Beyond Memnon
Buried for 3,300 years, remnants of a Theban temple rise from Egypt’s earth

On Borrowed Time
Japan grants a temporary reprieve for a rare Edo-period port town

Cuban Crossroads
Is there a future for Havana’s neoclassical Calzada del Cerro?
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.
Beyond Memnon
Buried for more than 3,300 years, remains of Amenhotep III's Mortuary Temple rise from Theban earth.

Visions of Vanishing Japan
An uncertain future for the rare Edo-Period port town of Tomo-no-Ura.

Works in Progress
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Along the Calzada del Cerro
The rise and fall of Neoclassical Havana

Bourgeois Dreams
Georgia's forgotten Art Nouveau legacy

Market Value
Saving Shaxi, the last remaining trading post on the tea and horse caravan trail from Yunnan to Tibet

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On the Cover
The towering Colossi of Memnon once marked the entrance to Amenhotep III's 3,300-year-old Mortuary Temple at Thebes.

Photograph by Erich Lessing/Art Resource, NY
The Hôtel de Talleyrand in Paris, a building whose noble past has been all but forgotten in its recent years of use as the U.S. embassy's back office, is soon to recover its glory. The building's drab offices, overflowing papers, dingy walls, and metal security barriers are already disappearing as a new public use as the George Marshall Center is revealed. The building will permanently interpret a pivotal moment in history, when an investment in the rebuilding of European industry opened an era of prosperity and peace. Previews are already taking place, with a public opening scheduled for later this year.

The fine hôtel particulier, on the northeast corner of the Place de la Concorde, was built by the Comte de S. Florentin, one of the most influential figures of Louis XV's reign. In 1812, Charles Maurice de Talleyrand-Périgord, that most wily of nineteenth-century statesmen, purchased it as his residence and there he received such illustrious world figures as the Russian Czar, the King of Prussia, and the Duke of Wellington. From 1838 until 1950 the hotel was the residence of the Rothschild family, who added a wing. In 1950 the United States government purchased the building, and it witnessed another historic event—the signing of the Marshall Plan, that visionary program for the reconstruction of Europe. In the postwar years, the Marshall Plan was implemented from the Hôtel de Talleyrand.

When Howard Leach arrived in Paris as U.S. Ambassador in 2000, the restoration of the key salons had been started by his predecessor, Felix Rohatyn. Ambassador Leach vigorously took up the campaign, encouraging European companies that had benefited from the Marshall Plan to join as contributors. WMF offered challenge funds through its Robert W. Wilson Challenge to encourage European donors—an offer readily accepted by Daimler Chrysler. WMF provided additional grant support from the Samuel H. Kress Foundation, becoming the largest private contributor to the restoration effort.

The stunning quality of the restoration will make the Hôtel de Talleyrand a prominent cultural landmark—Paris' answer to London's splendid Somerset House. But the special association of this building with an extraordinary moment of political leadership, when the United States made a bold and generous gesture in the face of global need, will make it something more than a cultural center. The Hôtel de Talleyrand will remain a place where Europeans and Americans are reminded that their interests can continue to unite and complement each other for the benefit of all.

Bonnie Burnham
PRESIDENT
DaimlerChrysler is proud to support the restoration of these rooms, in hopes they become places where future generations can observe, honor, and learn from our history.

JUERGEN E. SCHREMPP
DAIMLERCHRYSLER CHAIRMAN

DaimlerChrysler joins the World Monuments Fund in support of the restoration of the George C. Marshall Center in the historic Hôtel de Talleyrand. Standing in the heart of Paris, this national treasure was bought by the U.S. Government after World War II. In these walls, General George C. Marshall directed the activities to restore Europe's war-torn economies after World War II.
When people think of historic preservation, what often comes to mind is a campaign to save a singular work of architectural merit. Yet over the years, the preservation community has adopted a wider world view of conservation, one that demands that we step back and consider collections of buildings—or entire building programs—as a single entity to be cared for within an environmental and cultural context. Taken together, the built environment and its surroundings constitute a cultural landscape.

This issue we highlight a series of imperiled cultural landscapes, greatly varied in space and time, yet united in their plight. On the West Bank of the Nile at Luxor, archaeologists and conservators are in a race against time to preserve vast New Kingdom remains that have become saturated with salts in the four decades since the construction of the Aswan High Dam. At the ancient caravan station of Shaxi in the Himalayan foothills, Swiss architect Jacques Feiner and his team are working to resuscitate a Ming Dynasty market town in Yunnan Province. It is the last of its kind in all of China, and a critical document in our understanding of trade along the tea and horse caravan route from Yunnan to Tibet, which continued in the area well into the twentieth century. At the rare Edo-Period port town of Tomo-no-Ura on Japan's Inland Sea, a grassroots effort is underway to prevent the town's waterfront from being disfigured by highway construction. And in Cuba, cash-strapped historians are campaigning for the renewal of the Calzada del Cerro, a nineteenth-century Neoclassical thoroughfare that connected downtown Havana with the once-exclusive enclave of El Cerro.

Whether declared obsolete, threatened with insensitive redevelopment, or subject to environmental change, all of these sites represent chapters in our collective history, chapters that warrant at a minimum reassessment and careful consideration before they are erased from the landscape forever.

Angela M.H. Schuster
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BUILDING A FUTURE FOR IRAQ'S BELEAGUERED HERITAGE

This fall, a new database designed to record and assess Iraq's beleaguered cultural heritage will be up and running if all goes according to plan. Implementation of the state-of-the-art system comes on the heels of a March signing of a memorandum of understanding between Iraq's State Board of Antiquities and Heritage (SBAH), the World Monuments Fund (WMF), and the Getty Conservation Institute (GCI) in Amman, Jordan. The agreement paved the way for a redevelopment of the country's ability to conserve, protect, and manage its ancient sites and historic monuments of which there are more than 10,000. GCI and WMF launched the program to mobilize international resources in support of the Iraqi cultural authorities and their objectives.

Following the 1991 Gulf War, widespread looting decimated hundreds of archaeological sites, and the sanctions imposed on the country prohibited international preservation assistance, leaving Iraq's cultural patrimony in the hands of a severely depleted antiquities staff with inadequate funding. Today, looting continues to plague an untold number of sites, while others have been damaged as a result of the most recent conflict.

The database, designed by Stephen Savage of Arizona State University using a suite of components from ESRI, the leading GIS software developer, has already proven invaluable in Jordan, where it is used not only to record and monitor sites, but to ensure their protection in the context of urban planning and development.

In concert with the implementation of the database, SBAH officials will be trained in data collection using a GIS total station, and in the latest methods for monitoring site conditions through a series of courses co-sponsored by UNESCO.

In addition, the Iraq initiative is providing emergency funding for sites in immediate danger. Among the high priorities identified by SBAH are the leaning minaret of the twelfth-century al-Nuri mosque in Mosul, and the arch of Ctesiphon, the ruin of a huge vault over an audience or banqueting hall built by Parthian Kings in the fourth century A.D. Two grants have been awarded for site protection—one to the Massachusetts College of Art and John Russell for the reinstallation of protective roofing over the archaeological site at Nineveh, which was looted during the recent war; another to the American Association for Research in Baghdad, for protection of archaeological sites in central Iraq. More activities in this field will include the development of conservation programs with training in Iraq, once the security situation improves.

The WMF-GCI initiative is supported by GCI, the J.M. Kaplan Fund, and the National Endowment for the Humanities. For information: gpalumbo@wmf.org —GAETANO PALUMBO
INDIA'S ANCIENT CITY OF CHAMPANER ADDED TO THE WORLD HERITAGE LIST

Champaner-Pavagadh Archaeological Park in the Indian state of Gujarat is among 13 ancient sites added to UNESCO's World Heritage List during the 28th session of the World Heritage Committee, which met in July in Suzhou, China.

Founded in the seventh century A.D., the site reached its apogee during the sixteenth-century reign of Sultan Muhammad Beghada, at which time Champaner became the capital of Gujarat. Dominating the site is the 822-meter high peak of Pavagadh Hill, atop which stands the remains of an early Hindu fortress as well as the Kalikamata Temple, an important shrine that continues to attract large numbers of pilgrims throughout the year. Champaner also includes a suite of prehistoric (chalcolithic) sites, fortifications, palaces, religious buildings, residential precincts, and water installations dating from the eighth to the fourteenth centuries. Its Islamic-period architecture rivals that found at Fatehpur Sikri near Agra and Bidar in central India. Of particular importance is the early sixteenth-century mosque, with its exquisite carved entrance and vast and imposing courtyard surrounded by cloistered galleries. Also of note is the Shahr Masjid with its four rows of ornate pillars, domes, and delicately carved mihrabs.

Champaner was included on WMF's 2000 list of the 100 Most Endangered Sites due to the fragile condition of its remains and encroachment of unchecked development. With the new sites, the World Heritage List now numbers 788 properties, including 611 cultural sites, 154 natural landscapes, and 23 mixed properties in 134 countries.

NEW YORK STATE RALLIES TO SAVE THE SHAKER STONE BARN

On July 15, New York Governor George Pataki announced some $1,347,000 in Environmental Protection Fund grants for historic preservation projects throughout the state, among them a $350,000 grant to stabilize the North Family Shaker Great Stone Barn in Mount Lebanon to prevent it from collapsing. Built in 1859, the barn is thought to have been the largest in America. In September 1972, a suspicious fire swept through the structure, leaving only its exterior walls. For the past three decades, the building has stood as a ruin, continuing to decay from exposure to the elements. Following its stabilization, the barn is to be integrated into a new building, which will house the Shaker Museum and Library. An exhibition on the North Family Shaker Site is on view in the WMF Gallery through September 20, 2004, Monday–Friday, 10 AM–5 PM.

