A Sacred Mission
RESTORING ACOMA PUEBLO’S SAN ESTEBAN DEL REY

Battle for Battersea
LONDON’S GREAT POWER STATION FACES AN UNCERTAIN FUTURE

Rites of Spring
RENEWAL FOR BEIJING’S TEMPLE OF AGRICULTURE
What time and neglect are ruining, the World Monuments Fund is fighting to preserve.

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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ON THE COVER
The soaring facade of Acoma Pueblo's seventeenth-century mesa-top mission church of San Esteban del Rey

Photography by Kerrick James
Gathering the Tribes

When we returned to our desks two days after September 11, 2001, the staff of WMF did what most New Yorkers did—first ascertain if any of us had experienced a personal loss, and then try to take stock. We shared a desire to forge an institutional response to what happened in Lower Manhattan—to do something meaningful in the context of our mission. WMF was on the verge of issuing its 2002 list of the 100 Most Endangered Sites. With the unanimous support of the Watch selection panel, we added an unprecedented 101st site to the list—Historic Lower Manhattan. In fact, we had little concrete information on the condition of its buildings and what needed to be done. Realizing that other preservation organizations in New York were equally concerned, we decided to convene peer organizations at the municipal, state, and national levels so that we could develop a coordinated response. Within weeks, some U.S. $250,000 in funds had been raised and the Lower Manhattan Emergency Preservation Fund (LMEPF) was born. In short order, grants totaling $75,000 were awarded to repair landmark-quality structures damaged in the attack.

Within a few months, however, new threats to Lower Manhattan began to emerge as discussions over the future of the World Trade Center site progressed. It became clear that few had considered the architectural legacy of Lower Manhattan in the formulation of their sweeping redevelopment proposals.

If preservation was to have a voice in plans for redevelopment, the LMEPF would need to take on a broad public advocacy role. The consortium carried out an assessment of historic buildings, creating a map that highlighted areas and specific structures at risk. Three specific “corridors of concern” were identified along West, Greenwich, and Fulton Streets. Of particular concern was Francis Kimbell’s magnificent early skyscraper, the Corbin Building, located at the corner of Broadway and John, and slated for demolition to make way for a new transit hub. In meeting after meeting with those charged with the rebuilding of Lower Manhattan, the LMEPF presented its case, advocating for the preservation of Lower Manhattan’s most important buildings.

Well-timed articles in the press further supported our case.

As a result of these efforts, the Metropolitan Transit Authority recently announced its decision to incorporate the Corbin Building into the design of the new facility. As for Fulton Street, the LMEPF commissioned a streetscape design scheme to show how existing buildings could be reused in ways that would be compatible with Mayor Michael Bloomberg’s plans to establish a residential area and marketplace to attract tourists. The preservation of Greenwich Street has proven slightly more difficult because of its mix of low-rise Federal-period buildings—some in poor condition and on sites eyed by private developers. But as of this writing, the New York Landmarks Commission is considering designation of key buildings on the block, an encouraging move.

In a city where preservation groups are both numerous and compartmentalized, the effectiveness of our collaboration has exceeded all expectations. The LMEPF has become an unprecedented tribal council of preservationists working to ensure that the historic character of Lower Manhattan endures for another four centuries.

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From the Editor

Spring is universally regarded as a season of renewal—a time for sowing seeds of change. This issue we focus on a suite of sites witnessing dramatic rebirth, two of which are, appropriately enough, gardens, a third, an ancient temple-complex in Beijing dedicated to the worship of Xiannong, the Father of Agriculture of Chinese lore.

At Queluz, a palatial rococo wonder in Portugal, a collection of extraordinary lead sculptures cast by a British foundry in the late-eighteenth century is being restored along with their exquisite formal gardens.

In Cairo, an area of the city once written off as a wasteland has been transformed into an urban oasis—on par with New York's Central Park and London's Hyde Park—thanks to the Herculean efforts of the Aga Khan Trust for Culture. Of equal, and perhaps greater, importance has been the impact of the revitalization project on the decaying buildings of the city's adjacent historic district and the economic uptake in an area that for decades, if not centuries, has ranked among the region's poorest. And at Xiannongtang, fifteen-century Chinese imperial buildings, obscured and disfigured over the years by modern construction, are being restored one by one to their dynastic splendor.

To complement these stories, we journey to Acoma Pueblo in New Mexico, North America's oldest continually inhabited settlement. There, atop a 100-meter-high mesa, the people of Acoma have embarked on the restoration of the early seventeenth-century mission church of San Esteban del Rey, one of the few such sanctuaries to have survived the Pueblo Revolt of 1860, during which most of the colonial churches of the American Southwest were systematically destroyed. It is a massive undertaking requiring millions of dollars and years to complete, yet, Acoma's Native American community is determined to succeed. We plan to be there with them all along the way.

Contributors

GAVIN STAMP, an architectural historian with a long-standing interest in the work of Sir Giles Gilbert Scott, is the author of Temples of Power, a history of the architecture of electricity. He is a member of the advisory board of WMF in Britain and is currently in Cambridge, England, as a Mellon Senior Fellow writing a history of British architecture during the 1920s and 1930s.

ERLING HO, based in both Beijing and Stockholm, a small village in northern Sweden, freelance writer Erling Ho has been covering Chinese culture, history, and politics for well over a decade.

ANGELA DELAFORECE, a specialist in art and collecting in Spain and Portugal, is the author of Art and Patronage in Eighteenth-Century Portugal, recently released by Cambridge University Press.
SUSPICIOUS FIRE GUTS MOSCOW LANDMARK

Just after Vladimir Putin declared landslide victory in the Russian presidential election on March 14, an 1817 riding hall-turned-art gallery near Red Square was gutted by fire. The city's notoriously demolition-friendly mayor, Yuri Luzhkov, had long threatened to dig a parking garage below the block-long structure. He now seems likely to have his way, despite preservationists' protests.

The colonnaded landmark was designed for military parades by Osip Bove, Moscow's chief architect after Napoleon's devastating attacks, with engineering advice from Spanish inventor Agustín de Betancourt y Molina (another favorite of Tsar Alexander I). Known as the Manezh, after the French manège, it could hold an infantry regiment in its column-free interior with 130-foot beams. Also used as an exhibition hall and concert venue—Berlioz conducted there in 1868—it became a government garage under the Bolsheviks. Converted into a contemporary art gallery in 1994, it contained hundreds of paintings and theater-set designs when it burned. Various causes have been proposed, including a short circuit, a faulty ventilator, a celebratory election-night firecracker, and arson. Two firemen were killed in the blaze, which reddened the skies as Putin walked to the Kremlin, as reported by Russian journalist Masha Gessen in the New Republic.

Within the propped-up shell, excavations for Luzhkov's two-story garage have begun. It is slated to open later this year, with gallery space rebuilt above. Alexei Kuzmin, the city's chief architect, has insisted that "all the brickwork and decorative elements have been preserved well," according to the Moscow Times. Preservation activist Alexei Klimenko, however, told the Times that any reconstruction timeline shorter than two years would prove structurally unsound. "Luzhkov scared me when he spoke about the need for speed," Klimenko said.

—Eve Kahn
Climbing to the top of Baga Gazrin Uul, an extrusive granite ridge that rises some 300 meters above the surrounding landscape, one looks out over a vast expanse stretching as far as the eye can see, punctuated by an occasional white speck off in the distance. Upon closer inspection, each dot takes shape. Each is a ger, or traditional tent used by the nomads of Mongolia, a country where the population density is one of the lowest in the world.

With its abundant surface-, spring-, and well-water resources, the region of Baga Gazaryn Chuluu (BGC) has been a haven for nomads for more than four millennia—the area's rich occupation history evident in its abundant archaeological deposits, which date from the Neolithic period to the present day. How long these remains will survive, however, is uncertain, just as uncertain as the age-old way of life that produced them.

In a recent interview with the BBC, Mongolian Prime Minister Nambaryn Enkhbayar said that within a decade, the nomadic way of life would be a thing of the past. The primary catalyst for this drastic change is the country's rapid push toward the privatization of lands, including those in the BGC. While such a move is likely to benefit the economic growth of Mongolia, it will likely come at a cost to the cultural survival of the nomadic people of Central Asia.

Until recently, the only privately owned lands in Mongolia were in and around Ulaanbaatar. Economic changes in the past ten years, however, have caused many families throughout the country to fall below the poverty line. To make ends meet, Mongolia's poor have often turned to the looting of archaeological sites as a source of supplemental income. Such activities have led to the growing destruction of archaeological resources, including those in the BGC. Despite a 1994 Historical Monuments Act, which made vandalism and site destruction illegal, most archaeological sites remain unprotected due to a lack of law enforcement. Should the BGC become privately owned, this destruction will only increase.

Chunag Amartuvshin, an archaeologist working in the BGC, has drafted a proposal to designate the area a national park, a plan he says will ensure both the protection of archaeological resources and the nomadic way of life. Employing the nomads as caretakers for the region's archaeological sites makes logistical sense as it is their own heritage that is most at risk. Moreover, there are distinct advantages to having the BGC administered on a local level.

"The problems encountered so far in establishing a national level protection plan have not only been a lack of coordination at the government level, but the more basic problem of having a territory the size of Mongolia with only 11 professional archaeologists to manage the vast numbers of antiquities and sites," Amartuvshin says. "Such a plan, based on the UNESCO World Heritage Site model, can be implemented at low cost with little bureaucratic entanglement on the local level," he adds.

While Amartuvshin's proposal calls for protection of areas primarily for archaeological preservation, the idea defends attacks on cultural survival on two fronts. It ensures the proper examination and preservation of important aspects of the history of nomadic peoples and, because the land could not be privatized, it ensures the continuation of nomadic traditions. Demarcation not privatization, he says, is a viable way to both protect indigenous peoples and valuable cultural resources.

