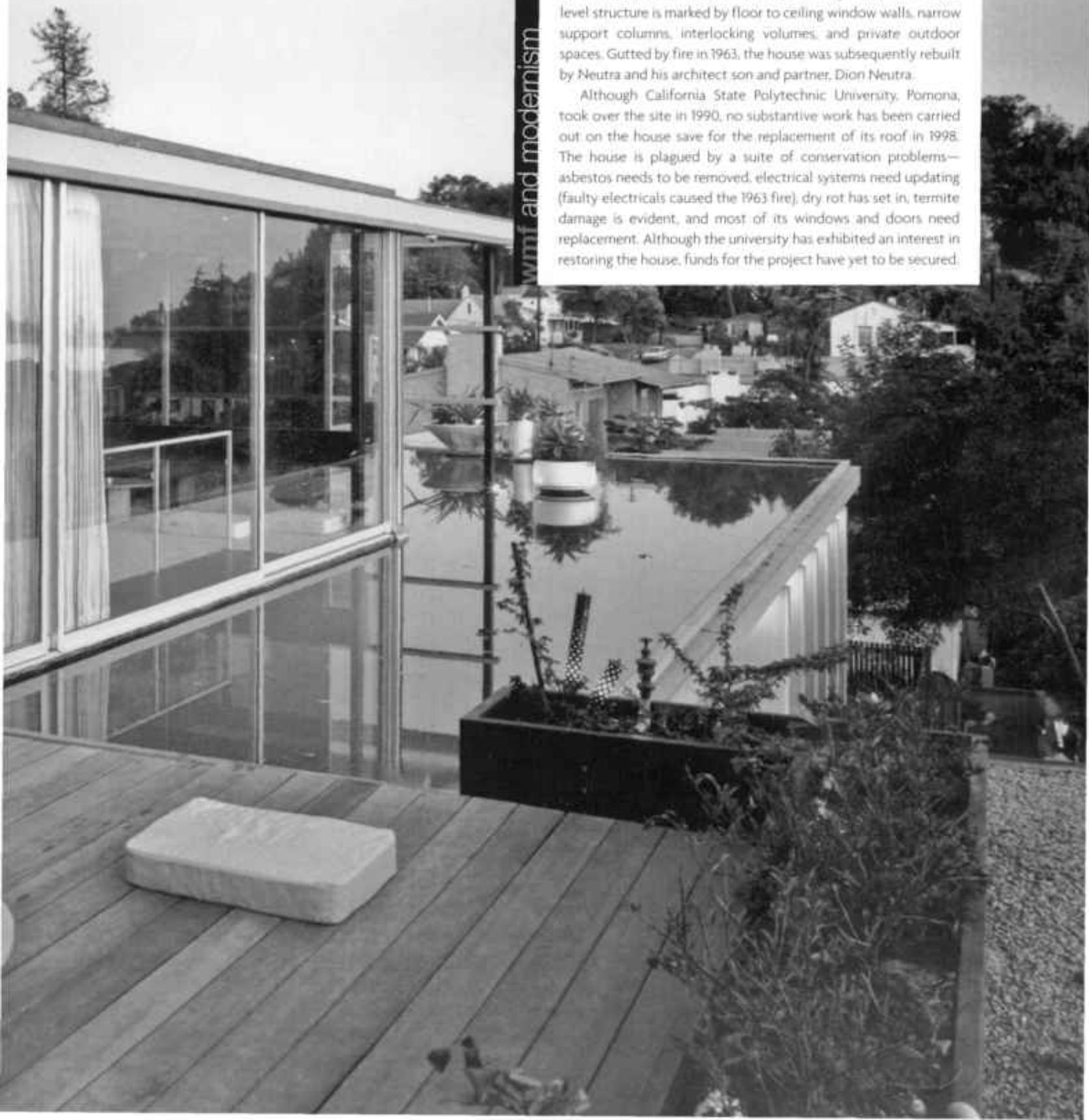
VDL RESEARCH HOUSE II

LOS ANGELES, CALIFORNIA

At a time when Mission-Mediterranean was the style of choice in Los Angeles, CA, architect Richard Neutra (1892–1970) built himself a Modernist home/studio in 1932 that emphasized his belief that the “skeleton” of a structure should be readily visible. The three-level structure is marked by floor to ceiling window walls, narrow support columns, interlocking volumes, and private outdoor spaces. Gutted by fire in 1963, the house was subsequently rebuilt by Neutra and his architect son and partner, Dion Neutra.

Although California State Polytechnic University, Pomona, took over the site in 1990, no substantive work has been carried out on the house save for the replacement of its roof in 1998. The house is plagued by a suite of conservation problems—*asbestos* needs to be removed, electrical systems need updating (faulty electricals caused the 1963 fire), dry rot has set in, termite damage is evident, and most of its windows and doors need replacement. Although the university has exhibited an interest in restoring the house, funds for the project have yet to be secured.