WORLD MONUMENTS FUND GALLERY
95 Madison Avenue, 9th floor, New York City
For more visit: wmf.org/html/programs/gallery.html
PLIGHT OF JEWISH HERITAGE: PRAGUE SETS THE STAGE

It has been nearly 60 years since World War II drew to a close and the horrific genocide of European Jews came to an end. Beyond the decimation wrought by the Holocaust, the war took a tremendous toll on Jewish cultural heritage. Whether through willful neglect or ideologically motivated desecration and destruction, characteristic neighborhoods, beautiful cemeteries, and stunning religious sites throughout Eastern Europe lie in ruin. Largely ignored by non-Jewish populations and denied caretakers in the wake of the war—particularly under the Communist regimes of the Eastern Bloc—sites with Jewish cultural associations have long been in dire need of conservation and advocacy.

This past April, more than 160 representatives of the preservation community gathered in Prague to address the plight of Jewish sites at risk. Titled The Future of Jewish Heritage in Europe, it was the third such conference sponsored by WMF since launching its Jewish Heritage Grant Program in 1988, under the patronage of the Hon. Ronald S. Lauder.

The 30 speakers included prominent writers and historians, as well as distinguished museum directors and curators, Jewish community activists, historic preservation experts, and representatives of Jewish philanthropic organizations. A major theme of the conference was the continuing need to integrate Jewish heritage into European heritage, especially at this time of expansion of trans-border cultural programming in the European Union.

Conference participants maintained that despite a resurgence of anti-Semitism in Europe, the overall climate for the acceptance and appreciation of Jewish culture has never been better. The number of and attendance at cultural events continues to increase, and the number of historic Jewish sites, including synagogues and cemeteries, now being restored is greater than at any time since the Holocaust. New museums have been founded and older ones have been transformed. A great many historic sites have been surveyed and documented, and some have been conserved. Programs such as WMF’s Jewish Heritage Grant Program have helped fund more than 50 restoration projects. A European Day of Jewish Culture, an annual event held on the first Sunday in September, attracts as many as 150,000 visitors to scores of Jewish heritage sites in 25 countries.

Speakers stressed the need for Jewish individuals, organizations, and institutions to collaborate with public authorities and non-Jewish bodies in Jewish heritage work. The work of the World Monuments Fund was repeatedly cited as an example of successful collaborative work.

Above all, the conference provided a unique opportunity to develop policies and strategies to protect and promote Jewish material culture in Europe. It made a significant contribution to the existing body of knowledge in this area; helped create new networks for the sharing of expertise, tools, ideas, resources, and funding opportunities; and encouraged new initiatives and projects. Papers from the conference will be posted in September on www.jewish-heritage-europe.org.

WMF’s sponsorship of the conference was complemented by funding from the Hanadiv Charitable Foundation, the Cahnman Foundation, the Rich Foundation, the Charles and Andrea Bronfman Foundation, the Gilbert Foundation, the Haskel Foundation, and the American Joint Jewish Distribution Committee.

—SAM GRUBER
ANCIENT JAISALMER COMES TO LIGHT

Conservators restoring a collapsed wall within the Maharaja's Palace at Jaisalmer in Rajasthan, India, have unearthed a suite of intricately carved sandstone columns that predate the twelfth-century A.D. Rajput fort by several centuries. Buried beneath the existing buildings, the columns are thought to be remnants of an ancient temple that once stood at the site. The columns, which are currently being dated, consolidated, and catalogued, will be put on display at the fort's onsite museum as soon as the conservation project is finished. Conservation of the hilltop fort, carried out by the Indian National Trust for Art and Cultural Heritage (INTACH), is underwritten in large part by Jaisalmer in Jeopardy, the Giridhar Samaruk Trust of Jaisalmer, and the World Monuments Fund.

STOP THE PRESSES: GLASGOW CITED FOR ITS POOR RECORD OF PRESERVATION

Glasgow has the worst record of any city in Scotland—and probably Britain—for looking after its historic buildings, says the Buildings at Risk service at the Scottish Civic Trust. According to a recent report, the 54 buildings in Glasgow currently on Britain's buildings-at-risk register are soon to be joined by another 74. Such a scathing assessment would seem incongruous for a city with a new-found reputation as an "it destination" for the fashionably inclined, having recently been declared the U.K.'s City of Architecture and Design. The truth is that an alarming number of historic buildings that make the city worth visiting now lie empty and derelict. Glasgow is one of the last places in Britain where shady developers regularly let inconvenient or obsolete structures decay to a point of no return, knowing full well that the city council's zealous Department of Building Control will readily issue a demolition order. In this light, statutory listing hardly seems to matter.

None of this comes as a surprise to World Monuments Fund, which took the unprecedented step of re-listing St. Vincent Street Church on its roll of 100 Most Endangered Sites in 2004, having become exasperated with the lack of positive action from the Glasgow City Council. The building is the only surviving intact church by Alexander "Greek" Thompson, one of the two architects of international stature for whom the city is renowned. Thompson's oeuvre continues to suffer: his Egyptian Halls stand derelict; two of his warehouses at Glasgow Cross have been demolished in the last eight years, and the long-neglected building he extended in West Regent Street—the subject of a momentous legal decision in the House of Lords following a challenge to the public inquiry system under the European Human Rights Act—was permitted razed this year on the grounds that it was declared a dangerous structure. Despite international respect for Thompson's peculiar genius, Glasgow, it seems, couldn't care less.

—GAVIN STAMP

POSTWAR MODERNISM IN FOCUS

This September, New York City will host the eighth international DOCOMOMO Conference, the first of its kind to focus on postwar buildings and their place in an ever-changing world. Titled Import/Export: Postwar Modernism in an Expanding World, 1945-1975, the meeting will consider not just the impact of preservation on modernism but the impact of modernism on preservation. For more information or to register for the gathering, which will be held at Columbia University September 26-29, visit www.docomomo2004.org/
The towering Colossi of Memnon are among the most impressive of the ancient monuments that dot the West Bank of the Nile at Luxor. Yet few visitors are aware that these magnificent sculptures are but two of countless statues that once graced the Mortuary Temple of Amenhotep III—in its day, the largest and most lavishly appointed mortuary temple in the whole of Thebes, then capital of New Kingdom Egypt. Erected in the fourteenth century B.C., the Colossi of Memnon, portraits of the Dynasty XVIII pharaoh Amenhotep III (1391-1353 B.C.), mark the entrance to what was once a vast temple precinct. Today, traces of the temple can still be discerned in a swath of discolored earth that stretches some 700 meters along a modern road that traverses a patchwork of cultivated fields at the edge of the desert plateau.

Considered among the largest sculptural programs ever carried out in Egypt, the temple complex was composed of three enormous mud-brick pylons, the innermost linked to a Great Peristyle Court by a long processional way that in antiquity was likely lined with sphinxes. Colossal statues carved in quartzite and alabaster stood in front of each of the pylons. The entire precinct was enclosed by a mud-brick wall.

Until recently, however, it was thought that beyond the Colossi of Memnon, a few scattered architectural fragments, and faint soil stains, little survived of the temple at Kom el-Hettan, thought to have been toppled by an earthquake sometime in the thirteenth century B.C. Not long after the collapse, temple remains began to be harvested for a host of new Theban building projects, including the Mortuary Temple of Dynasty XIX pharaoh, Merenptah (r. 1212-1202 B.C.). Statues, stelae, and religious paraphernalia were readily appropriated for reuse in other West Bank temples.

Following an earthquake in 27 B.C. the northernmost of the colossi collapsed, and, at sunrise, began to produce an eerie musical sound that early Greek travelers interpreted as the mythical half-mortal Memnon calling out to his mother Eos, goddess of the dawn. Visitors came from far and wide to hear the song, including the Roman Emperor Hadrian and the Empress Sabine, who had to wait several days before the statue called out to them in A.D. 130. The bust was restored in the Roman period and mounted on huge sandstone blocks. According to legend, Septimius Severus (r. 193-211 A.D.), seeking to repair the colossus, inadvertently silenced it forever. It was from this strange phenomenon—thought to have been caused by a daily rise in heat and humidity—that the statue took its name, which now applies to both of the first pylon figures.

Over the millennia, Kom el-Hettan continued to be pillaged, most recently in the early nineteenth century when collectors and agents working on behalf of French and British consuls “discovered the site” seeing it as a rich source of museum-grade antiquities. Among the finds recovered during this period were two superb quartzite heads of Amenhotep and two dark granite seated royal statues that were sold to the British Museum. Another huge head of pink granite was acquired by the Louvre along with a pair of colossal royal feet resting on a statue base and figures representing Egyptian deities such as Sekhmet, goddess of pestilence and healing. Two enormous sphinxes were trans-
Hypostyle Court

Ported to Alexandria for shipment to St. Petersburg to be placed at the embankments of the Neva River where they remain today, having been recently restored. Numerous other statues from the site continued to enrich collections of Egyptian antiquities worldwide.

Despite these predations, however, recent exploration of the area by members of our international team of archaeologists and conservators has revealed that much of the temple has, in fact, survived at the site, albeit in fragments and in dire need of documentation and conservation.

Although Kom el-Hettan had been the subject of several archaeological campaigns, its remains had never been systematically excavated and mapped, save for a few isolated areas. In 1930, the well-known German Egyptologist and architect Ludwig Borchardt sounded and mapped portions of the Great Peristyle Court and the Hypostyle Hall, as well as the colossi lying at the northern gate of the precinct. Unfortunately, his notes remain unpublished. In the 1950s, the Egyptian Antiquities Department carried out several projects, including the restoration of a large stela at the entrance to the Great Peristyle Court. It was during work in this area that a monumental head of a royal statue in red granite was discovered, which was later put on display in the Luxor Museum of Art. In 1964 and 1970 members of the Swiss Institute for Architecture and Archaeological Research in cooperation with the Egyptian Antiquities Department opened up a number of exploratory trenches that were documented and later published. From these limited excavations, a preliminary map of the site was developed. However, it was far from complete. Moreover, these early campaigns laid bare abundant architectural remains—stelae, columns, building blocks, and fragmented colossal statues—with no provision for their conservation.