—JAMES WILLIAMS

A stunning collection of more than 130 works made by the Maya, whose culture flourished throughout southeastern Mexico and Central America during the first millennium A.D., have made their North American debut in Courtly Art of the Ancient Maya, which opened on April 4 at the National Gallery of Art in Washington, DC. The landmark exhibition highlights the extraordinary political and cultural life of the city-states that rose up throughout the Maya area, particularly those along the banks of the Usumacinta River—Yaxchilán, Piedras Negras, and Bonampak—which reached their apogee in the eighth century A.D. On view are polychromed vases, eccentric flints, ceramic figurines and incense burners, sumptuous jade ornaments, and intricately carved limestone reliefs—most commissioned for use by Maya royalty. Many of these artifacts have never been seen outside their countries of origin. Courtly Art of the Ancient Maya, on view at the National Gallery until July 25, will make its West Coast debut on September 4 at the California Palace of the Legion of Honor in San Francisco.
TOP HONORS FOR PRESERVATION HIGH SCHOOL

The Brooklyn, New York-based High School for Preservation Arts has taken top honors for its contribution to the field of historic preservation, according to the New York Landmarks Conservancy, which bestowed its Lucy G. Moses Award on the institution this past April, citing the school's innovative curriculum and focus on hands-on training.

Developed as a partnership between the Brooklyn High School of the Arts and the New Jersey Institute of Technology's Center for Architecture and Building Science Research and launched in 2000, the High School for Preservation Arts program was established in response to a growing need for specialists in all areas of conservation and restoration.

Each year, some 500 students matriculate through the program. Through classroom study and internships with top firms working on preservation projects, students acquire artisanal skills in such areas as woodworking, materials conservation, and stained-glass restoration.

WMF has funded aspects of the program since its inception—namely a series of workshops and numerous internships—as part of the organization’s education initiative. Graduates of the program are encouraged to pursue a new college degree in preservation arts offered at the Fashion Institute of Technology in New York City.

The Landmarks Conservancy’s highest honors, the Lucy G. Moses Preservation Awards are bestowed annually to recognize preservation leaders, organizations, and property owners, architects, contractors, craftsmen, and tradespeople who have restored beauty and utility to some of New York’s most distinctive buildings. At the same time, the awards celebrate the success of historic preservation and build public awareness of its contributions to the vitality and texture of the city and the lives of its citizens.

IRAQ CONSERVATION INITIATIVE LAUNCHED IN JORDAN

At a ceremony held in Amman on March 25, 2004, the State Board of Antiquities and Heritage of Iraq (SBAH), the World Monuments Fund (WMF), and the Getty Conservation Institute (GCI) signed a memorandum of understanding for long-term collaboration in the conservation and management of archaeological sites and historic monuments in Iraq.

The jointly funded initiative, supported in part by the J.M. Kaplan Fund and the National Endowment for the Humanities, will undertake the development of a nationwide digital site inventory and assessment system, as well as the training of SBAH personnel in site condition recording, documentation, conservation, and management. In addition, management and conservation plans for selected sites, as well as site-specific emergency intervention and conservation strategies, will also be addressed, developed, and implemented. The partners of the initiative are conscious of the enormous task of reestablishing local capacity in site management and conservation, and invite researchers to provide information and data to be included in the inventory of sites. For more information: gpalumbo@wmf.org

—AMHS
Victorian builders in Scotland could browse through 700 quarries when ordering construction stone. Now all but ten of those digs are dormant; one even lies beneath a Sainsbury's supermarket. And none of the survivors has supplied good replacement materials for the country's architectural jewel—the World Heritage Site of central Edinburgh. Its eight square km of eighteenth- and nineteenth-century architecture are mostly clad in yellow-gray sandstone.

This spring, a long-abandoned source called Cullaloe Quarry was reopened, yielding stone that almost exactly matches the World Heritage façades. Located near the Firth of Forth shore just north of Edinburgh, Cullaloe (pronounced coo-LAH-low) was shuttered in the 1950s. Scottish restoration architects, for lack of local suppliers, usually imported instead from Northumberland and Yorkshire. Though the substitutes resemble their Scottish counterparts, the mineralogical content is so different that it can actually damage old buildings.

"The English stones tend to have more contaminants like clay, feldspar, and mica, which can trap moisture and accelerate decay in the stones alongside," explains Ewan Hyslop, a building-stone expert at the British Geological Survey's Edinburgh office. Cullaloe sandstone, he adds, "is over 95 percent quartz grains. They're inert and stable. Moisture goes through the pore structure and evaporates—and that's very important in our wonderful, rainy Scottish climate."

Tradstocks Ltd., a natural-stone wholesaler, has received planning permission to quarry some 40,000 tons at Cullaloe over the next decade. Test samples have already been used on a few restorations in Edinburgh. "A lot of people," Hyslop says, "have been desperately waiting for this quality of sandstone."

—Eve Kahn
You can see it for kilometers: an immense Corinthian column, towering up nearly 30 meters toward the sky, its massive pedestal set on a high rocky outcrop some twenty-minutes' drive to the west of Wexford, in the southeast corner of Ireland, The country possesses many grand ornamental landscape structures, dating usually from the late eighteenth and early nineteenth centuries. But this can surely claim to be one of the most spectacular, having been inspired by the celebrated “Pompey’s Pillar” in Alexandria (which in fact has nothing to do with the Roman general whose name it bears, but was erected in A.D. 296 to celebrate a victory by the Emperor Diocletian). The Wexford version, a good three meters taller than its Roman original, is now—since the tragic disappearance some years ago of the magnificent Nelson Column in Dublin—the only remaining commemorative monument of its kind in Ireland. It was built in 1839, to a design by the English architect Thomas Cobden, by General Robert Browne-Clayton.

Robert Browne—who adopted his second surname in 1829 when he married Miss Henrietta Clayton—was a member of a wealthy Anglo-Irish family whose principal seat was at Browne’s Hill, near Carlow. Early in his military career, while stationed with his regiment, the 12th Light Dragoons, near Rome, he was received in audience by Pope Pius VI, who ceremoniously crowned him with a Dragoon helmet and a prayer that truth and religion might prevail over injustice and infidelity—a poignant if somewhat improbable event that was later immortalized by James Northcote R.A. in a picture which now hangs in London’s Cavalry Club. Later, as a lieutenant-colonel, he fought with distinction against Napoleon in the Egyptian campaign of 1801. During that campaign he is reported to have taken more than 600 French prisoners, together with 300 horses, Bonaparte’s entire Dromedary Corps, and 500 camels. Unquestionably, he had something to commemorate with his column, but, as he was at pains to emphasize, he also intended it to be a memorial to his commanding officer, General Sir Ralph Abercromby, who was killed in action during the campaign.

Browne-Clayton—who died a full general in 1845—carefully specified in his will that every year on March 21, the day that Napoleon’s army was driven from Alexandria, the French flag was to be raised on the column at sunrise and lowered at 10:00 A.M., when it was to be substituted by the British flag. This would then fly until sunset “as a memorial to the defeat of the French, which event formed the prelude of Britannia’s triumph through a regular and unbroken series of glory and prosperity down to the battle of Waterloo in 1815.” A week later on March 28, the anniversary of Abercromby’s death at Aboukir Bay—the reports of which, incidentally, are said to have inspired Beethoven when he was writing the Eroica symphony—the flag was to be raised at half-mast throughout the day. Just how long this annual ritual was observed is uncertain, since the column long ago passed out of Browne-Clayton’s ownership. But it remained a well-known monument and popular picnic spot, all the more fascinating thanks to an internal spiral staircase, which enabled slimmer visitors to poke their heads above the massive capital and enjoy a stunning view across several counties. (Pompey’s Pillar, by contrast—from which the view is much inferior—had no staircase, though the intrepid could climb to the top by rope ladder if so inclined.) Thanks to its superb construction, the column required remarkably little maintenance.

Then, on December 29, 1995, the great column was struck by lightning. It was not the first time—an earlier strike in the nineteenth century had been powerful enough to wrench the iron entrance door off its hinges—but this second impact was a good deal more serious. Several huge stones were dislodged from the capital and the upper one-third of the shaft, and two large sections of masonry on each side were pushed apart, leaving a jagged opening about five meters high and—astonishingly—a meter wide. The internal stairway was also badly damaged and blocked by falling rock and debris. From that moment on, the local authorities found themselves...
BUILT IN 1839, IRELAND’S BROWNE-CLAYTON MONUMENT WAS MODELED ON THE THIRD-CENTURY A.D. POMPEY’S PILLAR IN ALEXANDRIA, EGYPT. A DESTABILIZING GASH IN THE COLUMN’S CAPITAL WAS CAUSED BY A LIGHTNING STRIKE IN DECEMBER 1995.
responsible for a desperately dangerous structure. Several large stones at the base were found
to be poorly supported, while at the top the wind could be fearsome, even on a relatively calm
day. What was to be done?

The first voluntary organization to come to the rescue was the Irish Georgian Society, which
commissioned a structural survey by a firm of consulting engineers. They recommended the
construction of a lightweight steel tower against the column, both to provide a working plat­
form and to stabilize the whole structure. Its top third would then be dismantled. In addition, all
iron ties would be replaced by stainless steel, and the same material would be used for a new
staircase in place of the original stone one. The final cost was, alas, well
beyond the means of the Wexford Country Council.

It was at this point that the World Monuments Fund in Britain
was approached by the three major conservation organizations in
the Republic of Ireland: the Irish Heritage Council; the Department
of Arts, Heritage, Gaeltacht, and Islands; and An Taisce (the Irish
National Trust). Would we, they asked, become involved and help
to raise the funds required for the column's complete restoration?

We went to the site, had a look at the damage, and immediately
agreed. There was no doubt about the architectural importance of the
column, and quite obviously the need was urgent—it seemed that at
any moment a whole section of the structure might come crashing to
earth. An additional consideration was that we had not until then
worked in Ireland—something that we were anxious to do; here was a
perfect opportunity to make contact with those in charge of the country's
heritage. As a result, in 2001-2002 an Irish nonprofit charity was formed
under the name of the Wexford Monument Trust, its board composed of
members of WMF in Britain, the Wexford County Council, and An Taisce,
to collect donations and to carry out the actual work.

A generous grant of U.S. $25,000 from the Samuel H. Kress Foundation's
European Preservation Program gave us a splendid start; further contribu­
tions from the Irish government totalled some $300,000, which after
being matched at 1:2 by the Wilson Challenge
program director produced a further $150,000; private contribu­
tions—matched at 1:1—did the rest; and we were
thus able, without too much difficulty, to meet
the total budget of $586,898. From the start, we
entrusted the work to James Howley of Howley
Harrington Architects. As subsequent experience has shown, we could not have put the
monument in more capable hands. He was
enthusiastic; he was dedicated, he was a joy to
work with, and he was to do a superb job. The
scaffolding—essential if there was to be a full
analysis of the damage—went up in June 2002,
when one of the first tasks was to fix a tempora­
ry lightning conductor. With Sir David Davies
and Max Ulfane, board members of WMF in
Britain, I climbed to the top the following
October. It was a ravishingly beautiful autumn
day and the view, as I had expected, was breath­
taking. But what most impressed me was the sheer size of that capital, its colossal volutes and outward-curving anac­thus leaves seemingly almost as large as I was, yet each one quite exquisitely carved, with a degree of detail that could never be properly appreciated from below.