ism and modernism



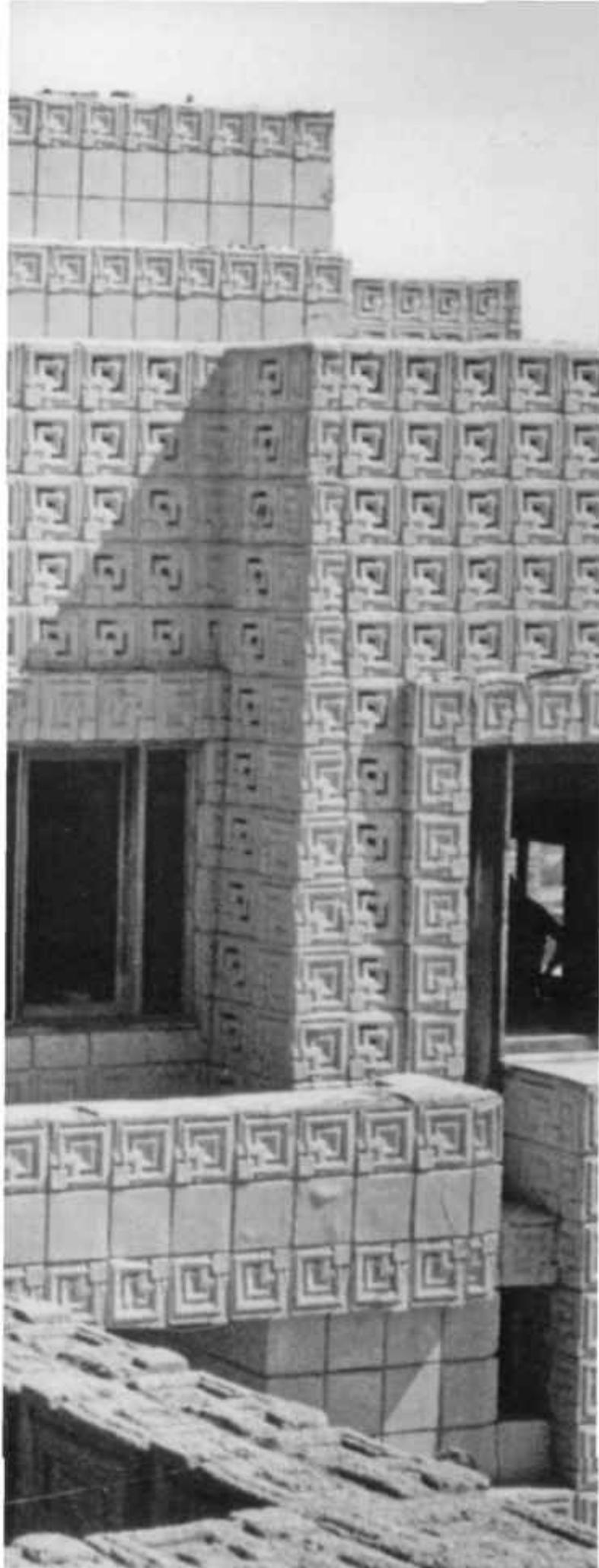


ENNIS BROWN HOUSE

LOS ANGELES, CALIFORNIA

Frank Lloyd Wright's theories of organic architecture prescribed that buildings should draw materials from their natural environments. In Los Angeles, this translated into the creation of four textile block houses, the largest built for Mr. and Mrs. Charles Ennis in 1924. Wright used decomposed granite from the site for the Mesoamerican-inspired blocks that form the building's exterior so that it would match the color and texture of the surrounding hills. In 1980, August Brown, then owner of the house, donated it to the Trust for Preservation of Cultural Heritage.

Unfortunately, it is the very materials from which the house was built that have contributed to its deterioration, a condition exacerbated by the 1994 Northridge Earthquake. The house has since been designated an Official Project of Save America's Treasures. The Federal Emergency Management Agency has earmarked \$2.5 million for restoration; however, \$1 million must still be raised to stabilize the house. The Ennis Brown House was included on WMF's 2004 list of *100 Most Endangered Sites*.



NEW YORK'S LANDMARKED LEVER HOUSE, DESIGNED BY GORDON BUNSHAFT OF SKIDMORE, OWINGS, AND MERRILL AND BUILT BETWEEN 1950 AND 1952

ments are built. In Britain, the 20th-Century Society produced a survey of neglected and endangered architecture called "Risky Buildings," which includes Foster's widely admired Renault factory, but also a brutalist multilevel parking garage in Gateshead designed by Owen Luder in 1969. It's not a graceful structure, but it is arguably an important representation of Britain's postwar, post-imperial condition. The garage's raw concrete surfaces and hard, muscular lines functioned as an emblem of soulless savagery in the 1971 movie *Get Carter*, in which a killer played by Michael Caine throws a victim off the topmost story.

History does not consist only of major events, and urbanism does not consist only of heroic buildings. Often, unremarkable structures become valuable only in hindsight, as vanishing examples of a moment in the relationship between necessity and design. Think of the red British phone booth or the espresso shacks set up in front of gas stations all over Oregon—examples of fragile forms of shelter whose only long-term future is probably in a museum.

In recent years, a wing of the preservationist movement has turned its attention to the ordinary, the un-iconic and the not-so-old. The Modern Committee of the Los Angeles Conservancy, for example, consists of a group of a collective of post-boomer preservationists dedicated to preserving such ephemera as roadside diners, bowling alleys, and drive-in movie theaters.

Paradoxically, the key to preserving relatively recent structures can be the willingness to tolerate substantial changes. The luxuriously accurate facelift lavished a few years ago on Lever House, Gordon Burschaft's bottle-green Manhattan masterpiece from 1952, is not often a realistic option. Nor is it necessarily desirable. The noted New York architect and preservationist Paul Spencer Byard, for one, decries what he calls a "Fundamentalist approach to preservation, where you identify something you care about and then declare that it's sacred. The problem with sacredness is that it doesn't lend itself to thought. It rests on belief."

Saving a building can mean subjecting it to quite radical redesign, and Byard has irked many of his fellow preservationists by supporting the

Museum of Arts and Design's plan to renovate and re-clad Edward Durell Stone's 1958 folly at Two Columbus Circle in New York. A far less thorny example of the adaptive re-use of modernism would be Albert Frey's gracefully canopied 1965 gas station in Palm Springs, which was once slated for demolition but was happily recycled into a town visitor's center last year—even if the alteration meant encircling the building with a low traffic barrier, disrupting the play between the desert's horizontal expanse and the upward swoosh of the roof.

Few places in today's world would wish to be too sweeping and declare large numbers of more generic gas stations or shoddily built glass boxes off limits to developers. Cities cannot refuse to change; they can only grow or wither. So while the desire to place a Victorian house or an eighteenth-century parish church under the aspic of legal code may by now be relatively uncontroversial, the need to safeguard the history we were actually around for is still far from obvious.

Nor is preventive observation an all-purpose answer. Since in most cases, there are no legal barriers preventing a property owner from destroying a cultural gem of recent vintage, the Municipal Arts Society's "Watch List" is fundamentally a tool of informal persuasion, to be used in tandem with a venerable technique: buying lunch. "There's nothing you can do to prevent the demolition except what we dream up," says the society's Frank Sanchis. "It may be nothing more than notification and encouragement of the owners not to destroy. That's part of the project we haven't gotten to yet." ■