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Complicating matters has been a dramatic change in the Luxor landscape since the construction of the Aswan Dam in the 1960s. While the remains of the temple have not been directly
affected by seasonal floodwaters as they were in the past, they have suffered as a result of a rising water table, which has invited agricultural encroachment onto newly fertile lands in and around the ancient monuments. The situation has been further compounded by a rise in soil salinity from irrigation; slash-and-burn land clearing, the heat from which has caused massive stones to split; and an increase in exuberant vegetation such as camel thorn whose deep root systems have been able to penetrate cracks in even the strongest of subsurface stones.

Realizing that, collectively, these factors had put the entire temple site at risk of imminent disintegration, we pulled together a small multinational team in 1997 to develop a comprehensive long-term preservation program for Kom el-Hettan, which would be carried out under the auspices of the Ministry of Culture, the Supreme Council of Antiquities, and the German Archaeological Institute. A strategic component of our plan was the nomination of the site for inclusion on WMF’s 1998 list of the 100 Most Endangered Sites.

To our delight, the site was selected, and within months of the Watch list announcement, received a generous grant from American Express through WMF. These funds—which enabled us to clear the site of vegetation and carry out emergency stabilization of exposed remains, some of which were removed to a temporary onsite conservation laboratory for treatment—were later complemented by substantial contributions from Mme. Monique Hennessy and the Association des Amis des Colosses de Memnon.

In January 2000, with funding in hand, we embarked on an ambitious plan to conserve the entire temple complex, which covers some 385,000 square meters. To do so, however, required that we systematically map the whole site, document all remains above and below ground, and note the current conditions of each of the finds. For the past five seasons, we carried out resistivity and magnetometric surveys, looking for architectural remains and working to define the limits of the temple precinct. As we have progressed, results from our surveys are compiled and entered into an ever-growing database by the Colossi of Memnon Mapping Project (COMMAP).

In concert with the mapping effort, we have continued to treat exposed remnants, including the colossi, as well as the smaller finds that had been transported to the lab. In 2002, the colossi themselves were cleaned and their surfaces were stabilized. During this work, we were surprised to find scattered about their bases 12 large blocks of quartzite that originally formed much of the body, throne, and base of the southern colossus. It is possible that missing stone from the statues’ faces also lies buried nearby. Re-restoration of the colossi using their original stone would require a full excavation around and below...
the statues so that all surviving fragments could be recovered. The long-term preservation of the colossi, however, will depend on our ability to address the problems of groundwater intrusion and vibrations caused by buses and cars rumbling along the road adjacent to the site.

Working west from the colossi, we began excavations in the area of the second pylon, 100 or so meters away, to document the remains of another colossal statue—that of a seated pharaoh wrought in red quartzite, which had fallen across the entrance to the second pylon in antiquity, breaking into several large parts. Centuries of exposure to salt and vegetation had rendered the exposed portion of the statue shapeless beyond recognition. According to an archaeological report, parts of the statue had been uncovered in the 1950s, however, it was unclear how much of the statue had survived. We were amazed to find that the entire right half of the figure was preserved. The head, which weighs some 25 tons, along with the statue's right shoulder, arm, knee, and leg were pulled from the mud by more than 180 workmen using a winch. The massive fragments, which were wrapped in protective cloth, have since been taken to a laboratory tent for conservation treatment. Smaller fragments have been registered, photographed, and stored for study in a temporary workshop.

Hidden in the mud, behind the leg of the fallen colossus, we made a most extraordinary discovery, that of a statue of the pharaoh's queen consort Tiye, which once stood to the right of the pharaoh's throne. The impressive figure is intact and measures 3.245 meters in height including the crown of feathers. As our excavation of the statue progressed, groundwater had to be pumped constantly. In addition to recovering the statues, we continued excavations in the area of the second pylon, discovering the remains of its gate and exposing a portion of the east façade of its northern wing. The façade has two large niches each measuring 212 x 168 meters, which we believe may have framed royal banners that once flew from cedar flagpoles mounted on pedestals of finely polished red granite that we found in situ. We also recovered numerous small silver and copper nails that we suspect were used to fix a plating of gold leaf to the flagpoles, which have long since disintegrated. The final dimensions of the pylon, however, could not be determined as rising groundwater prevented further investigation. We have since covered exposed brick features with protective cloth and backfilled our excavations.

Near the third pylon were an alabaster statue of a crocodile and large blocks belonging to two colossal statues of Amenhotep III rendered in alabaster that once flanked the pylon’s gate. These fragments remain in situ, half submerged in mud. Although we have cleared the area of damaging vegetation and have covered the statues with fine sand—a temporary measure to slow the corrosive effects of salt water—the sculptural remains are in desperate need of conservation. Their excavation, extrication, and treatment, however, is an expensive proposition for which we are now raising funds.
In antiquity, Kom el-Hettan’s Great Peristyle Court was surrounded by porticoes supported by massive sandstone columns carved in the form of papyrus bundles. Most of these were quarried millennia ago for reuse in the construction of other West Bank monuments. However, numerous column bases remain in situ marking the location of the columns. The eastern, northern, and southern porticoes were composed of three rows of columns while four rows comprised the western portico.

Between the columns in the façades of these porticoes were colossal statues of the pharaoh, standing hands crossed and holding a crook and flail, the royal insignia. In the northern half of the Peristyle Court, the royal statues were wrought in quartzite from Gebel el Ahmar, a quarry in the vicinity of ancient Heliopolis, near modern Cairo, and wear the crown of Lower Egypt (North). In the southern half, the statues were of red granite from Aswan (South) with the crown of Upper Egypt.

While most of the sculptures in the Great Peristyle Court were looted over the centuries, we have recovered thousands of statue fragments and splinters within the rubble left by previous excavations—official and clandestine—in and around the Peristyle Court in the course of clearing the site and mapping it. After documentation, all these statue fragments are being conserved and reassembled to the extent possible.

Throughout the peristyle we found numerous life-size statues of the goddess Sekhmet—identified by her lioness head and anthropomorphic female body shown seated and carved in granodiorite. Most of these, which were concentrated in the northern and eastern porticoes, had been knocked over in antiquity, most likely during later quarrying to recover sandstone from the ceilings, walls, and columns of the porticoes. Even though the Sekhmet statues had suffered some damage from salt infiltration, they were far better preserved than the statues of the pharaoh. These have since been removed from the court and transported to our onsite conservation lab. In addition, we also “rediscovered” a magnificent alabaster statue of a white hippopotamus among the Sekhmet statues in the northern portico. The hippo sculpture had been noted during excavations in the 1970s but it was somehow never recorded. Its head and tail are missing, which may still lie in situ, however, ever-present groundwater prevented further exploration of the area, which we hope to resume next season.

THE COLOSSI WERE RECENTLY CLEANED AND CONSOLIDATED. IT IS HOPED THAT THE NORTHERN COLOSSUS, WHICH WAS RESTORED WITH NEW STONE IN THE ROMAN PERIOD, WILL ONE DAY BE RE-RESTORED WITH ITS ORIGINAL MATERIAL, FRAGMENTS OF WHICH HAVE COME TO LIGHT AT THE SITE. BELOW, AN ALABASTER HIPPO IS MOVED TO THE LABORATORY.
Just to the west of the Peristyle Court, we cleared the area of the Hypostyle Hall of centuries of debris so that it too could be properly mapped. Like the porticoes of the Peristyle Court, the Hypostyle Hall was once supported by rows of papyrus bundle columns. Today, however, only their bases survive, most of which are in the southern half of the building. It was here that during our 2003 field season we happened upon a cache of six standing statues of Sekhmet, holding in one hand her papyrus stalk, in the other an ankh, the symbol of life.

Following treatment, the statues of Sekhmet were put on display in our temporary site museum. Our hope is that when we complete the documentation and stabilization of the Peristyle Court, we will be able to present the restored sculptures in their original context. We hope to do the same with some of the other colossal statues but this cannot happen until the groundwater problems are permanently addressed. At present, we are carrying out thorough examination of the foundations beneath various structural remains in an effort to find a permanent solution.

Clearly, all of these finds need to be isolated from their moist, saline environment. We hope that the Egyptian government declares the site and a buffer zone around it off-limits to agriculture and bans irrigation in the area. This would prevent any further increase in soil salinity. In addition, we are examining ways to decrease the salts and water that have already infiltrated the site. We believe this could be accomplished through a system of aqueducts and wells that constantly channel and drain water away from buried temple remains. We will be testing a scaled-down version of a well system in the area of the Peristyle Court and the second pylon to see if it could be effectively used throughout the mortuary temple complex. We are also placing protective barriers between the soil surface and any of the statues that we reassemble for display in situ. Another solution would be to install a protective barrier between the water table and the foundations of all the monuments. Unfortunately, both of these solutions are extremely expensive, the latter in particular could actually damage fragile portions of the site. Should we find an effective method to deal with the groundwater issue, it will be an invaluable tool in preserving other sites in the West Bank.

It will take an estimated 20 years to complete the documentation, stabilization, and restoration of the site as well as to properly present it to the public as a vast open-air museum. We are also planning to build a permanent onsite museum to house more fragile objects and finds recovered during earlier campaigns that are at present housed in a number of warehouses in the Luxor area. We envision displays that provide an overview of the history of the temple—from the quarrying of stone for its monuments to the innovative methods used in its conservation. While our goals may seem ambitious, what is at stake is nothing short of priceless. The Colossi of Memnon mark not only the entrance to a once-grand monument, they are the first to greet those touring the monuments of ancient Thebes—highly visible, ever-present, and, with help, forever enduring.
In addition to underwriting conservation efforts at Amenhotep III's once-magnificent Mortuary Temple at Kom el-Hettan, WMF is supporting three other major initiatives at Thebes. In the Valley of the Kings, burial place of the New Kingdom pharaohs, including the boy king Tutankhamen, WMF, with support from American Express, has funded the design and installation of new signage as well as the development of a masterplan for the site. Egyptologist Kent R. Weeks, director of the Theban Mapping Project, and his team are currently carrying out conditions assessments for those tombs that are open to the public as well as formulating recommendations for limiting visitor impact on the site, which sees some 1.5 million tourists annually.