By this time it had been agreed that the only safe way to repair the capital was to lower the whole thing to the ground; but this, it need hardly be pointed out, was easier said than done. The outcrop of rock upon which the column was built made it impossible to bring up a normal-sized crane close enough. An outsized one had to be specially imported, and even then the difficulties were formidable: of the nine separate sections of the capital, most weighed well over a ton. The entire capital came in at more than 32 tons. Furthermore, many of its projecting sections were dangerously fragile.

Given the height of the column and the strength of the winds, there could of course be no question of continuing the repairs through the winter, so the work was divided over two separate summers. The first, that of 2002, was devoted to setting up the site—which involved the construction of a temporary access road for the crane and other equipment—and then bricking up that terrifying breach where the lightning had torn the stone apart, and taking down the capital. The second, in 2003, saw the carving and cutting of replacement stones, the straightening and rebuilding of the damaged part of the column itself, then finally the replacing of the capital. Everything went perfectly according to plan and on Wednesday, December 3 of that second year in the topping-out ceremony, the last stone was set in place at the highest point, together with an ear of corn. According to an old Norse tradition, this was a virtual guarantee that the column would never again be struck by lightning. If only, one felt, it had been done earlier.

The last bar of the scaffolding came down in February 2004 and the Browne-Clayton Monument now stands once again in its former glory, back in the hands of the County Council who will look after it and ensure regular access to the public. I have not yet seen it in its finished state. That pleasure is to be delayed until our annual visit to the Wexford Opera Festival next October, when we hope to hold another ceremony, this time to formally celebrate the completion in the company of our most important contributors, public and private. Our Deputy Director, Kevin Rogers, has just returned from Ireland and tells me that the work has been quite superbly done. He climbed to the top by the restored staircase and was hugely impressed by the quality of the workmanship throughout. As things turned out, only two pieces of stonework of any size needed to be replaced. At present, he reports, the replacements can be easily identified by their color, but after two or three years they will have weathered down sufficiently to be indistinguishable from the ground and there will be no visible sign that the column ever sustained any damage at all.

It looks, therefore, as if WMF can once more congratulate itself, and chalk up another major success. We must also salute the architects, structural engineers, surveyors, and the steeple-jacks who gave their knowledge and their various skills—and several of whom on occasion risked their lives—to breathe new life into a strange and wonderful monument. I can only hope that the General's Browne-Clayton and Abercromby, looking down upon their column once again after 165 years, are as happy and as proud as we are.
A Sacred Mission

SECURING A FUTURE FOR
THE SEVENTEENTH-CENTURY
SAN ESTEBAN DEL REY AT ACOMA PUEBLO,
"A PLACE THAT ALWAYS WAS"

settled more than a millennium ago and sited atop a sandstone mesa that rises more than 100 meters above the surrounding landscape. Acoma Pueblo, 96 kilometers west of Albuquerque, NM, is North America's oldest continually inhabited village. Its name denotes a "place that always was." Dominating the settlement is the soaring edifice of San Esteban del Rey, a seventeenth-century mission church commissioned by King Charles II of Spain and built at the cost of countless Native American lives. It is also one of the few colonial churches in the American Southwest to have weathered the Pueblo Revolt of 1680.

Built of sandstone and adobe, the church was erected under the direction of the Franciscan friar Juan Ramirez between 1629 and 1640, at which time much of "Sky City" was rebuilt, having been leveled in large part by the Spanish in their quest to subdue the region at the close of the sixteenth century. Most of the destruction was wrought by the provincial governor Juan de Oñate and 70 of his men, who, in 1598, retaliated against the people of Acoma for killing 13 Spanish soldiers who were attempting to steal grain from the pueblo's storehouses.

San Esteban del Rey is laid out on a single-nave plan with an adjoining convento, or residential cloister, and cemetery. The walls of the church, which rise some ten meters, are more than two-meters thick and erected atop a stone foundation. Two adobe towers flank the building's austere east-facing façade. Within the south tower a wooden spiral staircase provided access to the roof; the north tower belfry was reached by a flight of earthen stairs.

Construction of the 2,000-square-meter mission complex required the importation of an estimated 20,000 tons of earth and stone from the canyon floor. It has been said that the church's wooden roof beams, each of which is more than ten meters long and weighs in excess of a ton, were brought to the mesa from Mt. Taylor some 50 kilometers away, transported to the building site having never touched the ground, which would have been considered a sacrilege.
Also known as Sky City, Acoma Pueblo is sited atop a mesa that rises 100 meters above the surrounding landscape. A plan of San Esteban del Rey and its convent cloister, right. Centuries of exposure to the elements had taken its toll on the mission church, shown below as it looked in 1882.

A clerestory window, not of glass but of Selenite, a crystallized form of gypsum mined from Acoma lands, illuminated the sanctuary’s raised altar. Woodwork throughout the church and cloister was ornately carved and painted with natural pigments, reflecting a high level of craftsmanship. Colorful murals graced the mission’s interiors.

Upon completion, the church was appointed with a fine collection of ecclesiastical art—gilded retablos and carvings—most crafted by artists in Mexico. In time, these would be complemented by a suite of paintings rendered on buffalo hide.

Given the tremendous sacrifice made by the people of Acoma in the construction of San Esteban del Rey, it should be of no surprise that generations of pueblo inhabitants have worked to preserve the church, believing their ancestors’ spirits reside in its walls. The remains of many of their forebears were buried in the mission cemetery. Over the centuries, however, the mission complex has witnessed its share of destruction and modification. Although the church survived the Pueblo Revolt of 1680, it sustained damage to its roof and woodwork and part of the cloister was destroyed. In the years that followed, the roof was replaced and the nave’s damaged clerestory was removed. In its place, a third window was added to the sanctuary’s south wall to illuminate the altar. In the mid-eighteenth century, a second-story mirador and buttresses to support it were added to the north side of the cloister.

By the beginning of the nineteenth century, the Pueblo of Acoma had been politically reduced to a visita, or mission church, under the aegis of the parish of Laguna, some 25 kilometers to the north. As a result, the mission complex fell into a slow decline. At some point, the baptistry behind the south tower was struck by lightning. By 1890, a visitor to the pueblo noted that, “the south wall is wasting away, as are...the huge towers, once square, which rise just high enough to admit...belfries.”
In 1911, the pueblo embarked on a community driven restoration campaign to address some of the site's most pressing conservation problems. At that time, the eroding towers were rebuilt of local sandstone, sash windows were put in the nave, and pitched metal roofs replaced flat wooden and adobe ones on portions of the cloister. Despite this work, members of the Committee for the Reconstruction and Preservation of New Mexico Mission Churches, who visited San Esteban del Rey in 1920, found the site in dire need of repair, having suffered from exposure to the elements and water infiltration, which had weakened the adobe walls and resulted in substantial surface loss on both interior and exterior finishes. In 1924, the church roof was replaced with a mud-covered concrete slab to mitigate further water infiltration—a controversial solution to the problem according to some involved in the restoration.

A lightning strike had caused a severe crack in the west wall of the south tower, the core of which had already been weakened by erosion. In light of the poor condition of the south tower and the fact that the Committee considered the 1911 reconstruction of both towers out of keeping with the original architecture, they were dismantled and rebuilt in a seemingly more sympathetic manner between 1927 and 1928. Given a shortage of time and money, only minor work was carried out on the convent cloister.

Over the past five years, work on the mission complex has included the replastering of interior surfaces and the replacement of deteriorating wooden supports and the cloister roof with traditional materials such as yucca fiber and timber.
In 1934, the Historic American Buildings Survey (HABS) carried out an extensive survey of the mission complex, producing more than 30 drawings detailing existing conditions. In the decades that followed, however, numerous modifications were made to the mission complex, piecemeal and with little or no documentation. The roof was replaced yet again and stone facing was applied to much of the church exterior to bolster fragile adobe walls. The latter treatment would ultimately result in substantial structural damage.

Following San Esteban del Rey’s listing as a National Historic Landmark in the early 1970s, plans for its restoration were once again on the table. This time, work would include stabilization and reinforcement of the cemetery retaining wall, rehabilitation of the cloister and archaeological excavation of its interior courtyard, and measures to address leaks that had developed in the church roof. It was during this phase of work that traces of murals that had originally graced the cloister walls were discovered under layers of plaster and paint.

Throughout the 1970s and 1980s work continued as did substantial, and at times alarming, modifications to the mission complex that the local State Historic Preservation Office later deemed, “inappropriate to, and out of character with, the historic character of the church.”

After several false starts and much animated discussion, a far more holistic approach to the long-term preservation of San Esteban del Rey was finally adopted in 1999 by Acoma Pueblo with the help of New Mexico-based Cornerstones Community Partnerships. Spearheaded by Brian Vallo, an Acoma native and head of the pueblo’s on-site Historic Preservation Office, the restoration project has made great strides over the past five years. In addition to carrying out emergency stabilization work, primarily on the north wall of the church nave, conservators have...
restored most of the convent cloister, using it as a proving ground for methods and materials slated for use on the church itself. Work on the cloister and several smaller historic buildings in the pueblo has also served as an ideal laboratory for training local craftsmen and younger people in the art of traditional adobe construction and maintenance pioneered and practiced by their forebears.

Restoration of the wooden staircase in the south tower has been completed and work on the nave is now underway. Conservators are focusing on the massive roof system of the entire mission complex and plan to replicate the seventeenth-century Selenite clerestory, which was destroyed early on.

"San Esteban del Rey stands as a symbol to the immense human sacrifice made by our ancestors," says Vallo, adding that the Acoma are one of the first tribes to take the preservation of their historic structures seriously. "Not only are we preserving one of North America's most important early building complexes, we are ensuring the survival of our own cultural identity. Through the process of assessing and documenting historical data, we are enhancing our oral teachings—the way information is transferred from person to person within the tribe. Knowing one's history strengthens one's identity as a member of the Acoma community today. Beyond that," he says, "we have set the standard for tribally managed initiatives."