EDWARD DURELL STONE'S TWO COLUMBUS CIRCLE, THE SUBJECT OF A HEATED PRESERVATION DEBATE



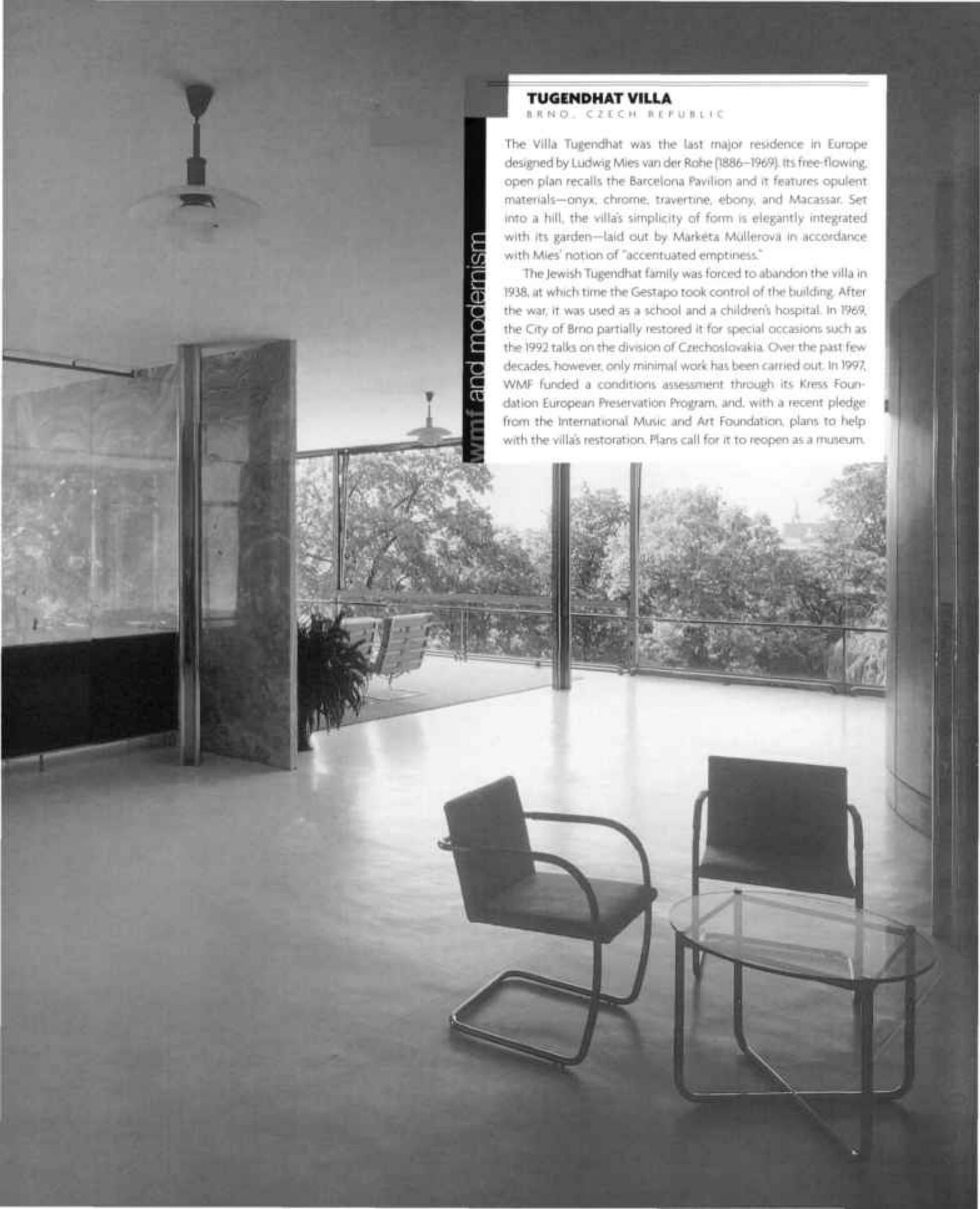
TUGENDHAT VILLA

BRNO, CZECH REPUBLIC

The Villa Tugendhat was the last major residence in Europe designed by Ludwig Mies van der Rohe (1886–1969). Its free-flowing, open plan recalls the Barcelona Pavilion and it features opulent materials—onyx, chrome, travertine, ebony, and Macassar. Set into a hill, the villa's simplicity of form is elegantly integrated with its garden—laid out by Markéta Müllerová in accordance with Mies' notion of "accentuated emptiness."

The Jewish Tugendhat family was forced to abandon the villa in 1938, at which time the Gestapo took control of the building. After the war, it was used as a school and a children's hospital. In 1969, the City of Brno partially restored it for special occasions such as the 1992 talks on the division of Czechoslovakia. Over the past few decades, however, only minimal work has been carried out. In 1997, WMF funded a conditions assessment through its Kress Foundation European Preservation Program, and, with a recent pledge from the International Music and Art Foundation, plans to help with the villa's restoration. Plans call for it to reopen as a museum.

wmf and modernism



SINCE THE MAITREYA TEMPLES OF BASGO APPEARED ON WMF'S 2000 AND 2002 LISTS OF 100 MOST ENDANGERED SITES, EXTENSIVE CONSERVATION WORK HAS BEEN CARRIED OUT. THE DIMINUTIVE SHRINE OF CHAMCHUNG, RIGHT AND CENTER, HAS BEEN COMPLETELY RESTORED. WORK HAS ALSO BEGUN AT THE TEMPLE OF CHAMBA LAKHANG, BELOW, TO CONSTRUCT A RETAINING WALL AROUND THE STRUCTURE, REPAIR ITS ROOF, AND CONSOLIDATE ITS MURALS. PRIOR TO THE COMMENCEMENT OF WORK ON THE SANCTUARY'S MURALS THIS PAST APRIL, A PRAYER CEREMONY WAS HELD IN WHICH THE SACRED SPIRIT OF THE BUDDHA WAS TRANSFERRED FROM THE PAINTINGS TO A MIRROR AND WRAPPED IN SILK WHERE IT WILL REMAIN UNTIL CONSERVATION OF THE TEMPLE IS COMPLETE. WORK IS ALSO WELL UNDERWAY AT SERZANG TEMPLE.





LOCAL HEROES

NEW LIFE FOR A TRIO OF BUDDHIST TEMPLES IN THE MOUNTAIN KINGDOM OF LADAKH

Embraced by two of the world's great mountain ranges—the Himalaya and the Karakoram—the tiny Buddhist kingdom of Ladakh—now part of the Indian state of Jammu and Kashmir—is one of the most desolate places on Earth. Yet it is also one of the most enchanting with its snow-capped peaks and rugged mountain passes dotted with ancient monasteries, temples, and shrines attesting an acetic past. Numerous fortresses in the region, however, tell of a more volatile history and struggle for survival. Among these is the great Basgo Citadel, built of mudbrick and rammed earth during the fifteenth through seventeenth centuries by the Tibetan King Grags-pa-bum and his successors, adherents of a tantric form of Mahayana Buddhism. Within the fortress are three temples with extraordinary muralled interiors—Chamba Lakhang, Serzang, and Chamchung—erected in celebration of the Great Maitreya, the fifth Buddha who, it was believed, would lead all sentient

beings into liberation and eternal bliss. The second largest of these sanctuaries—Serzang—contains a 14-meter-high gilded-copper statue of the Maitreya Buddha surrounded by scenes from his life and portraits of patrons who underwrote the construction of the temple complex.