At Luxor Temple, also commissioned in large part by the Dynasty XVIII pharaoh Amenhotep III (1391–1353 B.C.), Ray Johnson of the University of Chicago's Oriental Institute and his team are continuing to collect, conserve, and document thousands of decorated sandstone wall and gate fragments excavated throughout the precinct. With WMF support from its Robert W. Wilson Challenge, the Epigraphic Survey (based at Chicago House) has moved all of the fragmentary material off the wet ground onto hundreds of meters of specially built brick platforms, damp-coursed against Luxor's corrosive, salty groundwater. Deteriorating fragments have been isolated, documented, and are being treated by stone conservator Hiroko Kariya. Johnson has begun sorting and reassembling the material, and has discovered that while half of the material comes from dismantled parts of Luxor Temple, half again comes from Karnak three kilometers away! The ultimate goal is to restore as much fragmentary material as possible to the original walls, at Luxor Temple and Karnak, and to reassemble the rest in an open-air museum to the east of Luxor Temple.

At Karnak Temple, François Larché, director of the Centre Franco-Égyptien d'Étude des Temples de Karnak, and his team carried out an extensive survey before embarking on the dismantling, consolidation, and reconstruction of the southern wall of the so-called Annals Courtyard. Dedicated to the worship of the god Amun-Ra and built by Seti II with blocks appropriated from an earlier wall commissioned by Thutmose III, the wall is teetering on the brink of collapse. Reliefs carved on the wall's numerous blocks show Seti II making appropriate offerings to a seated Amun-Ra. Scenes from older reliefs, which can still be discerned on 17 blocks taken from Thutmose III's wall, bear passages from the so-called Annals Texts, which highlight the pharaoh's accomplishments during his reign.

NEW SIGNAGE INSTALLED IN THE VALLEY OF THE KINGS IS PROVING INVALUABLE IN LIMITING THE CACOPHONY OF MULTILINGUAL LECTURES WITHIN THE NEW KINGDOM TOMBS THAT ARE OPEN TO THE PUBLIC. KENT R. WEEKS, ABOVE, AND HIS TEAM ARE NOW CARRYING OUT A CONDITIONS ASSESSMENT OF THE VALLEY. AT LUXOR TEMPLE, BELOW, RAY JOHNSON AND HIS UNIVERSITY OF CHICAGO TEAM ARE RECOVERING THOUSANDS OF ARCHITECTURAL FRAGMENTS FROM THE SITE, REMOVING THEM FROM THEIR DESTRUCTIVE SALINE ENVIRONMENT, AND DOCUMENTING THEM. AS WITH MOST OF THE ANCIENT MONUMENTS AT THEBES, THE RISING WATER TABLE HAS TAKEN ITS TOLL ON THE TEMPLE.
VISIONS OF
THREATENED WITH RADICAL REDEVELOPMENT, THE RARE EDO-PERIOD PORT TOWN OF TOMO-NO-URA HAS BEEN GRANTED A REPRIEVE. FOR JUST HOW LONG, NO ONE KNOWS.
VANISHING JAPAN
by Yakup Bektas
For more than 1,000 years, Seto Naikai, Japan's great Inland Sea, has served as a vast commercial highway, linking the islands of Kyushu and Shikoku with southern Honshu. Its 440-km coastline is punctuated with beautiful bays, inlets, and promontories. Within the sea itself are more than 3,000 tiny islands, fewer than a third of which are inhabited—most mere volcanic islets that barely break the water's surface. It is a harmonious blend of land and sea that has long been celebrated in Japanese art.

Over the past century, however, Seto Naikai has undergone a dramatic transformation, from an inland waterway ringed by numerous small hamlets to a host of some of the nation's largest and most heavily industrialized cities such as Osaka, Kobe, and Hiroshima. With the emergence and expansion of these metropolises and the commercial infrastructure to support them, an age-old way of life has slowly faded from the landscape. Yet, if one looks closely, glimpses of old Japan can still be found in a few isolated fishing villages, among them Tomo-no-Ura, an Edo-Period (1603–1868) port town nestled in a small cove embraced by deep green mountains.

Sited on the tip of Honshu's Numakuma Peninsula, a mere 15 km from Fukuyama, Tomo was spared the industrialization that claimed so many villages in the wake of the Meiji Restoration of 1868, when Japan began its rapid march toward modernization. At that time, the island nation also began to enhance its land-based transportation with an ambitious network of railroads and highways that soon eclipsed Seto Naikai as western Japan's most important commercial thoroughfare. Tomo was also spared serious damage from natural disasters such as typhoons and earthquakes, which frequently rock Japan.

As a result, time has stood still in Tomo, which retains its narrow winding streets, closely spaced houses, and serene Shinto shrines and Buddhist temples that dot the verdant landscape between sea and summit. It also boasts a wealth of Edo-Period architecture few coastal towns can match. Just how long Tomo will be able to retain its distinctive character, however, remains uncertain. For the tiny port lies at the heart of a radical redevelopment scheme that will alter its waterfront beyond recognition.
Settled some 1,300 years ago, Tomo's sheltered inlet offered a safe haven for ships plying the inland waterway. In antiquity, Tomo was known as *shio machi no minato*, or the "port of waiting for tides," being located where tides from east and west collide, cancelling each other in an effervescent sea of foam that has inspired many an artist, writer, and composer. A poem in the *Manyoshu*, or "Collection of Ten Thousand Leaves," the earliest-extant anthology of Japanese poetry, compiled ca. A.D. 760, includes a description of "the foamy waves of the Tomo Inlet, fishing boats, under full sail." In 1927, this same sea inspired composer Michio Miyagi (1894–1956) to pen one of the most revered works of traditional Japanese music, *Haru no Umi*, or *The Spring Sea*. Although blind, Miyagi captured the beauty and mood of the sea of Tomo inlet with a lively and poignant composition of the lapping of the waves and gentle sound of fishing boats moving through the water.

Tomo reached its apogee in the Edo Period when its harbor facilities were built. These included a stone beacon with a large lantern that functioned as a lighthouse, landing stairs that allowed for the secure mooring of boats at all stages of the tide, breakwaters, a careenage for cleaning and repairing boats, and a harbor watch-house. So busy was Tomo's port during this period that its shops remained open around the clock.

Today, Tomo's breakwaters and landing stairs are still in use, serving the dozens of fishing boats and small ships that enter the port each day. Tomo, home to some 7,000 people, retains its ancient townscape of elegant wooden houses, shops, and warehouses, broken only by a few "modern" or Western-style buildings, which stand awkwardly among the old ones. These are for the most part government offices, schools, or ungainly business hotels. In the late Edo Period, some of Tomo's older buildings were converted into prosperous breweries, which continue to make *homeishu*, an herbal sake said to ensure longevity, for which the town is famed.

As in many other old Japanese towns, much of Tomo's distinctiveness lies in the richness and beauty of its temples and shrines, of which there are a dozen. Many date back to the Heian and Kamakura periods (A.D. 794–1333), an age when Japanese arts and architecture flourished and Buddhism took root in Japan, the Inland Sea providing a route for its dissemination. Among these...
are the Numakuma, a Heian Shinto shrine dedicated to the kami of the sea and navigation, with its old archery court and a stage for Noh plays; the loji, built ca. 826, among the earliest Buddhist temples in Japan; the Fukuzenji (ca. 950) sited on a tiny promontory overlooking Tomo, with its elegant wooden hall; Taichoro (1690), which opens onto a most exquisite blend of sea, islands, and mountains; and the Bingo Ankokuji (ca. 1270), one of the finest examples of the Kamakura architecture. Among the most beautiful is the Honsenji (ca. 1358), known for a black pine tree that until recently sheltered its grounds. Although it rotted away several years ago, the tree still appears with images of the temple in many Tomo brochures and travel books. However, what now remains is only its large trunk, which is being preserved carefully with a fence around it. It is a major attraction for visitors, perhaps evoking in them a feeling of longing for what has been lost.

In 1983, plans were drawn up to "modernize" Tomo's waterfront with the construction of a bridge over its inlet that would support portions of a new highway, its landward side filled in to accommodate a suite of parking lots. The redevelopment was part of a broader state-sponsored movement to promote industry in rural areas of Japan to ease and, if possible, even reverse migration into the major cities.

Although Tomo and its environs, together with a large part of the Inland Sea, were designated as Japan's first national park in 1934, there was no provision for any of the city's historic buildings, leaving its waterfront fair game.

Initially, the Tomo project made slow progress, thwarted by budgetary constraints and strong public opposition. By the late 1990s, Japan, hoping to reinvigorate its economy, substantially increased its spending on public works, enabling projects that had been on hold to begin moving forward. Encouraged by this financial boost, the local government took steps to carry out the planned redevelopment, with no regard for the substantial changes that would occur in the environment. To counter public pressure, the government offered to reduce the planned land reclamation from 4.6 to 2 hectares. At the same time, Tomo's city center was also declared an historic district. The port area was not included in the landmark designation, leaving it at risk. In February of that year, the amended proposal passed the Hiroshima Prefecture Assembly, which has jurisdiction over Tomo.