The entire restoration project will cost an estimated U.S. $13 million to complete, of which some $3 million has been raised. Support for the initiative has come from numerous sources, including Save America's Treasures, which has provided $475,000; $25,000 from The J. Paul Getty Trust; revenues from the pueblo's commercial ventures; and the World Monuments Fund, which provided a $100,000 grant through American Express and $25,000 from the Virginia Manheimer Trust. San Esteban del Rey was included on WMF's 2002 list of the 100 Most Endangered Sites.

—REPORTED BY AMHS, DONNA VOGEL, AND BRIAN VALLO
Ever-Present Past
HISTORIC PRESERVATION AND THE NATIVE AMERICAN MIND

It doesn't end.
In all growing from all earths to all skies,
In all touching all things,
In all soothing the aches of all years,
It doesn't end.

—SIMON ORTIZ, Acoma Pueblo

As a Cheyenne, and director of the National Museum of the American Indian in Washington D.C., I have often contemplated the meaning of "historic preservation" from a Native-American point of view. I have also pondered the longer-range implications for the historic preservation movement in the context of Native American life and culture. In the course of my ruminations, I recalled a statement once made by an elder from the Fort Mohave Reservation in California:

"When we think of historical preservation, I suppose you think of something that is old, something that has happened in the past and that you want to put away on a shelf and bring it out and look at it every now and then... I was so puzzled by the whole thing that I looked up 'historical' and it said 'a significant past event'... In our way of thinking, everything is a significant event, and the past is as real to us as being here right now. We are all connected to the things that happened at the beginning of our existence. And those things live on as they are handed down to us."

I would like to offer two points for your consideration. The first is that if the purpose of historic preservation in the United States is, as I believe, to protect sites that tell the story of America's complex and diverse cultural heritage, then we have focused far too little, and understand not nearly enough about contributions made by Native Americans.

My mind runs through a litany of achievements that predate European contact but are integral parts of our shared cultural heritage. I think of the monuments of the Ohio Valley—Serpent Mound and the Newark Earthworks, a suite of geometrically perfect octagons and circles that stretch across the landscape for many kilometers—which reflect an advanced understanding of astronomy. I think of Poverty Point in Louisiana, a sun-aligned settlement that was seven times the size of its contemporary Stonehenge in Britain, and that developed and prospered while its contemporary, Rome, was quite literally little more than a rural village. I think of an urban settlement at Cahokia near St. Louis, MO, which reached its apex during Europe's Middle Ages. It had a population now estimated by demographers at some 30,000 to 50,000 people, considerably more populous than contemporaneous London, England. It had an urban landscape characterized by vast ceremonial centers, plazas, and monumental earthen pyramids that rose some 12 stories high. I also think of Acoma Pueblo, which has occupied an incomparable mesa landscape for well over a millennium.

Not only do Native American sites and places exist that are an important part of our shared history and cultural heritage, but, to turn the phrase around, the importance of place in Native American thinking is an essential element in our view of historic preservation. Having grown up Cheyenne, I am profoundly aware, for example, of the pivotal importance of place from a ceremonial, ritual, and spiritual point of view. I think most naturally of Bear Butte, located in the western part of South Dakota, just beyond the Black Hills. The
Butte lies at the heart of Cheyenne spiritual identity. It is where, according to our traditional beliefs, Mitsuehuevi, perhaps our most significant spiritual leader, spoke with Grandfather and Grandmother, an event that marks the beginning of time for the Cheyenne. More important, perhaps, is that, rather than being regarded as a place firmly fixed in the past, Bear Butte is of equal or even greater importance in contemporary history and cultural life. On almost any day, particularly during the summer, prayer cloths can be seen tied to the branches of trees dotting the flanks of the Butte, left by Cheyenne who made pilgrimages to the site for purpose of spiritual renewal, to this most holy of places. For Native Americans, place has always had a transcendent historical and cultural significance that is essential to our lives and a critical element of our ceremonial, ritual, and spiritual practice.

To understand the Native American concept of "historic preservation," one must see time and space as integral, mutually dependent, and whole. For us, time is neither linear nor segmented, but rather an uninterrupted continuum where the past, present, and future seamlessly intersect where the past is as real as the present.

The Native American concept of place is analogous to our concepts of time. Place is essentially whole—that is, there is little difference between the built and non-built environments. They are not apart or separate from each other, not the former in spite of or in conquest of the latter, but inextricably linked in both a physical and metaphysical sense.

So then, what are the implications of all of the above for historic preservation? First, I hope that all Americans, especially those who consider themselves preservationists, will recognize, finally, that Native America not only represents an indispensable part of this nation's shared cultural heritage and history, but also that its accomplishments and contributions to culture and heritage are substantial and important. Second, I hope that, in the future, preservationists will work with Native American communities to ensure the protection of both structures and sites that are associated with the Native American experience. They are, indeed, a vital part of our collective history and cultural heritage in this country, and they deserve to be protected and preserved.

Places and environments, whether they be built or non-built, are not just pieces in history, threads of cultural connection long ago severed. Like Bear Butte or the Black Hills, they continue to be linked undeniably with how Native America lives, right now, at the dawn of the twenty-first century.

Is not the ultimate point of historic preservation that, through time and notwithstanding its passage, certain places, be they structures or sites, retain a historical and cultural importance and significance, not just for the past but also for the future, that transcends time? Native Americans have no difficulty whatsoever understanding an affirmative answer to this question. For those in the preservation field, I invite you to sign us up, and work with us, as we will with you. We may be some of the most natural allies historic preservation has in this country. For us, history, and the history of a site does not end.
For 70 years now, the vast brick walls and towering chimneys of Battersea Power Station have dominated the South London skyline, impossible to miss as one gazes out a train window while rumbling toward Waterloo or approaching the Thames en route to Victoria Station. Two decades ago, those chimneys ceased to smoke. Once hailed as a masterpiece of industrial design—the largest and most modern electricity generating station in all of Britain—Battersea Power Station is now a blight on the landscape, its walls crumbling and exposed steelwork rusting.

But does it really matter? The power station is, after all, just a huge brick-clad steel frame that no longer houses the great turbines that once powered half of London. That the World Monuments Fund placed Battersea on its 2004 list of the 100 Most Endangered Sites suggests that it does.

Like many other redundant buildings, Battersea Power Station is a splendid architectural statement that deserves to find an appropriate and sustaining new use. The problem is that, despite its central, prominent location and landmark presence, it has yet to find one, although the power station's younger sister, downstream at Bankside, has been converted into the Tate Modern.

Battersea was not the first large electric power station whose chimneys challenged the skyline of London—Lots Road, to power the underground railways, had already done that, upsetting the artist residents of Chelsea in the process—but it was the first to be regarded as modern architecture, and the first to elicit a positive critical response. This was largely owing to the involvement of one of the greatest British architects of the last century, Sir Giles Gilbert Scott.

Born in 1880, Scott had won fame early by winning the competition...
for Battersea

LONDON'S FAMED POWER STATION STANDS AT A CROSSROADS

for the new Anglican cathedral in Liverpool at the age of 22, and he went on to design many other fine churches. But what is remarkable about him is that he rose to the challenges offered by the twentieth century. Scott designed university libraries at Cambridge and Oxford; he was responsible for the standard red telephone kiosk, at one time a ubiquitous feature of the British landscape; he designed the new Waterloo Bridge across the Thames and the new House of Commons that rose from the ashes of the old one destroyed in the Blitz; and he specialized in the dramatic treatment of large industrial buildings. He was consultant on the big blocks of the Guinness Brewery at Park Royal. His last great "brick cathedral" or "temple of power" was Bankside Power Station, only completed after his death in 1960; his first was at Battersea.

A large new coal-burning generating station by the Thames near Battersea was first proposed by the London Power Company in 1927 to rationalize the capital's electricity supply. The engineer was S.L. Pearce and the architect J. Theo Halliday of the Manchester firm of Halliday & Agate. Building work began in 1929, but the erection of a huge polluting power station so close to Westminster and Chelsea on the smart side of the river caused disquiet and provoked opposition. Pearce's response was twofold: first, to assure the public that the smoke-cleaning technology would be effective in removing most of the sulphur from the exhaust gases—it was; and, secondly, if rather late in the day, to wheel in a knighted architect to improve the appearance of the building. Then, as now, architectural consultancy was a lucrative business for a famous designer, but Scott certainly earned his fee at Battersea.

As he was only approached in 1930, Scott was unable to alter the four-chimneyed "upturned table" configuration of the power station.
which he disliked, but he so improved the elevations that by the time the first half of the station—Battersea A—was commissioned in 1934, it was widely regarded as a striking and successful example of modern industrial architecture.

When, in 1939, the *Architects’ Journal* conducted a poll among artists, writers, and other celebrities to find what were considered to be the three best examples of modern architecture in Britain, Battersea Power Station came in second—after the Peter Jones’ department store in Sloane Square but before Charles Holden’s headquarters for London Transport above St James’ Park Station. It was the hands-down favorite of the actor, Charles Laughton, the writer Rebecca West, and of Sir Kenneth Clark, director of the National Gallery.

Scott succeeded in humanizing the great bulk of the structure without denying its industrial character. This he did by composing the planes of masonry as dramatic masses and by choosing fine materials—Blockley bricks from Worcestershire laid with sand-colored mortar—as well as by relieving the great planes of brickwork with bands of non-historical ornament. The upper parts of the walls are recessed and given vertical fluting to create an Art Deco effect—what John Betjeman called “jazz modern”—while the tall reinforced concrete chimneys were modeled like fluted Classical columns. It must be admitted, however, that Scott’s contribution at Battersea—unlike his later work at Bankside—was largely cosmetic. The great turbine hall inside Battersea A, lined with faience-clad pilasters to make it a true temple of power, and the astonishing Art Deco control room hidden inside the brick shell, were both the creations of Halliday. These deserve preservation quite as much as the exterior.

Scott’s design for Battersea Power Station was only completed in 1955 with the raising of the fourth, and last, chimney—for a time it had been a “three-pin plug”—and the turbine hall inside Battersea B was a much more utilitarian affair, typical of the post-war period. But for all the effort put in to this brick cathedral, an electric power station has a comparatively short life. Battersea A was taken out of commission in 1975 and the second half was closed in 1983. Pearce’s great turbines—unprecedentedly powerful in their day—were broken up and scrapped.