When the three Maitreya Temples of Basgo first appeared on WMF's 2000 list of *100 Most Endangered Sites*, they were in an advanced state of decay with failing roofs, sagging floor joists, crumbling plaster, and damaged murals. Today, however, these wonders of Tibetan architecture are undergoing a major restoration effort spearheaded by the local community, carried out by an international team of conservators and locally trained artisans, and underwritten by WMF's Robert Wilson Challenge in partnership with the New Delhi-based Namgyal Institute for Research on Ladakhi Art and Culture. Following restoration, the temples will resume their vital role in the spiritual lives of the community that has cared for them for more than four centuries. ■

BY AMIR PAŠIĆ, FRANCESCO SIRAVO, AND STEFANO BIANCA

Perched high atop the steep banks of the Neretva River in southwestern Bosnia-Herzegovina, the Ottoman city of Mostar was for centuries a shining example of multiethnic diversity in the heart of the Balkans, a region often rocked by war and conquest. Following the collapse of Communism in the early 1990s, however, the city came to symbolize the depths to which humanity can plunge in the name of religion. Today, as ethnic tensions fade, the city is witnessing a renaissance and becoming a cultural capital in central Europe.

Centuries before the Ottoman conquest of Bosnia in 1463, Mostar was a small hamlet sited at a strategic crossing of the Neretva. Its hinterlands consisted of a broad agricultural plain on the west bank and steep terraces on the east bank surrounded by barren mountains. Ottoman administrators—many of them indigenous Bosnians who converted to Islam—strove to integrate local inhabitants into the empire and extend their influence through architecture, which they used to express important social and economic changes in Mostar. It was during this period that the Stari Most, the town's most distinctive feature, was built to replace a precarious wooden suspension bridge that had previously spanned the river. Facilitating travel, trade, and the movement of military troops, the Stari Most became a symbol of the benevolence and power of Ottoman rule; it also ensured Mostar's primacy as the capital of Herzegovina. The name Mostar literally means "bridgekeeper."

Although Mostar remained part of the Ottoman Empire well into the nineteenth century, the city enjoyed an unusual measure of independence. Ottoman legislation assuring religious tolerance between Christians, Muslims, and Jews had become an integral part of indigenous social and political values of the city, which functioned as a bonded, multicultural social entity. In Mostar, historicist architectural styles reflected cosmopolitan interest and exposure to foreign aesthetic trends, and were artfully merged with indigenous styles. Examples include the Italianate Franciscan church, the Ottoman Muslibegovića house, the Dalmatian Corovića House, and an Orthodox church built with a gift from the Sultan.

In 1878, Bosnia became a crown property of the Austro-Hungarian Empire in an effort to avoid a Serbian takeover. Though Mostar's city council aspired to autonomy, it cooperated with the Austro-Hungarians to implement sweeping reforms in city planning: broad avenues and an urban grid were imposed on the western bank of the Neretva, and significant investments were made in infrastructure, communications, and housing, which facilitated the growth of the city well beyond its Ottoman town

Balkan Renaissance

RAVAGED BY WAR AND ETHNIC INTOLERANCE A DECADE AGO, THE OTTOMAN CITY OF MOSTAR IS RECLAIMING ITS RIGHTFUL PLACE AS A CENTER OF CULTURAL DIVERSITY.





issance



THE FAMOUS STARI MOST AS IT LOOKED IN THE EARLY TWENTIETH CENTURY, BEFORE ALL THE BLOODSHED AND CONFLICT.

limits. New monuments and architectural styles reflected the aspirations of Mostarians and the Austro-Hungarian administration. Monolithic neo-Renaissance buildings towered over their Ottoman predecessors and introduced sober, imposing street walls to the city. By the early twentieth century, elements of Art Nouveau and Secessionist styles began to appear in Mostar's historicist buildings, such as Josip Vancaš' Landbank constructed in 1910.

The inevitable hybrid that emerged from this period of intense building was a new monumental style that combined the massing of European prototypes with Orientalist details. This influence is illustrated well by Franc Blazek's Gymnasium of 1902. Though its design was derived from Islamic styles of Spain and North Africa and bears no genuine relation with Mostar's Ottoman past, it reflects the tendency of Austro-Hungarian administrators to harmonize rather than suppress cultural difference within the empire.

World War I was triggered in nearby Sarajevo when Serbian "Black Hand" radicals exhibited their distaste for the incumbent empire by assassinating its heir, Archduke Franz Ferdinand. Fearing annexation by the Serbians, most Bosnians were loyal to the Austro-Hungarian Empire during the war. Pragmatism and international pressure in light of a realigned Europe at the

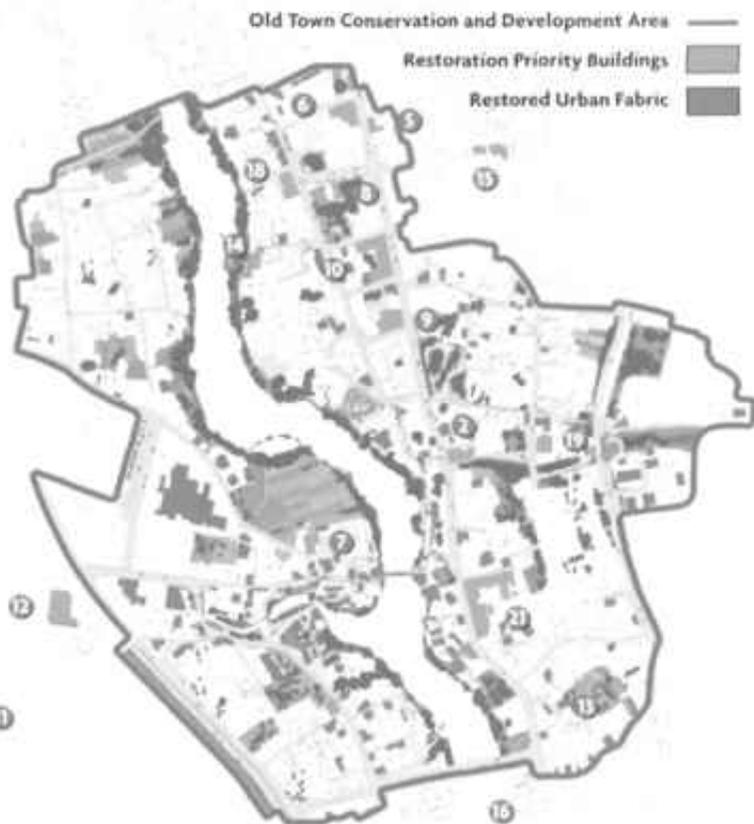


REHABILITATED STRUCTURES EMBRACE A RECONSTRUCTED STARI MOST.