While those living along the waterfront were alarmed by the proposed alteration to the landscape—some have persistently refused to leave, in spite of large offers of compensation—propo-
ponents of the project have seen the redevelopment as a way of invigorating the economic life of the town, whose population is aging. By making it more automobile-friendly, they hope to attract more visitors to Tomo and at the same time reduce traffic congestion. Alluding to the environmental consequences, they argue that the project should be seen as a part of the "natural growth" of a town that has gone through many changes during its history. Therefore, they assert, one should not intervene, but "let history take its course."

Until recently, it seemed that little could be done to stop the project. That was until a group of concerned citizens and preservationists came together and formed Umi-no-ko, or Children of the Sea, a local NGO spearheaded by Hideko Matsui. Working with urban planning faculty at Nihon, Tokyo, and Hiroshima universities, Matsui was able to marshal a cadre of students to carry out a series of studies to assess the impact of the development and any alternatives to it. In addition, several historic preservation symposia were held to highlight Tomo's plight.

In light of the impending redevelopment, Tomo was also nominated to, and ultimately included on, WMF's 2002 list of 100 Most Endangered Sites. In the wake of the listing, a site visit and press conference held in May 2002 put the town in both the national and international spotlight and attracted some 45 academic institutions and preservation organizations to take up Tomo's cause.

Although this opposition has temporarily blocked the bridge project, it has not eliminated it, and the threat to this traditional Japanese port city remains. This past May, WMF awarded Tomo a $100,000 grant through American Express to carry out the restoration of Uoya-Manzo, an Edo-Period merchant's house, which will serve as a proving ground for future preservation projects in the ancient port, should it survive.

It might appear paradoxical that such changes have been proposed in a culture long admired for its ancient tradition of reverence for nature and its refined aesthetic sensibilities. Yet
A MID-NINETEENTH-CENTURY MERCHANT’S HOUSE AS IT LOOKS TODAY. ABOVE, AND A MODEL OF HOW IT IS TO LOOK FOLLOWING THE RESTORATION OF ITS EDO-PERIOD FACADE, BELOW. INTERIOR SPACES WILL BE RESTORED BY LOCAL ARTISANS USING TRADITIONAL MATERIALS AND TECHNIQUES.

almost all natural landscapes, or even what one may consider untouched wildernesses, bear a human imprint. Tomo’s present landscapes too are a product of the interplay between geological forces and human activity. The land embracing the inlet, for instance, once consisted of several small islets before they were joined together to produce the current landmass. Similarly, the present shoreline has only a short history. This interaction between nature and culture is a dynamic process, and illustrates that present natural landscapes were the result of earlier interventions. But this does not justify that we should approve uncritically every intervention, such as the current one in Tomo. On the contrary, this means taking on more responsibility for conserving wisely, especially since technology has become so powerful, enabling us not to only alter the physical environment but to eradicate it completely.

The promoters’ promise for economic growth and technological modernity is short-sighted. The expected economic returns are likely to be trivial. Tomo may not draw many visitors if parking lots, tall concrete buildings, and a steel bridge cutting through its horizon overwhelm it. But, if carefully preserved, it could become an even greater treasure. Considering its location in a region that has already lost too much to heedless industrialization, Tomo’s preservation as an oasis of natural beauty and history becomes an even more urgent issue. For the moment, the project appears to be on hold. We can only hope that attention will be paid to the long-term preservation of physical landscapes that embody the natural beauty and history with which Japan has been so blessed.
ow shrouded and obscured by scaffolding, Nicholas Hawksmoor’s iconic London church, St. George’s Bloomsbury, is well on the road to complete restoration, thanks in large part to a grant of $5 million from the Paul Mellon Fund for Architectural Heritage in Great Britain, $750,000 from WMF’s Robert W. Wilson Challenge, and a grant of £2.3 million from the Heritage Lottery Fund.

Built between 1716 and 1731 and depicted in the distance in Hogarth’s well-known 1751 engraving, Gin Lane, the church, a stone’s throw from the British Museum, had fallen into a sorry state over the years. Today, work on the church is well underway. Its soot-covered exterior is being cleaned, its leaking roof has been newly releded, and its stone has been repointed where needed. Scaffolding has just been erected inside the church so that plasterwork conservation can begin and stained glass can be restored. In addition to modern conveniences such as the installation of underfloor heating, Hawksmoor’s original and magnificent mahogany reredos will be returned to the church’s eastern apse from which it was removed during a reordering of the church’s interior by Thomas Rogers in 1782.

One of the most challenging aspects of the restoration has been the re-creation of the wonderful three-meter-high Baroque sculptures of lions and unicorns that originally cavorted around the base of the tower. The four original statues, which had been carved in Portland stone, were removed during a refurbishment of the church by G.E. Street in 1871. At that time, Street, who was by no means a fan of the animals, declared the statues, which were in a delapidated state, unsafe and out of vogue.

Working from Hawksmoor’s drawings for the animals, renowned sculptor Tim Crawley has made clay models of the beasts upon which the finals will be based. Like the original, the animals will be hewn out of Portland stone. A 1:3 scale model of the lower portion of St. George’s whimsical stepped steeple—its design inspired by the Mausoleum of Halicarnassus, one of the Seven Wonders of the Ancient World—has been constructed in the artist’s studio so the sculptures can be properly fitted.
Along the Calzada del Cobre: The Rise and Fall of Neoclassical Havana

by Mario Coyula and Isabel Rigol

photographs by Andrea Bizzzi
It is a very handsome street, about three miles long, lined on each side with the beautiful and comfortable residences of the fashionable and the wealthy, for whom this with its surroundings, is the principal place of residence, particularly in the summer. ...[In El Cerro] the houses are modernized somewhat, having their stables and carriages in the rear, and in front, stone piazzas elevated some distance above the street ... The whole being devoid of curtains, and exposed to the eye or curiosity of every passerby. The ceilings are uncommonly high, and the houses are, without exception, open on the interior side to the patio, or courtyard, which affords, even on the warmest days, a chance for some air. ... All of the rooms open onto [the patio]; and where there is a second story; a gallery runs around the entire square, having either blinds or fancy colored awnings for protection from the sun’s rays. ...This secures a free circulation of air, a shady place in which to sit or walk, and very often, when the patio is laid out with walks, flowers, fountains, and orange, pomegranate, or mignonette trees, a charming place in which to dream one’s idle hours away, or flirt desperately with las bonitas señoras.

—SAMUEL HAZARD
Cuba with Pen and Pencil, 1871

During the late-eighteenth and early nineteenth centuries, a booming plantation economy developed in western Cuba, spawning a dramatic increase in the country’s population as well as prompting a consolidation of its landowning Creole aristocracy within the capital city of Havana. In the span of only a few decades, Havana grew well beyond its colonial city walls, branching out along several urban axes, among the most important a road running to the southwest known as Calzada del Cerro. Over time, the three-kilometer-long Calzada became the virtual backbone of El Cerro, a newly established private enclave for Havana’s burgeoning elite, whose fortunes were derived in large part from sugar harvested by slave labor.

Thanks to a bountiful supply of fresh water provided by the Zanja Real, or royal canal, built in 1592, and a host of more recent civic improvements—new roads and bridges—and the development of an urban transport system, El Cerro reached its apogee in the mid-nineteenth century. The allure of the district was further enhanced by a quest for potable water during a severe cholera epidemic in 1833. Those who could afford to leave Havana’s fetid city center simply did.

The casa quinta, or country estate, was the archetypal house of the nineteenth-century Creole noble of El Cerro. It was during the district’s golden age between 1830 and 1880 that the casa quinta came into its own, a blend of new flat roofs in the neoclassical style with traditional alfarrjes—pitched and coffered wooden ceilings covered with Creole clay tiles.

The Calzada itself was greatly enhanced during this period by the addition of a colonnade that ran its entire length and linked many of the mansions’ porches one to the next. Erected as part of the Building Ordinances of 1861, the colonnade presented the passerby with a dramatic rhythm of light and shade.

While neoclassicism appeared in other areas around Havana, it was in El Cerro—and particularly along the Calzada—that it found its greatest expression.

The most prominent houses were located either on the calzada itself or could be accessed from it via several roads. Some shared sidewalks; others were fully detached buildings, offering a visual counterpoint between private porches and public corridors. Among these were the mansions of the Counts of Villanueva, O’Reilly, Fernandina, Lombillo, Santovenia, and San Esteban de Cañongo; those of the Marquises of Pinar del Rio, Almendares, Gratuidad, Real Campiña, San Miguel de Bejucał, and Sandoval; as well as the residences of other distinguished families such as the Ajuria, Echarte.
Sánchez Galarraga, and Zayas Bonet. The backs of some of the homes along the Calzada faced the Zanja Real. Many had separate bathrooms furnished with step-in pools.

From the outset, El Cerro had been home to industrial enterprises that partook of the waters of the Zanja Real. Yet the townscape of El Cerro was composed primarily of residential architecture. Ironically, years later, it would be the pollution of the Zanja Real that would bring about El Cerro’s decline, compounded by a forced relocation of peasants to the area in an attempt to quell their support for Cuban patriots fighting Spanish dominion. These events also coincided with the establishment of newer residential districts that offered cooling sea breezes—El Carmelo in 1859 and El Vedado in 1860—which attracted many of El Cerro’s most prominent families. The last of El Cerro’s stately mansions was built in the 1880s.

By the close of the nineteenth century, Cuba was also engulfed in political turmoil, suffering long-term repercussions from the crash of the U.S. Stock Exchange in September 1873, Cuba’s abolition of slavery in 1886, and devastation and social upheaval caused by Cuba’s ongoing struggle for independence, which it finally achieved in 1898.

Depleted of its well-heeled residents, the character of El Cerro underwent a dramatic change as, one by one, its old mansions were appropriated as multi-family housing units or became flophouses for the indigent. Some residential areas gave way to industrial installations—candy factories, soap factories, and a foundry that produced many of Havana’s cast-iron structures. In time, these establishments would be joined by a brewery and several soda factories. El Cerro’s decline would be exacerbated by political events that would later come to dominate the twentieth century.