Following its decommission, the question then arose of what was to be done with this vast, redundant industrial monster. It probably would have been demolished had the building not been listed as of architectural importance by the British government—at Grade II—in 1980. This was, ironically, a consequence of the sudden demolition that year of the Firestone Factory in West London, a celebrated American-style Art Deco building, in anticipation of listing—an outrage which focused public attention on the need to protect the best examples of inter-war architecture.
Battersea Power Station fortunately had many friends and admirers. Its fame as a landmark was such that in 1977 a photograph of it, complete with a gas balloon in the shape of a pig, had famously been used on the sleeve of Pink Floyd's album, *Animals*. The Thirties Society—since renamed the Twentieth Century Society—founded in 1979, campaigned for the preservation of Scott's industrial masterpiece, and, in 1981, SAVE Britain's Heritage published a report, entitled *The Colossus of Battersea*, recommending its conversion for leisure and recreational use. In the event, a competition was organized on behalf of the Central Electricity Generating Board in 1983 to find a developer-led team to take on the building and its surrounding site—36 acres of development potential in all. The most realistic proposal was probably to convert the power station into a refuse-burning plant. This, however, was not deemed to be glamorous enough and the winner was declared to be the Roche Consortium with its scheme to make Battersea into “London's Tivoli Gardens.” In fact, all of the power station's subsequent problems stem from this unrealistic decision—backed by the local authority—to try and make a popular leisure center out of an industrial building.

By 1985, the Roche Consortium, which had bought the derelict site for £1.5 million, had become Battersea Leisure, a company run by John Broome, the man who had made the gardens of Alton Towers in Staffordshire into England's answer to Disneyland. In 1986, a scheme was launched to convert Europe's largest brick structure into Europe's largest leisure complex, with 200 shows, amusements and rides, a massive ice rink, and restaurants. Some 6.2 million visitors a year were confidently predicted by the year 2000. The project was formally inaugurated in 1988. The occasion was spectacular. Then Prime Minister Margaret Thatcher arrived by helicopter on the roof of the huge boiler house and, wearing a yellow hard hat, renamed the building “The Battersea.” She then announced to the assembled press that she had such confidence in Broome that she looked forward to returning in two years' time to open the completed development. But this was not to be:

Although “all the successful principles of Alton Towers” were to be applied to The Battersea, John Broome soon failed. Work on the project ceased in 1989—unfortunately not before the roof and upper west wall of the steel-framed central boiler house had been removed, leaving much of the shell of the power station exposed to the elements. In 1993, Broome's debt was taken over by Parkview International, a Hong Kong-based company, headed by the Hwang brothers from Taiwan, which specializes in property development in Asia.
Following this event, the story becomes confusing as various projects for developing the land around the hulk followed each other with considerable rapidity. Schemes for residential tower blocks, for hotels, and for offices were prepared by a succession of different architects for Halcyon Estates, an overseas subsidiary of Parkview. The constant in all of these proposals was the idea of making the power station itself into a popular leisure complex. Parkview also negotiated with a succession of different investors to help finance these ambitious schemes, but in vain.

Meanwhile, local opposition to the development proposals grew. The Battersea Power Station Community Group had been founded soon after the building became redundant and has consistently called for greater participation by the local community and a proportion of affordable housing in any redevelopment of the site. This group—some of whose members nominated Battersea for inclusion on the World Monuments Fund’s Watch list—has also pointed out that a major flaw in the leisure proposal for the power station is the remoteness of its location across the Thames with the absence of good transport links to enable a large number of visitors to easily visit the attractions. Battersea Power Station may lie close to a main-line railway, but there is no convenient local station to which a shuttle-service from Victoria might operate. The Community Group now argues that, as so many plans have stalled, the project needs a rethink and a new action plan should be drawn up after discussion between the local authority (the London Borough of Wandsworth), the landowners and developers, the local community, and other interested parties such as English Heritage.

Parkview’s current proposals for Battersea are based on a masterplan prepared by Sir Philip Dowson, a smooth establishment figure brought on board in 1999. A number of other high-profile architects are also involved. The power station itself is to be converted by Sir Nicholas Grimshaw, who proposes replacing its missing brickwork with “high-tech” walls of glass; there are also to be two hotels and a theater designed by Arup Associates, offices by
Geoffrey Reid Associates, and residential blocks by Benson & Forsyth. Full planning permission for all this was granted in 2001, but the Battersea Power Station Community Group has infuriated both the developers and the local authority by invoking judicial review of the extension of existing planning permissions.

Even without the group's intervention, however, the lack of activity on the site for so many years is worrying all those concerned about the future of Sir Giles Gilbert Scott's great temple of power. The structure has been virtually abandoned since John Broome half-demolished it in 1989 and its condition was described as "very bad" in English Heritage's 2002 Buildings at Risk Register. Despite confident statements by Parkview, the majority of their development plans remain obstinately on paper. Early in 2004 some work was scheduled to start and some remedial repairs to the listed structure are being undertaken. A request had been made to the Secretary of State to upgrade the listing of the power station (supported by WMF in Britain) to Grade II*, which would ensure more protection. The condition of the building remains worrying and the slow progress of any new development remains a cause for concern. The key to the success of any scheme to rejuvenate the site is to find realistic new uses for the power station itself and to radically improve the transport links. At present there are no very convincing new uses for the giant spaces of the power station—does London need more retail, more "design" centers, trendy restaurants, and bars? The most obvious need in South London is for more sports and leisure facilities for the local population and it is a mystery why Battersea has not been included in the much-heralded plans for London's Olympic Games bid.

Just as a volume, the sad ruin of Battersea Power Station remains a development asset, and while its great column-chimneys still stand on the massive brick corner towers to rise into the London sky there is still hope. Recent decades have shown that, with imagination and goodwill, even the most intractable of industrial buildings can be made to perform useful new functions. A decade ago, Scott's Bankside looked doomed yet, despite the government's refusal to list it, and it is now a roaring success as a major museum of modern art. Surely it is possible to agree on a realistic development scheme for the long-neglected but potentially valuable industrial site on the South Bank of the Thames which can satisfy the local community, preserve the power station, and still bring in a profit for the developers. The hope now is that the involvement of the World Monuments Fund will act as a catalyst for action.

Even today, abandoned and abused, Battersea Power Station is too good, too exciting, too familiar—and potentially too valuable to lose. It is one of the supreme monuments of twentieth-century Britain. As Marinetti, the apostle of Futurism, proclaimed 20 years before it opened, "There is nothing in the world so beautiful as a great generating station."
On the first auspicious day of this month, the Son of Heaven conducts the rites and entreats God for a bumper harvest. He brings the plough personally, placing it between the guard and the driver, and commands the three dukes and nine princes to assist him in tilling the field. In this ceremony, the Son of Heaven ploughs three furrows, the three dukes plough five furrows, and the princes plough nine furrows. When the ritual is completed they return. The Son of Heaven invites the three dukes, nine princes, and all the high officials to a celebration banquet in the Da Qin Hall. This is called "The Feast of labor."

Liji (Book of Rites)
Confucius (551–479 B.C.)

At a quarter to eight in the morning on the first auspicious day of the second month of spring, the gongs stop the Meridian Gate sound. The emperor of China, clad in azure silk, emerges from the Forbidden City. He is accompanied by a multitudeous entourage, among his attendants, three dukes and nine princes, chosen to take part in the ceremony by a Board of Rites the month before. Once ensconced in his dragon carriage, the emperor is transported to Xiannentang, a vast altar complex just south of the Forbidden City to perform rites in honor of Xiannong, revered throughout China as the father of agriculture.

Upon arrival, the emperor ascends the steps leading to the Altar of the First Agriculturist. There he kowtows, reads from Xiannong's Holy Tablet, and sacrifices a cow, a goat, and a pig. Following these acts, the emperor retires to Ju Fu Hall to change clothes in preparation for the Tilling Ritual.

During the Tilling Ritual, the emperor plows three furrows in a field. Two officials steer the oxen pulling the plow. Behind the emperor is the governor of Beijing Prefecture, who holds a box of seeds, and the president of the Board of Revenue, who plants the seeds, which will be covered with earth by an old peasant. It was said that the emperor's plowing "set an example of industry to his subjects, thus dignifying the toil of the poorest agricultural laborer." Once the Tilling Ritual is completed, the emperor retires to the Hall of Feasting to celebrate the end of the sacrifices to the First Agriculturist.
BEIJING’S XIANNONTANG, AN IMPERIAL ALTAR COMPLEX HONORING THE “FATHER OF AGRICULTURE,” GETS A LONG-OVERDUE FACELIFT

by Erling Ho
or more than 2,500 years, the emperors of China performed rituals and sacrifices prescribed in Confucius' Li Ji, or Book of Rites, to entreat the deities of nature thought to hold the fortunes of the Chinese people in their hands. Those to Xiannong were performed on the Vernal equinox, which, by Chinese reckoning, marked the middle of the Spring season, rather than its beginning as it does in the West.

Begun in 1420, the Xiannongtang altar complex, which covers an area of three square kilometers, was one of ten such building ensembles erected in and around Beijing during the Imperial Period. Altars to the First Agriculturist and the Year God, a Divine Kitchen complex, a Temple of Flags, and Ju Fu Hall were among the first buildings to be constructed, along with a suite of associated pavilions and storage facilities. In 1458, a Hall of Abstinence was added. It was here, that, during the Ming Dynasty, the emperor would spend three days abstaining from the 'six indulgences' prior to making sacrifices and performing rituals. In 1513, altars to the Gods of the Heavens and the Gods of the Earth were added, however sacrifices to these deities were banned by imperial decree in 1567.

Following the Manchu capture of Beijing in 1644, when the last Ming Emperor hanged himself in a tree north of the Forbidden City, sacrifices to the First Agriculturist ceased until the Emperor Shun Zhi reinstated them in 1654. In 1724, 36 new songs were composed for the Tilling Ritual. In 1726, the Emperor Yong Zheng ordered altars to the First Agriculturist to be built throughout China. During the reign of Qianlong (r. 1736-1796) the whole altar complex was renovated, the Temple of Flags was transformed into the Holy Granary to store the five cereals used in the ceremony, a wooden platform for viewing the Tilling Ritual was rebuilt in stone, and the Hall of Abstinence was converted into a Hall of Feasting, where the emperor entertained the dukes, princes, and other high officials at the conclusion of the ceremonies.

During the Qing Dynasty, Kang Xi and Qianlong offered sacrifices to the First Agriculturist 58 times. Other emperors, however, were less circumspect in the execution of their ritual responsibilities. In 1906, the Emperor Guang Xu presided over the rituals for the very last time, and the altar complex soon fell into disrepair.