THE CHALLENGES AHEAD

As a key part of the reconstruction of Mostar, World Monuments Fund and the Aga Khan Trust for Culture identified 21 buildings of architectural importance in dire need of restoration. Located on both sides of the Neretva, the buildings reflect the city's long and diverse cultural history and include Catholic, Eastern Orthodox, and Muslim religious institutions; Ottoman, Austro-Hungarian, and Socialist-era public buildings; and commercial, residential, and educational structures.

To date, seven of these buildings have been restored with AKTC/WMF funds while four others are being granted new life with monies from the World Bank and other donors, including the French government. Thirteen architecturally significant buildings, however, await donor funding or private investment, among them an Austro-Hungarian girls' high school for which an innovative adaptive reuse scheme has developed, an Austro-Hungarian Gymnasium, and a Music School.



- 1. UNIVERSITY LIBRARY** Designed by Milos Komadina and completed in 1898, this neo-classical building was once a private home. Current plans call its use as a city library.
- 2. KONAK HOUSING COMPLEX** Built by the merchant families Dokić, Bilić, and Pesko in 1900, this building needs stabilization of its Prussian vaults, shoring up of its load-bearing members, and new flooring.
- 3. AUSTRO-HUNGARIAN GYMNASIUM** Following restoration, Franc Blazek's 1902 Orientalist-style high school will resume its life as a multicultural educational institution.
- 4. THIRD PRIMARY SCHOOL** Designed by Franc Blazek, this Orientalist-style building is to be reused as a school and international meeting center.
- 5. ALAJBEGOVIĆA HOUSE** This early eighteenth-century timber and masonry Ottoman residence has been restored by AKTC/WMF.
- 6. SERBIAN PRIMARY SCHOOL** Designed by Dorde Knezić, this 1909 Art Nouveau building is to resume its role in education following restoration.
- 7. ČEJVANBEG HAMAN** This late-sixteenth-century Turkish bath was restored by the French government for use as an exhibition space.
- 8. KARADJOZBEG MOSQUE** Completed in 1557, this mosque designed by Sinan has been restored by the Research Center for Islamic Art and Culture.
- 9. LANDBANK** Josip Vancaš' 1910 Secessionist-style building is privately owned by the Landbank, which plans to restore it.
- 10. MUNICIPALITY BUILDING** World Bank has underwritten the restoration of this early twentieth-century Neoclassical edifice, returning it to service as a seat for local government.
- 11. BISHOP'S PALACE** Built in 1847 for the Catholic Church in Mostar, this building is in urgent need of restoration.

- 12. HRVOJE HALL** Built in 1897, this Neoclassical theater was badly damaged in the war and needs considerable reconstruction work.
- 13. KAJTAZ HOUSE** This family dwelling, which has been in constant use since its construction in the seventeenth century, awaits restoration.
- 14. BIŠČEVIĆA AND LAKIŠIĆA COMPLEXES** This late-eighteenth-century Ottoman housing unit has been restored by AKTC/WMF for use as a guesthouse and city museum.
- 15. MUSLIBEGOVIĆA HOUSE** The grandest of the Ottoman period residences, this 1875 building has been completely restored by AKTC/WMF for use as a guesthouse.
- 16. SEVRI HADŽI HASAN MOSQUE** Built sometime before 1620, this Ottoman mosque has been restored by AKTC/WMF.
- 17. NAPREDAK CULTURAL CENTER** Built for the Croatian Society, this 1906 Art Nouveau building is being restored with funds from the World Bank, City of Mostar Project Coordination Unit, and AKTC/WMF.
- 18. VAKUF PALACE** Built in 1897 on the site of the original *caravanserai* of the Karadžozbeg Mosque, this former palace is being restored by the World Bank, City of Mostar Project Coordination Unit, and AKTC/WMF for use as an Islamic cultural center.
- 19. METROPOLITAN PALACE** This 1903 Baroque Revival building, the former home of the Orthodox Bishop of Mostar, is being restored by the World Bank, City of Mostar Project Coordination Unit, and AKTC/WMF.
- 20. SCHOOL AT MUSALA SQUARE** Built in 1880, the building, if restored, will find new life as a music school.
- 21. GIRLS' HIGH SCHOOL** Should funds be found for restoration, this late-nineteenth-century Austro-Hungarian building will become a mixed-use facility in the heart of the historic district.



close of the war forged the "Kingdom of Serbs, Croats, and Slovenes"—later the Kingdom of Yugoslavia—a constitutional monarchy that included Bosnia and Herzegovina under the leadership of Serbia's Prince Regent Alexander. His attempts to "erase the old regional identities" antagonized all parties, culminating in a suspension of the constitution.

These internal conflicts were soon overshadowed by the advance of Hitler and the German alliance with an "Independent State of Croatia" (the NDH). A Partisan resistance in the region grew under the direction of Josip Broz Tito, and attracted large numbers of Bosnians. At the close of World War II, Tito was at the heart of a new socialist Yugoslavia. By 1974, Yugoslavia had become a federative socialist nation made up of discrete republics, one of which was Bosnia-Herzegovina. Under Tito's rule, Mostar's industrial base was expanded with the construction of a metal-working factory, cotton textile mills, and an aluminium plant. An influx of skilled workers dramatically broadened the social and demographic profile of the city. Between 1945 and 1980, Mostar's population grew from 18,000 to 100,000.

Because Mostar's eastern bank lacked adequate infrastructure, the city expanded on the western bank with the construction of large residential blocks. Commercial buildings in the functionalist style appeared on the historic eastern side of the city as well, replacing more intimate timber constructions that had survived since Ottoman times. In the 1970s and 1980s, a healthy local economy fueled by foreign investment spurred recognition and conservation of the city's cultural heritage. An economically sustainable plan to preserve the old town of Mostar was implemented by the municipality, which drew thousands of tourists from the Adriatic coast and invigorated the economy of the city. The results of this ten-year project earned Mostar an Aga Khan Award for Architecture in 1986. Yet, all of this progress would suffer a serious setback with the collapse of the Soviet Union and the death of Tito in the early 1990s.