Today, despite its squalid conditions, the once-exclusive preserve of Havana’s elite retains an extraordinary collection of Cuban Neoclassical architecture. Some 40 percent of its Creole buildings are still standing. The community’s original layout along the colonnade of joined porches remains, while the great estates of yesterday’s aristocracy built off the Calzada comprise virtual islands in a sea of subsistence architecture, having endured events within Cuba as well as more than four decades of benign neglect, due in part to harsh economic conditions imposed by the United States in response to Cuba’s alliance with the former Soviet Union.

The Calzada del Cerro bears a unique historical and architectural heritage, one worthy of preservation. Until recently, however, its chance of survival looked bleak at best.

On January 28, 2000, Cuba’s National Landmarks Commission issued Resolution 161, declaring some 155 hectares of El Cerro of “Historical and Cultural Value.” This area includes not only the Calzada del Cerro but the adjacent Palatino and Primelles streets on which many of the colonnaded houses were built. And, in 2003, WMF included the Calzada del Cerro on its 2004 list of the 100 Most Endangered Sites in recognition of its international architectural merit.
Havana's local authorities, cultural institutions, urban-planning agencies, and non-governmental organizations have engaged in a dialog with fellow organizations around the globe to begin developing plans for the revitalization of the area. Yet the magnitude of its problems is enormous, and resources are scarce.

The Calzada has great potential for redevelopment, yet it faces a host of challenges, both architectural and environmental. Over the years, unchecked industrial development has created air, water, and noise pollution, which has been compounded by airborne pollutants radiating from the bay. What remains of the Zanja Real is a health hazard. Green spaces are rare, and access to the area from Havana's coastal strip where both tourists and investment dollars are concentrated is presently limited; streetcar service along the Calzada was discontinued in the 1950s.

A revival of the enclave must begin with measures to simply arrest its decay through the consolidation of the colonnade and surviving façades, as well as the adoption of ways to reduce current pollution and clean up that of the past. Plans for the economic and social redevelopment of the Calzada must also be drafted if the area is to ever again be self-sustaining. In concert with these actions, some of the area's individual buildings will need to be restored. The recovery of selected landmarks would serve to educate the public and inspire further conservation work along the length of the entire road, and, eventually the historic core of El Cerro.

Noise and air pollution and heavy traffic along the Calzada could be substantially reduced through the completion of the Vía Este-Oeste (East-West Road), a project envisioned as part of Havana's 1963 masterplan, but abandoned several years ago. By finishing this road, heavy vehicle and commuter traffic would be diverted...
south of El Cerro. As it is currently difficult to reach the enclave, it is also worth looking into the possible reinstatement of the streetcar service to the area or other means of public transport. Noxious and polluting industries will need to be moved and replaced by other production facilities that are more compatible with—and sympathetic to—the historical and residential nature of El Cerro, such as cultural institutions, artists' studios, cafes, and restaurants.

There is a great potential for the development of cultural tourism in the area, which would help to achieve economic sustainability. This will require the creation of a corporation for the development of El Cerro, with full authority to generate resources and administer them, combining economic interest with social and cultural development. Such redevelopment has already proven successful in the recovery of the walled quarter of Old Havana, a project carried out under the aegis of the Office of the Historian of Havana. Likewise, the Calzada del Cerro is an architectural treasure awaiting an intelligent rescue that might restore its dignity and offer it renewed life.

long stroll through the Georgian capital of Tbilisi lays bare the tumultuous history of this tiny country, nestled between Turkey and Russia on the eastern shore of the Black Sea, in the sooty, crumbling buildings that hug its winding streets and rise high on the hills over the Mtkvari River. Among them are an ancient Persian fortress, seized by a Georgian king who founded the capital in the fifth century A.D., the Byzantine Sioni (Zioni) Cathedral, destroyed by Muslim invaders and rebuilt by Christian faithful over the centuries, magnificent medieval monuments from the country’s “Golden Period,” low-slung Turkish baths constructed by Ottoman rulers, neo-baroque and Moorish nineteenth-century shops and theaters lining fashionable Rustaveli Avenue, the Stalin-esque Parliament, built at the end of World War II by forced German labor, and the endless lines of Soviet apartment blocks that march up and down the hills around the city. The biggest monument to Georgia’s post-Soviet progress is the towering Iveria Hotel, a once-showy tourist spot given over to destitute refugees from the Abkhaz Civil War.

All of Georgia’s monuments from its 1,600-year formal history share the cold reality of the country’s current state, broken by corruption, civil strife, and extreme poverty. Most are in some state of disrepair and require protection. Yet no category of historical monument is as endangered as that which, ironically, embodies modern Georgia’s most shining moment of optimism and creativity—its last full embrace of a European stylistic movement before the Soviet Union shut its doors to the West.

Art Nouveau arrived in Tbilisi in 1901 in the form of a pavilion commissioned by the oil rich Nobel brothers for the Jubilee Exhibition of Agricultural and Industrial Products, and it immediately captured the imagination of the country eager for something fresh and innovative. Georgia had already been a colony of the Russian Empire for a century at the time, and Russian Classicism was being established as the standard for state architecture, while any remaining feudal elements in residential construction were being displaced by an eclectic amalgamation of various European styles. Perhaps in reaction to invasive Russian cultural influences and the stylistic chaos spreading across their cities, Georgians looked back several centuries to their Golden Age, which many considered the shining moment of their country’s artistic and cultural achievement, and revived medieval ornamentation in their buildings.

But Art Nouveau, an international style with no set forms or methods that encouraged improvisation, held an immediate appeal in a country with a highly developed craft industry and an almost non-existent construction sector. The approach to Art Nouveau buildings required that the visionary be more of a sculptor than an architect and Georgia, a creative nation of poets, painters, and playwrights, certainly had more sculptors than architects.

Indeed, it seems that the movement arrived on the eastern shores of the Black Sea at a time when the country was bristling with creative electricity. The Nobel brothers’ pavilion was designed by famed artist and sculptor Jacob Nikoladze, who later went on to design the flag of the briefly independent (1918-1921) Georgian nation. Niko Pirosmani, Georgia’s most revered painter, was at the time just beginning to create his primitive masterpieces on black oilcloth. And Art Nouveau appeared during the final years of author Ilya Chachavadze, considered by many to be the “founding father” of modern Georgia. Chachavadze was the first to create a European vision of the country’s future based on liberal nationalism. A statue of Chachavadze, who was assassinated in 1907, stands today on the capital’s main thoroughfare, where a handful of fanciful buildings from the period still remain.

“The first buildings in the architectural center of Art Nouveau, based in Brussels, were constructed in 1893-1895, whereas it caught on in Georgia only six years later,” says Nestan Tatarashvili, director of the Tbilisi-based Georgian Art Nouveau Preservation Pressure Group (GANPPG). “Taking into consideration Georgia’s far-flung location and state of affairs at the time—its status as a colony of the Russian Empire, its weak economy, and fledgling capitalism—Georgians were indeed very enthusiastic about this style.”

The organic richness of the Art Nouveau style particularly resonated with Georgian hearts and minds.
A FANCIFUL BIT OF IRONWORK GRACES A CASHIER'S BOOTH IN A BANK ON PUSHKIN STREET.
The classic curls and whiplash lines of the style sometimes mimic letters of their alphabet, but even more so bring to mind the endless stretches of grapevines that blanket the country. The stylized vegetation and nature scenes depicted in murals, stained glass, and mosaics that decorate the interior and exterior of the buildings held a great appeal with an urban population that still insisted on grand banquets held in the countryside.

Several Art Nouveau residential buildings were constructed in the capital in the year following the Exhibition, while another residential building and a bank were remodeled in the style. The Nobel brothers' pavilion, Nikoladze's only known Art Nouveau creation, no longer exists.

The most original feature of the Georgian Art Nouveau dwelling is the backyard balcony. As the style spread across Georgia, the wooden balconies that graced the façades of traditional homes were moved to the rear courtyards, and decorated in a similar manner. "These backyard balconies clearly illustrate both local influences on the predominantly international style of Art Nouveau, and the harmonious coexistence of the European and the traditional," observes Tatarashvili.

The popularity of Art Nouveau was not exclusive to the upper classes in the capital. The coastal cities of Batumi, Poti, and Sukhumi all house Art Nouveau buildings, as do smaller towns in the interior like Kutaisi and Akhali Atoni. Magnificent theaters and mansions, as well as small shops, cinemas, and studios in lesser neighborhoods—even graveyards—share the grace, innovation, and whimsy of Art Nouveau.

The charm of Georgian Art Nouveau construction is also unique in the former Soviet Union; Baku in neighboring Azerbaijan also enjoys a number of buildings in the style, but few are of native construction—
WONDERFUL ART NOUVEAU DETAILS
CLOCKWISE FROM ABOVE INCLUDE THE DOOR
OF A HOUSE ON KRILOV STREET IN TBILISI, A
BALCONY SUPPORT FOR A DWELLING IN POTI,
A COLUMN ON A RESIDENCE IN TBILISI,
ORNATE GRILLWORK ENTRANCE TO A TBILISI
HOUSE, A TBILISI ROOF DETAIL, AND A
RESIDENTIAL BUILDING IN BATUMI.
and several are actually of Georgian design. The Art Nouveau legacy of the Caucasus also lacks the grand scale found in the similar stylistic monuments of Ukraine, Russia, and Latvia.

Although the Art Nouveau fervor in Western Europe faded around 1907, it continued in Georgia up until the First World War, the point when the heady exchange of ideas and energy with the West began to fade until it was firmly shut off with Georgia's incorporation into the USSR in 1921. Under Soviet rule, architecture was above all functional, and Art Nouveau was viewed as a symbol of bourgeois or capitalist culture. As such, discussion of the Art Nouveau movement was banned in Soviet cultural and architectural dialogue until the 1970s, and then circulated only within Russian academic circles. When it was mentioned, it was dismissed as a flimsy, casual phenomenon rather than a distinct artistic and architectural movement.