Over the past century, Xiannongtang has been subjected to all manner of insult. In 1900, when the eight allied nations marched into Beijing, American troops, under the command of General Joffee, pitched camp at the Altar to the First Agriculturist, causing some damage to the site. After the Xing Hai revolution in 1911, the Altar to the First
Originally known as the Hall of Abstinence, the Hall of Feasting, prior to restoration above, was used by the Emperor to entertain his court at the conclusion of the rituals to the First Agriculturist. The East Well Pavilion, in the diving kitchen complex, below, which had been disfigured by later construction was stabilized and conserved in 2000. Right.

Agriculturist was "renovated" and turned into a park, causing the British writer Juliet Bredon to lament: "Those who knew the Temple of Agriculture before the tidying up process destroyed its originality and character—a process very different from the artistic restoration and repair of beautiful old buildings—will always regret the peace, the loneliness of the place as it was, a wild waste of grass land carpeted in summer with mauve wild turnip flowers, where the bronzed, bent guardians cut rushes and piled bundles of fragrant herbs, where silence, broken only by the cawing of rooks or the silence of a meadow lark reigned, and one felt drawn close to the secret wonders and charities of the Earth."

After the establishment of the Republic of China in 1912, the main hall was turned into a Temple of Loyalty in memory of the 72 martyrs who died in an uprising at Huanghuagang in Guangzhou. In 1936, Beijing's largest sports stadium was built in the southern end of the altar complex where the altars to the Gods of the Heavens and the Gods of the Earth had once stood. Following the establishment of the People's Republic of China in 1949, the complex, was taken over by the Yu Cai school; its imperial halls and pavilions, falling further into decay and their original functions all but forgotten. Other buildings were transformed into houses, factories, and warehouses.

Having barely survived the Cultural Revolution, the Altar to the First Agriculturist was declared a Cultural Heritage site in 1979 by the Beijing Municipality. The imposing Hall of Jupiter, the second largest such hall in all of Beijing and which houses the Altar to the Year God, was the first of the site's surviving buildings to be renovated. In 1991, it reopened to the public as the Beijing Museum of Ancient Architecture.

In 1997, the World Monuments Fund embarked on a campaign to restore the Altar to the First Agriculturist and its associated buildings, including Ju Fu Hall, where the emperor changed clothes before performing the Tilling Ritual. Five bays wide, with a gable-and-hip...
The roof of green-glazed tiles and golden dragon beam paintings, it stands just north of the Platform for Viewing the Tilling Ritual. In 1999, the Flora Foundation provided U.S. $40,000 to carry out conservation work on the Divine Tablet Depository. That same year, American Express contributed U.S. $50,000 toward the restoration of the Divine Kitchen complex's main gate and two wells, and, in 2001, provided yet another U.S. $50,000 toward the restoration of the Holy Granary and the Divine Kitchen itself.

In 2001, the WMF finalized a $100,000 grant for the conservation of the Hall of Feasting. When the work began, there was grass growing on the roofs, which were leaking. The rafters were badly deteriorated, the dougong brackets were cracking, the wood columns were insect-eaten, the original casements had been completely lost, and the beam-paintings, in the golden dragon Hexi style, were peeling. Now, the green-glazed roof tiles, deteriorated rafters and sheathing are being replaced, and the beam paintings are being conserved.

Traditionally, when an old Chinese structure is being renovated, features such as the beam-paintings are completely redone by craftsmen, so that they will look like new again. In their discussions with the Chinese conservation team, the WMF team asked that the old beam-paintings be preserved in their original form, and that portions where the paint has peeled be left blank. The result in the Divine Kitchen complex and the Hall of Feasting is bit of a compromise—the exteriors of the structures have been renovated according to the Chinese tradition.
The gated entrance to the Divine Kitchen Complex, above right, before restoration began in 1997, and as it looks today, right: baked clay ornamental roof elements, above, were conserved prior to being reinstalled.

The interiors represent WMF’s far more conservative approach to restoration.

For the conservation/restoration of the two hexagonal well pavilions, as much as possible of the original Su-style mural paintings on the beams were kept, while the gaps were filled in with a neutral background over a white undercoat. The paintings were stabilized, dusted with a dough-type sponge, and re-glued to the beams, sometimes with the help of tiny nails. The more delicate paintings were only vacuumed. A protective seal was then applied to the paintings. The dougong brackets were replaced with Nanmu, the same wood as originally used. To stabilize wood that was rotting, the conservation team is in the process of testing several different anti-biodeterioration solutions.

Color pigment samples were extracted from the painted beams inside the various structures during renovation so they could be analyzed for their chemical components. By correlating the results of this analysis with the painting styles in use during different periods, conservationists will be able to establish a chronological table, allowing them to date less well-preserved beam paintings from other sites in the future.

Since the completion of the restoration, both the Divine Tablet Repository and the Holy Granary have been turned into a museum. On display are artifacts related to the cult of the First Agriculturist, including a yellow, nine-dragon canopy with the emperor’s insignia, and a reproduction of a wonderfully detailed silk scroll couplet depicting the Emperor Yong Zheng offering sacrifices to the First Agriculturist and performing the Tilling Ritual. The original couplet is separated—one scroll in Beijing’s Palace Museum, the other in the Musée Guimet in Paris.
he element of fantasy is a recurring theme in the written accounts of vis­
itors to the pink rococo palace of Queluz. One such description is that
of Cecil Beaton, the celebrated photographer, who visited the palace in
1942. His diary he recalls his enchantment at this fantasy world with its
Cinderella-like palace, magnolia trees in full bloom, and "startling display
of architectural fireworks."

A series of events that took place during the eighteenth century were to
transform Queluz from a private retreat, known to few, into a royal palace, the
seat of the court as well as the setting for significant moments in Portugal’s
history. This change of fortune came about as a result of a dynastic marriage;
the earthquake in 1755, which destroyed the heart of Lisbon along with the
royal palace of the Paço de Ribeira, and then, in 1794, a fire that destroyed the
palace at Ajuda.

The palace at Queluz was built by the Infante Dom Pedro (1717–1786), the
future Dom Pedro III, younger son of Dom João V. In 1742, Dom Pedro inherited

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**Rococo Variations**

**THE PALATIAL PLEASURES OF QUELZ, PORTUGAL**

by ANGELA DELAFORCE

...
A STATUE OF THE ROMAN GOD NEPTUNE EMBRACED BY SEA NYMPHS IS SURROUNDED BY FIGURES OF SERPENTS AND WOMEN WITH PUTTI THAT GRACE A FOUNTAIN IN FRONT OF QUELU PALACE’S “FAÇADE OF CEREMONIES.” CURRENTLY IN POOR CONDITION, THE FOUNTAIN SCULPTURE HAD ONCE BEEN GILDED TO REFLECT LIGHT OFF THE WATER.
as do Robillion’s designs for the fountains, which, with their swirling outlines and fluted surfaces, are reminiscent of Germain’s designs for silver. 

The second stage of construction at Queluz began just before Dom Pedro’s marriage in 1760 to his niece and heir to the throne, the future Doña Maria I. The throne room, facing the formal garden of Malta, was built, and Robillion was commissioned to design the west wing, which would link the palace with the original garden and the tiled canal. Robillion also designed the formal garden in front of the palace that is enclosed by stone balustrades and known as the garden of Neptune after the circular fountain at its center.

A large collection of sculpture to adorn the garden was acquired in England and Italy. Between 1755 and 1756 lead garden and fountain statues

Surrounding the Neptune fountain, above, are statues representing the four seasons save for “winter” of which only the plinth remains. The robust figures of “Samson and the Philistine,” right, have suffered over the years. Lichens have taken hold and visitors to the site have left abundant graffiti.
were ordered from the sculptor and castor John Cheere, the leading manufacturer of plaster busts and garden statuary in mid-eighteenth century London. A figure of 98 leads has been cited, but many have been lost and it is hard to calculate the number with precision. It was, in any case, an exceptional purchase and is believed to be the largest commission ever received by the English sculptor. The subjects ranged from rustic figures appropriate to a garden, such as the four seasons, of which three remain in their original setting; there were deities from the classical myths: copies of figures from classical antiquity, such as the famous Farnese Hercules (now lost); and copies after sixteenth-century Italian sculptures, such as that of "Samson slaying the Philistine" by Giovanni da Bologna. The copies after the antique and Italian Renaissance statues were precisely those most admired at the time by connoisseurs, writers, and aristocratic travelers on the Grand Tour and in a wider sense it can be seen how in spirit the gardens of Queluz had come to reflect European taste and ideals in the mid-eighteenth century.

Cheere's statues were arranged by Robillion in a series of formal gardens alongside a large group of marble statues, busts, and urns ordered shortly after in Genoa. Many of the pastoral lead figures were brightly painted with the intention to imitate nature, and Cheere's fountain figures, such as Neptune and his entourage, were gilded in order to enhance the brilliant effect when seen through cascading water.

By the end of the century the gardens at Queluz were complete with a labyrinth, a menagerie of wild animals, an Italian pavilion and a botanical garden with a Chinese pavilion. Travelers were given a tantalizing glimpse of shaded paths lined with statues, the cascades and fountains, the flock of black and white swans, and rare plants sent from Portugal's colonies around the globe. William Beckford, who in 1795 was formally presented at court at Queluz, left a romantic description of this "regal paradise" at dusk with its fading groves, pavilions, and gilded aviaries. His words also evoke most poignantly what can now be seen as the end of an era in Portugal.

Today, 27 groups of figures and a group of urns survive out of the original 98 or so lead sculptures that once graced the garden. In the centuries since they were cast, time and the elements have taken their toll on the remaining figures. Over the next five years, however, the Instituto Português do Patrimônio Arquitectónico and the World Monuments Fund, with its affiliates in Lisbon and London, will be supporting the restoration of the figures and the gardens. In May, the first two figures will be brought back to London for conservation. The remaining sculptures, fountains, and urns will be conserved after the building of a temporary studio on site. In addition, work is set to begin on the restoration of the garden's hydraulic system, the conservation of the tiles, the marble figures, and other features.
ONCE WRITTEN OFF AS A WASTELAND, CAIRO'S AL-AHZAR DISTRICT HAS BEEN RECLAIMED AS AN URBAN OASIS

When the city of Cairo was rebuilt and laid out by the Fatimids in 969-974 (358 Hijri), and named al-Quahira ("the Victorious"). 20 percent of it—roughly 30 hectares—was devoted to open space. East of the al-Mu'izz palace, horse-riding grounds were turned into a royal park and garden and a large central space to the west was dedicated to military parades and religious gatherings. A dozen years later, the al-Azhar ("the Radiant") mosque and theological college were built. During the Fatimid, Ayyubid, and Mamluke periods, Cairo was one of the most advanced cities of learning in the Islamic world, evident today in its many magnificent landmark buildings.