At that time, ultranationalist leaders in the republics enjoyed political ascendancy that would have been unthinkable under Tito. Alija Izetbegović formed a new government in Bosnia, which included the representation of Muslim, Bosnian-Croat, and Bosnian-Serb parties. In May 1992, 64 percent of the Bosnian electorate voted for a state "of equal citizens and nations of Muslims, Serbs, Croats, and others." Days later, however, Sarajevo was under siege. Bosnian Serb military and paramilitary forces pursued a campaign of terror and ethnic cleansing in Bosnia. Mostar was overwhelmed by Serbian military units, and shelled from the surrounding hills. Nearly 100,000 people were forced from their homes and more than 1,600 died.

A Croat-Muslim Federation was able to expel Serbian forces by June 1992. Shortly thereafter, local Muslims and Croats became adversaries. The Bosnian-Croatian Militia (the HVO) took

RECONSTRUCTION OF THE BRIDGE, WHICH WAS FINANCED BY THE WORLD BANK AND COST AN ESTIMATED \$15.4 MILLION, BEGAN ON JUNE 7, 2001. ON JULY 23, 2004, THE RECONSTRUCTED BRIDGE WAS INAUGURATED AMID GREAT FANFARE.

possession of the West Bank of the Neretva, expelling many Muslim families from their homes, and initiating a new round of hostilities in what has been termed the "second battle of Mostar." More than 3,000 people were killed, and another 10,000 were sent to concentration camps.

Beyond the sheer human tragedy, many historic buildings in the old city were damaged or destroyed, including most of the city's important mosques and the Stari





Most, which had been a favored target throughout the HVO's assaults. On November 9, 1993, the bridge's springline was hit at point-blank range by a Croatian tank shell. Within moments, Mostar's 400-year-old symbol of civic unity crumbled into the cold waters of the Neretva River.

On March 18, 1994, President Izetbegović of Bosnia-Herzegovina and President Tudjman of Croatia signed a Federation Agreement that provided for an interim administration by the European Community in Mostar. Although the city remained deeply divided, further stability was achieved with the signing of the NATO-initiated "General Framework Agreement for Peace in Bosnia-Herzegovina" in Dayton, Ohio, which delineated a Muslim-Croat Federation that covered 51 percent of Bosnia's territory and a Republika Srpska that would encompass 49 percent of the land. In June 1996, local residents of all backgrounds were able to participate in elections, voting for a unified city government.

Today, Mostar has a growing local economy and a joint administration, in which Muslim and Croat officials alternate in the post of Mayor and Deputy Mayor. Moderate and centrist politicians have put forward a conciliatory political agenda with increasing success and public support.



A RESIDENTIAL COMPLEX ON RAMICA STREET WITHIN ONE OF MOSTAR'S MAHALLAS, OR HISTORIC OTTOMAN NEIGHBORHOODS, NOT FAR FROM THE STARI MOST, HAS BEEN THE SUBJECT OF A MAJOR RENOVATION EFFORT CARRIED OUT BY THE AGA KHAN TRUST FOR CULTURE AND WMF. TODAY, THE BUILDING IS USED AS A GUEST HOUSE.





AMONG THE RECENTLY RESTORED BUILDINGS IN MOSTAR ARE THE MUSLIBEGOVICA HOUSE, ABOVE, AND THE SEVRI HADZI HASAN MOSQUE, TOP RIGHT.



FRANC BLAZEK'S 1902 ORIENTALIST-STYLE HIGH SCHOOL, ABOVE RIGHT, REMAINS IN NEED OF RESTORATION SO THAT IT MAY ONCE AGAIN SERVE AS AN EDUCATIONAL INSTITUTION.

As wartime tensions have begun to fade, energies are being focused on new commercial and civic projects, among them the reconstruction of the Stari Most, a task underwritten and carried out by the World Bank and UNESCO.

Early in the rebuilding process, the Aga Khan Trust for Culture (AKTC) and World Monuments Fund (WMF) realized that without the rehabilitation of Mostar's historic neighborhoods, streetscapes, and important buildings the reconstructed bridge would be devoid of context and meaning. Moreover, it was important that any restoration or reconstruction work be carried out within the context of an overarching urban-planning program. In 1998, the organizations joined forces and drafted a *Conservation and Development Plan for the Old Town*, which was formally adopted by local authorities on May 15, 2001. The plan, funded by the AKTC and WMF's Robert W. Wilson Challenge to Conserve our Heritage, outlines a suite of urban conservation schemes and individual restoration projects aimed at regenerating historic Mostar. In concert with these planning proposals, the AKTC/WMF team worked closely with the Municipal authorities to ensure the establishment of an effective institutional setting and a solid management structure to sustain the implementation of the plan over the long term. To this effect, assistance and support was given to the technical department of the Old City Municipality—which eventually resulted in the establishment of the Stari Grad Agency.

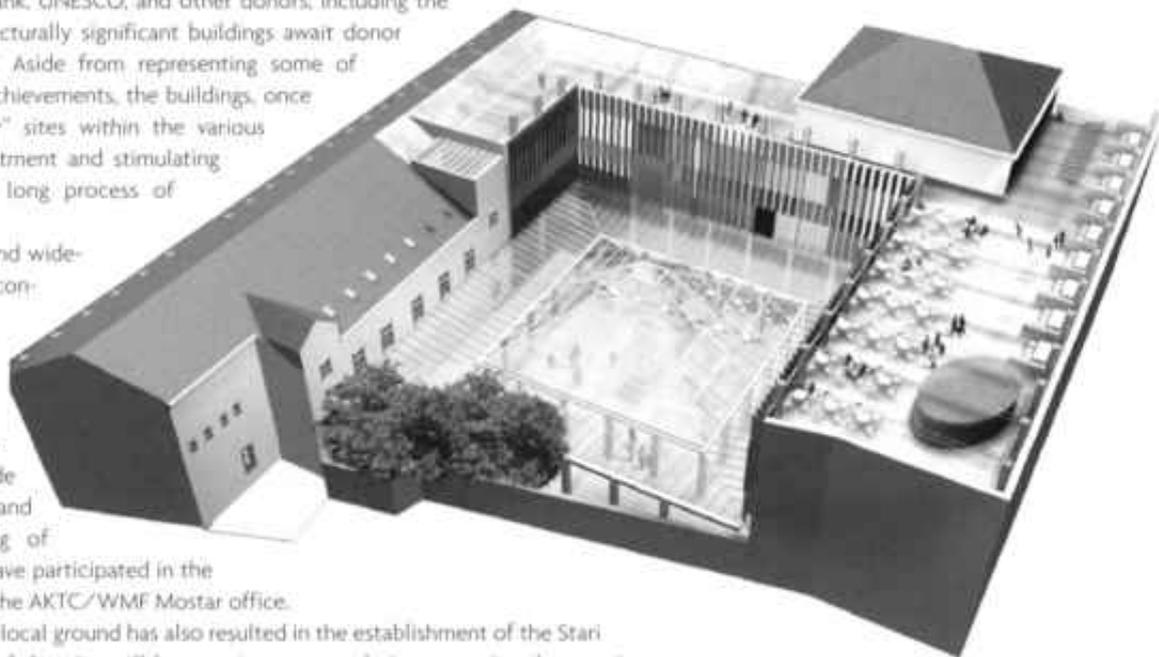
While the AKTC focused its efforts primarily on vast urban renewal projects, WMF drew up a list of 21 individual buildings and building ensembles that were of particular architectural importance. Nearly half of the structures lay within the old Ottoman city wall, all are within the confines of the 1918 Austro-Hungarian town.