When Tatarashvili began studying architecture in the early 1980s, she recalls, only one man in the country seemed to have any knowledge of the country's Art Nouveau legacy—her professor Simon Kintsurashvili. "I don't know why, but [even at that late date] there was no general awareness of the existence of Art Nouveau in Georgia, even though the topic was no longer taboo. But Kintsurashvili was an excellent teacher and a dedicated person. He was quite right when he considered Georgian Art Nouveau an important phenomenon, that its exploration was inevitable from the viewpoint of thoroughly studying our culture and history."

Upon joining the Department for Monuments Protection after graduation from architecture school, however, Tatarashvili quickly discovered that her fellow Georgians had little interest in or knowledge of Art Nouveau. It wasn't until after the collapse of the Soviet Union, and the resulting, disastrous civil war in Georgia, that she saw the opportunity to save what little was left from that happier moment in the country's history.

By then, 80 years of neglect and conflict had taken their toll on this architectural legacy. Once lavish residences were carved up into communal apartment buildings. Decorative interior murals were blanketed in whitewash. Air and water pollution had ravaged once-delicate façades, and stained glass windows had been sold off at the market to feed hungry families. It is estimated that more than half of the country's Art Nouveau buildings have lost their original interiors, and today present only a characteristic façade.

In 1996, Tatarashvili and three other young architects and artists formed GANPPG and began to photograph and document the most significant and damaged buildings in the capital. A grant from the Soros Foundation in the following year allowed the group to expand their documentation to two additional cities. Since then, GANPPG has received funds to perform archival research outside of Georgia, and with the assistance of the British Embassy and Open Society Institute mounted the photo exhibition Art Nouveau in Tbilisi, which subsequently traveled to Germany. Tatarashvili estimates that 18 significant Art Nouveau buildings in Tbilisi alone are in desperate need of restoration assistance; 15 of which were damaged in the 6.0 earthquake that rocked the city in April 2002.

Despite the small grants for research, as well as Georgian Art Nouveau's listing on WMF's 2002 list of the 100 Most Endangered Sites, it has been a significant struggle for GANPPG to raise the funds necessary to document and publicize the plight of monuments that only a few decades ago were considered a decadent or unsavory phenomenon.

The various black markets and shadow economies that allowed Georgia a level of flexibility and prosperity under the stagnating Soviet bureaucracy have, ironically, in the post-Soviet era developed into institutionalized corruption so egregious and pervasive that it has essentially crippled the nation. In the past several years, foreign investors have fled the country while Georgians pass the winter without heat or electricity. Telephones in the Parliament were even repeatedly cut off for nonpayment. Compounding this is the fact that rampant corruption rendered what few heritage protection laws there were on the books essentially unenforceable, and any significant Art Nouveau building could be purchased and altered or razed with enough money.

Meanwhile, the country is rich with ancient and medieval monuments, "and the majority of the cultural heritage community believes Art Nouveau is too modern and insignificant in comparison with other Georgian monuments to be given serious attention," says Mary Kay Judy, a New York-based cultural heritage specialist and advocate of GANPPG's efforts.

Nonetheless, Tatarashvili has been persistent in educating the public of the importance of the country's Art Nouveau legacy, and appeals to Georgians' stubborn sense of independence by emphasizing its unique
fusion of native and European elements born during a period of Russian subjugation. "These buildings demonstrate Georgia's eternal desire to stand side by side with Europe and to develop as a European country," says Tatarashvili. "I usually try to emphasize this fact in my articles or TV programs, and I'm sure people will understand it."

But for supporters of Georgia's forgotten "bourgeois" architecture—and cultural heritage protection in general—recent events in this tiny country have brought renewed hope. In the winter of 2003, the government led by former Soviet foreign minister Eduard Shevernadze was ousted from power by a younger generation of Georgian leaders determined to rid the country of corruption and forge stronger ties with the West, including joining NATO and the European Union.

These leaders were listening when Tatarashvili recently made an impassioned proposal in a national newspaper for what needed to be done in the field of heritage protection, from scrapping the old government office altogether and bringing in new people to establish a new legal framework regulating the use of privatized Art Nouveau buildings. Today, she is the head advisor of architecture and building under the newly created Ministry of Economic Development.

"There are still a significant number of Art Nouveau buildings in Georgia," says Tatarashvili. "So in order to be successful, any large-scale restoration program has to have the support of the government. My job is to make sure that the government is aware of this little-known art form and takes active steps to protect it." She hopes that in this period of renewed optimism and calls for increased ties with Europe, Georgians will come to accept and protect their Art Nouveau heritage, recognizing it as a critical moment in their history—of the last time Europe's door was fully opened to them, and what their creative energies crafted from that opportunity before war and revolution shut the door on Georgia for most of the twentieth century."
When my colleagues and I first spied the Shaxi Valley from atop a mountain ridge in 1999, we were struck by its scenic beauty. We desperately wanted to explore the valley, but, unfortunately, Shaxi was not on the official itinerary provided by our host, the government of Jianchuan County, which had invited us to this remote region in the Himalayan foothills to discuss a variety of development opportunities. Our hosts considered Shaxi of little interest to the outside world, being no more than a patchwork of farms with a dilapidated old market town in its center.

With a little cajoling, however, our guides agreed to take us down into the valley, along worn narrow horse paths, to scope it out. Upon our arrival in town, we were greeted by local representatives, eager to show us Shaxi's historic center and beautifully proportioned old market square. Although it had been more than two decades since the last transactions took place in the square and its buildings were in a most desperate state of disrepair, we were fascinated by what we saw. The square was carefully paved with local red sandstone slabs, surrounded by shops with exquisitely carved woodwork, with intact protecting gates, an open-air theater, a merchants' guesthouse, and an extensive Ming Dynasty (1368-1644) temple district. With its unique combination of economic, social, religious, and cultural facilities, we knew such a magnificent place must have been far more than just an ordinary rural market in years past.

During our discussions with local historians and village elders we were told that indeed Shaxi had once been an economic force to contend with in the region, having been an ancient caravan station on the lucrative tea and horse trade route from Yunnan to Tibet, a 3,500-km-long mercantile artery that flourished from the sixth century A.D. until well into the 1950s. Tea, cultivated in Xishuangbanna in the tropical south of Yunnan, was traded for horses bred in Tibet. In addition to revenues garnered from the tea trade, Shaxi also profited from the sale of salt mined in the vicinity.

Though lucrative, plying the caravan trail was a dangerous job due to an ever-present risk of falling prey to bandits. Guesthouses in Shaxi as in other trading towns offered rooms with storage compartments beneath the beds to protect the trade goods from theft. To ensure the safety of the village and the caravans, defensive gates and walls were built and guard posts were installed.

Over time, however, a village enveloped the market town, obscuring many of its original buildings in a sea of vernacular architecture, so much so that Shaxi's importance seemed all but lost to historians. We soon learned that the town had never been inventoried as an historical monument by the Chinese authorities. Moreover, this ancient trading post—with so much of its early architecture intact—was probably the last of its kind in southwestern China.

Many of the Shaxi elders with whom we spoke still remembered the caravans, trains of as many as 120 festively decorated horses or mules, trekking into the valley via the ancient trail, the clanging of bells about the animals' necks echoing through the valley. The caravans, they...
told us, were often led by Tibetans, but also by merchants of other ethnic origins—Bais, Yis, Han, or Naxi.

Today, 90 percent of the inhabitants of the Shaxi Valley belong to the Bai minority, a Tibetan-Burmese ethnic group that dominated southwestern China from the beginning of the seventh century until the Mongolian invasions of the thirteenth century. Since then, the Bai cultural sphere has contracted significantly. They are now concentrated mainly in Dali Prefecture, where Shaxi is located. The Bai share a distinct language, religion, dress, music, festivals, cuisine, and form of traditional architecture.

Following the Chinese Revolution in 1949 and the subsequent introduction of modern modes of transportation, caravan trade came to a virtual end. Moreover, a new road linking Yunnan with Tibet bypassed Shaxi, relegating it to a backwater. As a result, Shaxi fell into a slow decline. In the 1960s the Ming Dynasty Xingjiao Temple was appropriated for use as government offices and a school; in the 1980s, the village market was moved away from its historic location at the market square by government decree. Shops in the old market square were abandoned and left to decay. Ironically, it was the relocation of the marketplace that in large part contributed to its preservation, or rather prevented it from being disfigured by modern development. On the other hand, a lack of funds and public awareness of the importance of the town's historic structures also meant a lack of maintenance of any sort. With an annual income of around $120 U.S., the majority of people in Shaxi live at or below the poverty line.

It was clear from our first visit that, without a comprehensive conservation program and funds to support it, the remains of the caravan station would soon disappear. We hastily prepared a nomination for Shaxi, hoping that it would be chosen for inclusion on WMF's 2002 list of the 100 Most Endangered Sites. Such visibility, we reasoned, would encourage the local government and preservationists in China and abroad to take up the challenge of saving this wonderful town and restoring it to its former glory. To our delight, our old trading post made the list.

We knew from the outset that an isolated restoration project would not be sufficient to preserve the site unless measures were taken for its long-term stewardship. Without a maintenance plan, Shaxi would simply fall into decay again after a relatively short period. Thus, working with the local authorities, our Chinese-Swiss project team drew up a comprehensive preservation and development plan that took into account not only the restoration of the old market square, but also the preservation of the
surrounding historical village and the sustainable economic development of the Shaxi Valley as a whole.