By the mid-twentieth century, however, population pressures and high-rise construction built to meet the consequent demand had made it one of the largest and most complex cities in the world. Today, greater Cairo is home to some 17 million people. Compounding this growth has been an urban dynamic characterized by disinvestment in the city center areas—particularly in the maintenance and development of housing—and an influx of people, which has created stresses in the urban fabric that have relegated many people to lower standards of living.

In light of these developments, many believed the city was fated to continue in a downward spiral, one day becoming one of the world's largest urban slums. In 1984, in response to this scathing assessment, The Aga Khan Trust for Culture set out to prove the pessimists wrong, believing that deteriorating conditions could, in fact, be reversed and that positive change could be sustained—if only the right plan was adopted. So strong was his commitment to the project, His Highness the Aga Khan personally agreed to finance the creation of a park within the Egyptian capital.

At that time, the city was confronted by the array of contemporary development challenges faced by many cities, not least population pressures, a decline in the quality of housing, and the attendant problems these conditions create. Despite these challenges, the question of how to reconcile conservation and development was a fairly new one.

It was clear that Cairo needed more green space. One study found that the amount of green space per city inhabitant was roughly equivalent to the size of a footprint—one of the lowest proportions in the world. Yet where could such space be found? The only central location that was of suitable scale and that lent itself to rehabilitation was the derelict Darassa site, a 30-hectare, 500-year-old mound of rubble in the inner city, between the eastern edge of the twelfth-century Ayyubid city and the fifteenth-century Mamluk "City of the Dead."

Despite scepticism, local authorities approved the choice of the site and the first plans were drawn up. The work was delayed by the integration into the park site of...
three large freshwater reservoirs, each 80 meters in diameter and 14 meters deep. But in 1990 a protocol was signed between the Aga Khan Trust for Culture and the Governorate of Cairo that led to new plans taking into account the water tanks.

While the neighboring district of Darb al-Ahmar was poor, it featured one of the richest concentrations of Islamic art and architecture in the world. The challenge was to revitalize this heritage in ways that turned traditional notions about cultural monuments on their head—that rather than being a drain on resources, they could be a stimulus for social and economic development.

Moreover, the park project would serve as a case study for a variety of development challenges, ranging from environmental rehabilitation to cultural restoration. The objective was to create models of development that could be replicated in many other settings, and in particular, the historic cities of the Islamic world.

The park site posed several technical challenges. It had been a debris dump for over 500 years. This required excavation, grading, and replacement with appropriate fill. More than 765,000 m$^3$ was taken out of the park and 160,000 m$^3$ was used as fill elsewhere on site. A further 605,000 m$^3$ was subjected to geotechnical treatment (sieving, washing, etc.) and mixed with 60,000 m$^3$ of special sand and topsoil to enable the site to be covered with a layer of "good" soil from 0.5 to 2.0 meters deep. A total of 1.5 million cubic meters of rubble and soil were moved, which represents over 80,000 truckloads.

To correct high saline levels in the soil, "sweet sand" and top soil were mixed into the top layer, with corrective additives such as compost sulphur and calcium superphosphate. Salinity at present is between 8,000 and 13,500 ppm, which is high for most plants, but will decline as the salts are flushed out by irrigation. During testing stages, many plants died because of the salinity, and had to be replaced with less-sensitive varieties.

To address the realities of seasonal high temperatures, low humidity, scant rainfall, and strong desert winds imposed on park flora, specialist
A suite of socio-economic programs carried out in association with the Darb Al-Ahmar rehabilitation project have revitalized local crafts, including lamp making.
Plant nurseries were created, both on site and outside Cairo, to identify the best plants and trees for the soil, terrain, and climate. The nurseries also carried out the propagation of the necessary plants to furnish the park—89 varieties of trees, 51 shrubs, five sorts of grass, 34 climbers, 50 groundcover plants and 26 varieties of succulents. More than 655,000 young plants from cuttings and seed were planted. Most of the lawn was planted elsewhere and brought in as turf. The lawn areas required four metric tons of grass seed. The nurseries contain over two million plants and trees, which can be used not only for replenishing the park’s vegetation, but for planting in pots in the courtyards and roof terraces of the historic city, and for sale to garden contractors and visitors.

Most features of the park were based on the traditional use of public spaces in Islamic contexts. It is reflected in the bustan-like orchard spaces, the shaded sitting areas (takhtaboush), and the Fatimid archways used in the construction of park buildings, among other elements. Persian and Timurid elements are also reflected in the water channels and fountains.

Reflecting garden traditions in both the East and West, many medicinal and culinary herbs are being planted in the park, including laurel, chamomile, mint, lemon grass, coriander and thyme. A wide variety of roses have been grafted onto Rosa canina root-stock to ensure that they will thrive in park conditions. Irrigation of plants and trees is regulated by a special weather station in the park that calculates the water needs based on temperature, humidity, and wind speed.

When the park project began, crenellations of a buried wall...
were barely visible above the surrounding rubbish. When the wall was excavated to a depth of 15 meters, however, a 1.5-kilometer section of the historic Ayyubid Wall and towers was revealed in all its splendor.

A huge archaeological conservation campaign was initiated. The restoration of the eastern Ayyubid Wall, which started in 1999, will continue through 2007. The Aga Khan Trust for Culture has taken the lead in the restoration of the stretch of the Ayyubid Wall abutting the park with the coordination and approval of the Egyptian Supreme Council of Antiquities. Other sections of the Ayyubid Wall (north and west of the park) are being restored by the Supreme Council of Antiquities.

Historic buildings in Darb al-Ahmar include some of medieval Cairo's finest historic monuments. There are 65 sites registered by the Supreme Council of Antiquities in the area, as well as several hundred unregistered but architecturally significant buildings (mainly apartment houses). Yet, the Darb al-Ahmar neighborhood was one of the poorest and most populous areas of Cairo, lacking adequate sanitation and rubbish-collection services, with refuse often piled up in the streets and in courtyards. Faced with low rents, absentee landlords invested little or nothing in their buildings, with predictable results: roofs and walls collapsed, the historic monuments came under greater and greater stress, and expectations for the quality of life declined along with physical decay. Yet community and family life remained strong. Small family businesses, including carpentry, tile making, and other small crafts, continued to provide the local population with a living.
A DESIGN COMPETITION WAS HELD FOR THE NEW BUILDINGS WITHIN THE PARK. THE LAKESIDE CAFÉ, ABOVE, WAS DESIGNED BY SERGE SANTELL WHILE THE CONTRACT FOR THE HILLTOP RESTAURANT, RIGHT AND BELOW, WAS AWARDED TO RAMI EL-DAHAN AND SOEIR FARID.

The project for socioeconomic development of the neighborhood was conceived with the idea that the removal of the former dump and its metamorphosis into a park would have a catalytic effect on the general improvement of the district. However, to ensure this result, the project's scope had to encompass the cultural monuments in the neighborhood and the people of this area. This approach took the form of an integrated urban area development plan containing a series of pilot interventions aimed not only at the restoration of landmark buildings, but at wide-based socioeconomic development.

The AKTC targeted three representative projects: conservation of the Umm Sultan Shaban Mosque, restoration of the Khayrbek complex (composed of several associated buildings), and rehabilitation and adaptive re-use of the former Darb Shoughlan School. These initiatives are being undertaken through special agreements between the trust, the Supreme Council of Antiquities, and the Ministry of Awqaf (Religious Endowments).

The fourteenth-century Umm Sultan Shaban Mosque restoration project focused on the stabilization of the roof and reconstruction of the top of the minaret, as well as repair of damage caused by the 1992 earthquake.

The stabilization and partial restoration of the Khayrbek complex—named after the first Governor of Egypt after the Ottoman conquest—included the thirteenth-century Palace of Alin Aq, the Khayrbek Mosque, and Sabil-Kuttab, a ruined Ottoman house, as well as surrounding open spaces. The entire complex is expected to provide a setting for recreational and cultural events and to provide a focal point in the district for residents and visitors.

The rehabilitation of the former Darb Shoughlan School, an early twentieth-century building located along the historic wall, involved extensive renovation of a structure that was gutted. The building provides the space for a community center in a context that sorely lacks public facilities. The re-use of the building will also feature office space.

By the close of 2003, a total of U.S.$3.25 million had been spent on the rehabilitation projects in al-Darb al-Ahmar. Of that, half came as a grant from the Egyptian-Swiss Development Fund, 30 percent from the
AKTC, and 20 percent was contributed by the Ford Foundation and the World Monuments Fund.

Many training programs have been implemented in conjunction with restoration and rehabilitation interventions on the Ayyubid Wall or in restoration projects in the district. Specifically, building tradesmen—masons, carpenters, plumbers, and electricians—have been given product-quality training provided by local master craftsmen and technicians as well as a handful of foreign experts. Park construction has also stimulated the rediscovery of lost skills, such as the restoration of the intricate traditional windows (mashrabiyya). In the restoration process of the Darb Shoughlan School, which was once a gutted building, the need for floor tiling matching the original tiles led to the rediscovery of a forgotten opus sectile technique. The tile maker has revived the process, raised the quality of the tiles to the required standards, and has sparked interest in exports to Europe.

The three new buildings within the park—the Hilltop Restaurant, the Lakeside Café, and an entrance building—were the object of a competition between seven international and Egyptian architectural firms. The Hilltop Restaurant was designed by Egyptian architects Rami el-Dahan and Soeir Farid. The Lakeside Café project was awarded to Serge Santelli, Paris. The park itself was designed by Sites, an Egyptian company. All buildings have masonry bearing walls, with a high sand-content limestone cladding, marble and stone pavements, and marble and ceramic tiles. All the park buildings rest on piles or rafts. Nearly all materials used are of Egyptian origin, as is all the furniture, much of which was made by local carpenters in Darb al-Ahmar.