Among these properties were the Karadžozbeg and Sevril Hadži Hasan mosques, the Ottoman-period Muslibegovića and Bišćevića houses, and Josip Varcaš Landbank and Franc Blazek's Gymnasium, the latter two from the Austro-Hungarian period. To date, seven of these buildings have been or are being restored with funds from AKTC/WMF (see page 41), while four others are being rehabilitated with monies from the World Bank, UNESCO, and other donors, including the French government. Ten architecturally significant buildings await donor funding or private investment. Aside from representing some of Mostar's highest architectural achievements, the buildings, once restored, will serve as "anchor" sites within the various neighborhoods, attracting investment and stimulating economic growth during the long process of reconstruction.

In spite of the destruction and widespread introduction of modern construction technology and materials, traditional methods are still understood and practiced by a select group of local artisans and master builders. The AKTC/WMF projects have made ample use of local knowledge and have encouraged the training of young Bosnian architects who have participated in the project and formed the core of the AKTC/WMF Mostar office.

This rooting of the project in local ground has also resulted in the establishment of the Stari Grad Agency which, on behalf of the city, will have an important role in overseeing the ongoing implementation of the conservation plan, as well as operating and maintaining a series of restored historic buildings (including the Old Bridge complex) and promoting Mostar as a cultural and tourist destination. The Agency will thus be taking over the functions and responsibilities of the AKTC/WMF Mostar project office, as well as those of the World Bank Project Coordination Unit.

As old Mostar regains its physical identity, it should become a focal point for visitors from all over the world and—even more importantly—resume its function as a truly multicultural urban center, providing an example of a place where people of different cultures, religions, and ethnic affiliations live and work side by side. Our hope is that the joint restoration efforts of the city administration and the international community lead Mostar into a bright and peaceful future. ■

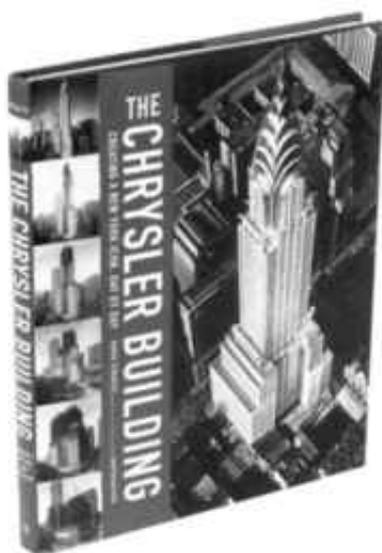


A GIRLS' HIGH SCHOOL, SHOWN IN RUINS BELOW, WAS HAILED AS AN OUTSTANDING EXAMPLE OF AUSTRO-HUNGARIAN ARCHITECTURE WHEN IT WAS COMPLETED IN 1901. TODAY, THE BUILDING, JUST A STONE'S THROW FROM THE OLD BRIDGE, IS POISED FOR REBIRTH AS A MIXED-USE FACILITY. ABOVE, HOUSING A HOTEL, CAFE, OFFICES, AND COURTYARD. A SPONSOR FOR THE PROJECT, HOWEVER, HAS YET TO BE FOUND.



EX LIBRIS

SELECTIONS FROM THE WMF BOOKSHELF



THE CHRYSLER BUILDING: Creating a New York City Icon, Day by Day

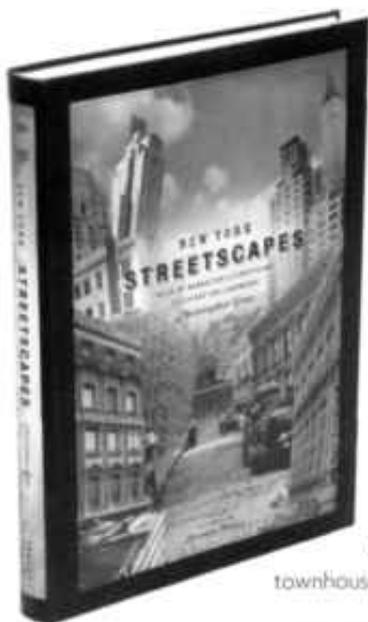
By DAVID STRAVITZ • PRINCETON ARCHITECTURAL PRESS • 164 pp. • \$45

Just before an elderly architectural photographer melted down his negative archive for scrap silver in 1979, a photo-equipment designer named David Stravitz happened to stop by. Upon poring through the boxes, "I couldn't believe my eyes," he writes in this volume's preface. "There, unfolding before me, were the streets of New York in the late 1920s and 1930s: the buildings, businesses, theaters, and restaurants; the advertising signage; the skyline; the people; the hustle and bustle of New York City, recorded and preserved in minute detail." He bought 500 images, 150 of which depict the Chrysler Building's 1929-1930 rise. With fold-out spreads up to three feet long, this volume is their publication debut. As trolleys and pedestrians blur past, and for-rent signs are posted, workers are shown excavating to bedrock, pouring concrete into wooden molds, riveting beams, teetering on scaffolds, hand-laying 3,826,000 bricks, inserting 3,862 window frames, and finally taking cigarette breaks on a chromium-nickel steel eagle at the spire. The photographer had scrawled tiny captions on the negatives, noting which floor level had been reached that day and how much weight the budding frame was carrying: 3,700 tons on April 17, 1929, to be exact.