To carry out this ambitious program, The Aga Khan Trust for Culture brought together institutional partners, local non-governmental organizations, municipal institutions, neighborhood representatives, local businessmen, and people living and working in the area. Together, they have proven the naysayers wrong and ensured a brighter future for Cairo and themselves. Things can, in fact, change if only one has a plan.
FERTILE FORTUNE:
The Story of Tyntesfield
BY JAMES MILLER • THE NATIONAL TRUST/Antique Collectors' Club • 192 PP. • $32

In the 1860s, guano tycoon William Gibbs built his family a pinnacled pile called Tyntesfield, just outside Bristol. A devout Anglican, he believed that residential and ecclesiastical architecture alike should be lofty and Gothic. With trendsetter designers John G. Crace and John Norton, Gibbs commissioned pointed arches, trefoils, and crenellations throughout Tyntesfield. When the last lord of the manor died, a virtual recluse, in 2001, auctioneers started cataloging its contents and developers hungrily surveyed the property. The National Trust organized a frenzied fundraising drive to purchase the house—no other lordly Victorian estate in England remained in private hands. Some 75,000 donors sent in nearly U.S. $14 million and the government kicked in a few tens of millions more. By early 2003, Tyntesfield was open to the public, and visitors have been able to watch restorers in action. Few Trust properties have been unveiled so soon after acquisition, or documented so quickly in handsome books.

BUILDING WITH LIGHT:
The International History of Architectural Photography
BY ROBERT ELWALL • MERRELL • 240 PP. • $59.95

Within months of the daguerreotype's invention in 1839, newly minted architectural photographers headed off on "excursions daguerriennes." Within two decades, photographers worldwide were documenting monuments by the thousands, especially ruins, and tourists were clamoring for souvenir views. This album, by British photography curator Robert Elwall, spans from Victorian salt prints to ca.-2000 chromogenic or computer-generated scenery. In meaty essays and extensive captions, Elwall gives thumbnail bios of major artists and patrons and explains how every technological advance brought on more opportunities for both accuracy and manipulations of reality. Elwall also demonstrates photography's influence over architecture: pictures have been used to sell preservation of endangered structures, and to popularize or scathe every change in design fashions from Neoclassicism to Deconstructivism.

EUROPEAN GARDEN DESIGN
BY EHRENFREID KLUCKERT • KÖNEMANN • 496 PP. • $80

Throughout the world, gardens have played a significant role as spiritual refuges, places of tranquility and renewal for mind and soul. They have also been the distinct purview of those who have sought to "improve on Mother Nature" via myriad forms of pleaching, topiary, and espalier, and the importation of all manner of affectation and folly—fanciful waterworks, sublime ancient ruins, oriental pavilions, quaint hameaux, and grotesques born of the very depths of the human imagination. Such earthly delights from throughout Europe are offered in this extraordinary volume, which chronicles the evolution of garden design from classical antiquity to the present day.

BAROQUES
BY GIOVANNI CARERI, PHOTOS BY FERRANTE FERRANTI • PRINCETON UNIVERSITY PRESS • 248 PP. • $75

A hybrid of a scholarly overview and splashy coffee-table fare, the book focuses on a few common forms in Baroque architecture, such as sculpted angels, garden grotesques, and public plazas. Art historian Giovanni Careri shows how seventeenth- and eighteenth-century artisans brought "an unprecedented emotional dimension" to each soaring cupid, withing skeleton, or arced court. His examples come from throughout Europe and Latin America—"Baroque art was the first artistic expression to go global," he notes. For each locale he discusses the motifs' subtexts, whether cultural—gilded masks on Mexican churches look quasi-Aztec—or theological—Borromini honored divine gravitational forces by placing angels between a Roman church's dome ribs. Careri's prose often gets overheated with, well, Baroque phrases like "the intensive, paroxysmal, intermittent dynamic of the phenomenon of ecstasy." And, frustratingly, there's no index. But sumptuous photos by Ferrante Ferranti reveal the feathers on every angel wing and the folds on every saint's robe.
GARDENS IN SUZHOU
BY YALI YU, PHOTOS BY ROLF REINER MARIA BORCHARD • EDITIONS AXEL MENGES • 152 PP. • $68

A

ging civil servants in imperial China built contemplative gardens to occupy their semi-retirements. They'd meditate in pavilions and pergolas alongside amorphous ponds, or stroll over the waters via zigzagging stone catwalks or arched footbridges. Such oases were especially popular in Suzhou, a prosperous and balmy rice-trade town near Shanghai, called "Venice of the East" due to its canal network fed by a high water table. Of the city's more than 150 surviving gardens, German architect/photographer Rolf Borchard concentrated on seven. Dozens of full-page photos reveal entrancing details, like triangular pavers meant to resemble ice shards and gateways shaped like the Moon or a vase. Though project descriptions by landscape architect Yali Yu are tantalizingly brief, they do list the original names of every outbuilding—"Raising the Eyes," "Relaxed Whistling," "Nestling in the Clouds," or "Delightful Sniffing"—the list alone worth the cover price.

PETRA REDISCOVERED: LOST CITY OF THE NABATAEANS
EDITED BY GLENN MARKOE • ABRAMS • 288 PP. • $70

N

o one knows when or why the nomadic Nabataeans started settling in the canyons around Petra. No one's certain where the tribe originated before they learned to monopolize the region's frankincense and myrrh trade routes, nor exactly when they abandoned the city after its stints as a Roman province and a Byzantine outpost for banished heretics and criminals. Many of Petra's 3,197 known structures are of unclear original use, even the largest colonnaded gathering places. When Europeans first stumbled upon the spot in the 1810s, mostly tombs jutted above the sand, leading to the idea it was a remote rock-cut necropolis. Archaeologists have uncovered the city's residential and civic neighborhoods in recent years, while conservators continually battle the erosion that gives once-stuccoed stonework its famous rosy streaks. For this companion volume to the exhibit Petra: Lost City of Stone—at the American Museum of Natural History through July 6, and traveling in September to the Cincinnati Art Museum—27 scholars have contributed 22 jargon-free essays pondering Petra's enigmas.

TYPOLOGIES
BY BERNHARD AND HILLA BECHER, EDITED BY ARMIN ZWEITEL • MIT PRESS • 167 PP. • $75

B

ernd and Hilla Becher are tenacious and single-minded in their quest to dignify unsung, doomed architecture. For five decades the German couple has taken large-format, black-and-white images of industrial buildings across Europe and the U.S. They shoot in the spring and fall when trees are bare. They use straight-on angles, cropping out most adjacent structures. Workers, vehicles, and smoke plumes are likewise absent. Yet the photos are anything but lifeless: the Bechers anthropomorphize the isolated objects they portray. Water towers have concrete stilts for legs, slit vents for eyes, and jaunty conical hats. Grain elevators and coal bunkers come with gabled heads on their broad, sloping shoulders, and the pipes on blast furnaces fork and bend like dancers in plies. The obsessive Bechers always show similar designs in groups of a dozen or more, juxtaposing, say, snarls of ducts in Luxembourg and Pittsburgh.

RESPLENDENT SYNAGOGUE:
Architecture and Worship in an Eighteenth-Century Polish Community
BY THOMAS C. HUBKA • UNIVERSITY PRESS OF NEW ENGLAND • 226 PP. • $50

W

ith quadruple tiers of flared roofs meant to resemble the Tent of the Tabernacle, the wooden synagogue in the hamlet of Gwóździec once towered over the Jewish neighborhood's thatched cottages. Its vaulted ceilings were painted brightly in allegorical scenes, its bimah and ark elaborately carved and pinnacled. Its congregation coexisted, in surprising peace, with the Bernardine monks next door. University of Wisconsin historian Thomas C. Hubka—a descendant of serfs in rural Poland—conjures up how the synagogue looked and functioned in its 1730s heyday through vintage photos, drawings, and paintings that reveal how it was crafted down to the larch logs' notched corner joints. Historians in early twentieth-century Poland had fortunately documented the structure, which was torched in a World War I battle—unlike the rest of Poland's more than 180 wooden synagogues, which were razed by the Nazis. This book is not only thorough but timely. A nonprofit called Annihilated Heritage-Zabludow Project has just formed, under the auspices of the U.S.-based Preservation Trades Network, to re-create a medieval synagogue at a folk-architecture museum in Bialystok.

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As capital of Egypt during the Middle and New Kingdom periods, Luxor is one of the largest archaeological complexes in the world. But size only cannot describe the incredible variety of monuments and sites contained in the area, from the temples of Karnak and Luxor to the tombs of the Valley of the Kings, and from the mortuary temples of the most important pharaohs of Egyptian history to the modest worker's dwellings in Deir el-Medina. Despite all the research and discovery carried out in the area over the past century, Luxor continues to surprise researchers and fans of Egyptian archaeology as incredible new finds continue to come to light.

Many are familiar with Kent Weeks' well-publicized 1994 rediscovery of KV5, a suite of chambers dedicated to the sons of Ramses II and, with more than 150 rooms, the largest rock-cut tomb in the Valley of the Kings. Yet few are aware of some of the most recent finds. As of this writing, Hourig Sourouzian and her team are unearthing colossi and statuary—all in an excellent state of preservation—that once graced the mortuary temple of Amenhotep III, the remains of which lie beneath the ground behind the so-called Colossi of Memnon.

Tourism is back in record numbers after years of recession wrought by a bloody terrorist attack at Deir el-Bahari in 1997. Yet, the combination of new discoveries and lucrative tourism has its drawbacks, putting excessive pressure on Luxor and its archaeological resources. To address the problem, WMF is supporting three initiatives in the Luxor area, and has inscribed a fourth site on its 2004 list of 100 Most Endangered Sites. Although each project is unique in scope and methods, they collectively highlight not only immediate conservation issues, but the problems of erosion and uncontrolled tourism, and the need for proper interpretation of ancient remains.

Weeks and the Supreme Council of Antiquities are working on a management plan for the Valley of the Kings; new signage prepared with WMF support has already improved visitor experience at the site. Raymond Johnson and his Oriental Institute of Chicago team are sorting and conserving thousands of stone blocks that comprised the now vanished portions of Luxor Temple. François Lachè and his Franco-Egyptian mission to Karnak are reconstructing a collapsed gate built by Seti II in Karnak's temple. Support of these projects, and many more in the future, is WMF's recognition of the exceptional value Luxor holds for Egypt and the world, and of the challenge of conserving heritage while making it available to and interpreting it for the public.

—GAETANO PALUMBO
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