EERO SAARINEN: An Architecture of Multiplicity

By ANTONIO ROMÁN • PRINCETON ARCHITECTURAL PRESS • 225 pp. • \$60

Methodical but not cautious, Eero Saarinen often called himself. The workaholic Finnish-born architect designed sculptural structures in the 1940s and 1950s, including America's two swoopiest transit hubs: Dulles International Airport near Washington, D.C. and the TWA Terminal at JFK. At first in a partnership named Saarinen Saarinen with his architect father Eliel, Eero enlivened modernist glass and concrete skins not only with unexpected curves but also with honed granite panels and crushed stone inlays. He based his forms on some exhaustive research into how the place would be used, how the pedestrians would prefer to cross plazas or transport suitcases. With austere black-and-white photos, this monograph—the first on Eero Saarinen since 1962—also explores his ergonomically cupped chairs, innovative honeycomb construction techniques, and 1957 service as a juror for the Sydney Opera House. (In fact, Jørn Utzon's winning quarter-spheres at Sydney probably helped inspire the flares of the TWA Terminal.) Poignantly, much of Saarinen's best work, including Dulles, St. Louis's Gateway Arch, and CBS's Manhattan headquarters, was finished after he died of a brain tumor in 1961 at age 51.



NEW YORK STREETSAPES: Tales of Manhattan's Significant Buildings and Landmarks

By CHRISTOPHER GRAY • HARRY N. ABRAMS • 448 pp. • \$35

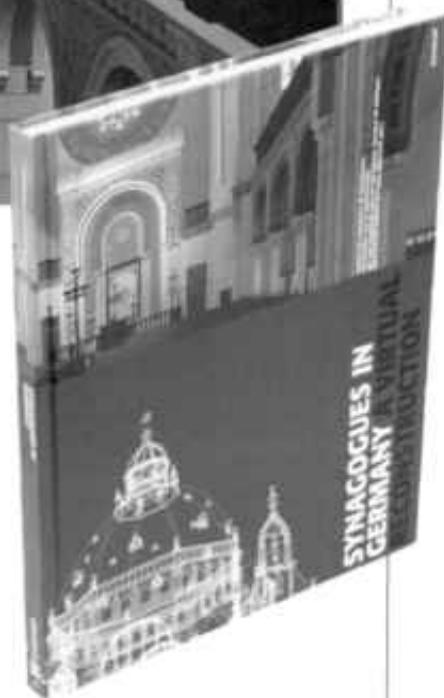
Christopher Gray has been known to elbow hostesses out of the way and dash straight to the windows at New York apartments he's never visited before. He's looking for news, to see if the view reveals some architecture he didn't know about, being rebuilt, or hopelessly crumbling, or surprisingly stable. Since 1986 he's been trolling the city for "Streetscapes," a weekly column about urban evolution in the *New York Times*' Real Estate section. His prose is contagiously enthusiastic, even about paving stones and retaining walls. For this volume he's gathered some 200 columns, only about Manhattan—though his *Times* reporting extends to every borough's oddball movie palace-turned-church or precinct house-cum-loft. The book is organized geographically, proceeding northward from a granite ionic portico on Pine Street to heathery terraces in Fort Tryon Park. The mini-chronicles leave out no factor shaping the skyline: whether airplanes that crashed into Art Deco skyscrapers, or subway restoration efforts that left tiled vaults insufficiently clean but at least securely patched. Gray manages to sneak in some architectural criticism as well, with skeptical asides about a midtown apartment block's "overpainting in a monotonous, flat brown" and a Greenwich Village townhouse's "furious mixture of styles and periods."



SYNAGOGUES IN GERMANY: A Virtual Reconstruction

BY THE DARMSTADT UNIVERSITY OF TECHNOLOGY/CAD IN ARCHITECTURE DEPARTMENT • BIRKHAUSER • 159 PP. • \$57.95

Ten years ago a small group of architecture students at Darmstadt's University of Technology requested a seminar in applying CAD (computer-aided design) to the commemoration of Germany's thousands of lost synagogues. Focusing on those destroyed on Reichskristallnacht in 1938, the classes started with three houses of worship in Frankfurt and have since expanded to 18 sites nationwide. Data from photos, plans, and eyewitness testimony has been reworked into 3-D virtual models that are both stunningly realistic and chillingly lifeless. In styles ranging from Gothic/Westphalian to Bauhaus, the buildings look much as they did at their communities' heights of prosperity, on cloudless mornings. Sun streams through stained-glass panes and glints on pinnacled rooflines and gilt-stenciled domed interiors. Masonry is nowhere patched or discolored, and rugs and pews are unworn. Brief texts in this riveting book summarize the original architects' and congregations' intents, and describe what now stands on each lot—usually no more than a plaque and a trace of a foundation outline. A traveling exhibit based on the university's coursework is due in New York next year. Visit www.synagogen.info for updates.



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EXPEDITION: SRI LANKA

I knew that my jet lag had reached epic proportions when I began to doze off while a fiery parade of drummers, dancers, and a hundred elephants lit up like Christmas trees filed past me. Yet I was mesmerized by the pageantry of the Esala Perahera, the most important festival of the year in Sri Lanka, the island nation where WMF had just held an international conference on cultural heritage preservation in South and Southeast Asia. The conference brought together more than 150 participants from the region to share their successes and challenges and to forge new partnerships. One clear message that emerged from the meeting was that a dedicated local constituency is a powerful and effective force in cultural heritage preservation. We were encouraged by the number of projects that had effected lasting change—despite limited resources—through outreach efforts and the involvement of young people in preservation.

After two and a half days of talking and networking (and tea), about 50 of us set off in a bus to experience Sri Lanka's cultural heritage first-hand. Once out of Colombo we got our first good look at the lush jungle and rocky mountains of this beautiful country. After a long scenic drive, we arrived in the historic town of Kandy, where preparations were well under way for the Perahera. During the festival, which is held every year, a sacred relic of the Buddha's Tooth is taken from the Temple of the Tooth and paraded through the streets, accompanied by an elaborate, symbolic, and enormous entourage.

After being warmly welcomed by the Mayor of Kandy, we set off for the Temple of the Tooth. As dusk fell, every surface in town was aglow in festive lights. We arrived just in time to witness an elephant kneeling in a gesture of respect outside the temple gate. He then walked through a just-big-enough doorway and disappeared into the sanctuary.

—MICHELLE L. BERINFELD



THE COLOSSAL PAWS OF A LION MARK THE ENTRANCE TO THE PALACE COMPLEX AT SIGIRIYA



WMF PRESIDENT BONNIE BURNHAM AND WRITER AT THE CONFERENCE OPENING IN COLUMBO



A TRIO OF ELEPHANTS ARE DECKED OUT FOR THE PERAHERA FESTIVAL IN KANDY

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