In addition to developing feasible concepts for a functional re-use of Shaxi's historic buildings in order to justify their restoration, we knew that we also had to address a host of social and environmental issues, including the improvement of sanitation systems and the alleviation of poverty through appropriate microcredit schemes. These issues are critical components of the Shaxi Rehabilitation Project, the centerpiece of which remains the restoration of the old market square. In our estimation, Shaxi has the potential to once again become economically self-sustaining. This time, however, revenues would be earned through eco-tourism.

Prior to embarking on any restoration work, we carried out a comprehensive conditions assessment of Shaxi's historic buildings. We selected five structures that collectively represented the full range of conservation challenges we would be facing in the market square restoration and thus would make for an ideal training ground. Among these were a house at the corner of Tibet and East Alley and three old mansion gates—Ouyang, Sun, and Li. In addition to refining our conservation methods, we would need to reacquaint local craftsmen with materials and techniques that had long since fallen out of use in the region, as well as train them in modern approaches to restoration. Our goal throughout the project is to conserve and reuse as much original building material as possible, replacing only those elements deemed beyond repair.

By February 2004, our pilot projects had been completed, and it was time to address the market square itself, within which we had identified 15 distinct restoration projects. Three of these—the open-air theater, the Ming Dynasty Xingjiao Temple, and the Lao Madian, or the old guesthouse—were declared priorities, being buildings of exceptional historical value and ideal candidates for adaptive reuse schemes. They will also serve as anchor points in the cultural and spiritual rebirth of the town.

The support structure of the open-air theater complex, which comprises seven buildings and a courtyard, had weakened substantially over time. During the restoration process, all non-load-bearing wooden elements were numbered, dismantled, repaired, cleaned, and reassembled, while load-bearing members were repaired in situ. Following restoration, the theater will once again be used for cultural events, with the courtyard serving as a backstage area during performances as well as a reception area for visitors. Several of the buildings will eventually house a museum dedicated to Bai culture and religion. To facilitate the theater's future reuse, we have upgraded its facilities, installing proper lighting, an ecological toilet, and a staircase to connect the courtyard to the theater and museum.

Founded in 1412, the Xingjiao Temple, among the oldest buildings in Shaxi, contains extraordinary frescoes dating to the Ming Dynasty. The complex, however, was modified over the centuries. To date we have finished work on the temple's first courtyard; however, the restoration
of the entire building will take another two years to complete. When we are done, the temple, which had been appropriated as office space and a school following the Cultural Revolution, will resume its original function as the spiritual center of the town.

Restoration of the old guesthouse, an extraordinary wooden building with painted murals and a suite of courtyards, began this past May. It is our plan to have it once again host travelers—not merchants but tourists eager to ply a restored section of the ancient tea and horse caravan trail between the Shaxi Market and Shibao Mountain on the northwestern side of the valley. There they will be able to visit a suite of Tang and Song Dynasty Buddhist temples, grottoes, and chapels hewn out of the living rock between the eighth and twelfth centuries.

While it will be some time before we finish the entire market restoration, our project has already yielded some extraordinary results. Publicity following Shaxi's inclusion on the Watch list prompted provincial authorities to declare the town a place of historic cultural importance that warrants protection. More recently, WMF has awarded the site a total of $270,000, through its Robert W. Wilson Challenge Program and a grant from American Express, which has been complemented by a $350,000 commitment from the Chinese government.

Throughout the course of our project, we have been able to resuscitate craft industries such as intricate woodworking and building with clay that will be useful not only in our project but in the restoration of other historically significant buildings in the Shaxi region. In addition to the rehabilitation of the ancient marketplace, sanitary conditions in the village are being improved in an environmentally responsible way, so that townspeople can enjoy modern amenities. Complementing these efforts are programs to alleviate poverty and to preserve the local minority culture.

Today, many sites in the Himalayan foothills face the same challenges as those of the Shaxi Valley. Until now, however, there were no practical and sustainable development models. Our hope is that others will benefit from our experiences and knowledge. For us, Shaxi is far more than a mere restoration project. Our challenge is to preserve and sustain the cultural heritage of an ethnic minority within a traditional natural environment.
THE HIDDEN GARDENS OF KYOTO
By MASAKI ONO • KODANSHA • 128 PP. • $45

Kyoto gardens reveal themselves only to patient observers. Rock formations that resemble cranes, tortoises, or mythical mountain ranges, ponds shaped like kimonosleeves or Chinese characters for water or heart—nothing is obvious at a glance. Nor is access easy to arrange (though the Kyoto Imperial Palace does sometimes give out passes). This somewhat data-light but photo-rich book, by garden designer Masaaki Ono, explores terrain alongside temples, shrines, palaces, villas, restaurants, and inns. The captions don't consistently mention which shogun or tea master built what and why, but instead focus on aesthetic compositions. Every garden detail is calculated to elicit a particular emotional response. Ono notes a front path lined in lush ferns and bamboo provides an "atmosphere to compose one's mind in preparation for entering," while a treeless rectangle of straight-raked gravel is "a place for feeling the presence of the spiritual" and "betraying not a hint of worldly doubt."

POWER STATIONS IN BERLIN: The Electropolis Heritage
EDITED BY HANS ACHIM GRUBE AND CHRISTINA KESSEBERG JOVIS/DISTRIBUTED ART PUBLISHERS • 111 PP. • $25

Europe's most innovative power stations were once clustered in Berlin, where Bewag began building plants in the 1880s, eventually owning 27 sprawling compounds. Each grew topsy-turvy, becoming engulfed in elevated ductwork and modernist concrete cubes. The interiors throughout were jaw-dropping, with trusses arcing over boilers and turbines. The Soviets largely stripped them during World War II (though they did restitute some machinery to stations in what became East Berlin). A dozen still stand, most of them hopelessly obsolete. Bewag is seeking reuse proposals; this book is one-quarter historical survey and three-quarters plea for ideas. The eight authors have collaborated on detailed case studies for four sites. The scholars point out which historic boiler houses and machine shops must be saved and which are considered expendable, and which nearby greenbelts and transit lines would boost the project's appeal to tourists, artists, or commuters.

AFRICAN AMERICAN ARCHITECTS: A Biographical Dictionary 1865–1945
EDITED BY DRECK SPURLOCK WILSON • ROUTLEDGE • 550 PP. • $95

Black architects, in pre-civil rights America, often took their licensing exams in dingy storage rooms separate from the lofty halls where whites were being tested. After starting solo practices or gaining footholds at white-owned firms, blacks would face Ku Klux Klan protests at construction sites and be denied access to the very clubhouses they'd designed. Despite such obstacles, African-Americans have shaped architectural icons such as Los Angeles's airport, Duke University's campus, and Washington's National Cathedral. Dreck Spurlock Wilson, a D.C.-based architect, has collected 168 entries for this encyclopedia, the first major study of the subject. Geographically organized structures included date back to the 1830s and are scattered from Paris to Korea to Senegal. In São Paulo alone, a little-known Kansan named Georgia Brown, who trained with Mies van der Rohe and is one of nine women Wilson has profiled, built dozens of mansions, factories, and corporate headquarters.

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, traces the art from Victorian salt prints to ca.-2000 chromogenic or computer-generated scenery. 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.
AUTREFOIS, MAISON PRIVÉE
PHOTOGRAPHS BY BILL BURKE • POWERHOUSE BOOKS • 184 PP • $75

American photographer Bill Burke has captured the colonial architecture of Cambodia, Laos, and Vietnam just before it melts in the heat of capitalism. For most of the past 22 years he's made annual trips to the former Indochina; the buildings have been, as he puts it, "well preserved in the refrigerator of socialism." French classical villas are still wreathed in balustrades and sculpted garlands. Some streetscapes would look like Provencal vacation spots, if not for the thick growths of tropical mold and the communist stars in the gables. "Adaptive reuse," of a sort, has widely occurred. Cinemas and Catholic schools have been turned into police stations, ministries, or squatters' housing. U.S. bomb casings have become structural supports for outbuildings. And within the mossy stone enclosure of the Hanoi Hilton, a glass-and-concrete luxury hotel has risen. A number of the landmarks Burke has photographed (in haunting quadratones) were razed shortly afterwards, including a monks' residence with a deep double-decker porch and an American consulate topped in stone filigree parapets.

THE JAPANESE HOUSE
Architecture and Interiors
PHOTOGRAPHS BY NObORU MURATA WRITTEN BY ALEXANDRA BLACK • TUTTLE PUBLISHING • 216 PP • $39.95

Few dwellings on Earth are as austere and serene as a Japanese house, with its organic blend of interior and exterior space and seasonal mutability. In The Japanese House, we are invited into more than a dozen private homes, farmhouses, and inns, most built in the Edo Period (1603–1868) and maintained to this day, albeit with a few concessions to modernity. In addition to guided tours through each of these spaces, the reader is treated to a suite of brief essays ranging from the principles of space planning to the various craft industries responsible for discrete dwelling components.

THE APPIAN WAY: From its Foundation to the Middle Ages
EDITED BY IVANA DELLA PORTELLA • GETTY PUBLICATIONS • 240 PP • $39.95

The poet Horace remembered his journeys on the Appian Way with some discomfort, given the crooked innkeepers, noisy frogs, and voracious gnats he had encountered on the road. Laid from Rome to Brindisi between 300 and 200 B.C., the 585-km thoroughfare replaced winding mud footpaths with smooth leucitic-rock pavement. Two lanes of carts could ply its 30-foot width, cut through mountainsides or elevated above swamps, on straightaways up to 56 km long. Tourists like Horace used it to reduce their cross-country travel time to about five days, while Roman legions marched east to conquer. Messengers and traders brought good tidings and goods back west to Rome, and invaders and liberators from the barbarians to the Allies trod the same route. This well-illustrated collection of archaeologists' essays follows the surviving fragments of trail. It points out the wheel grooves still visible underfoot, and analyzes the passing ruins, milestones, sepulchers, basilicas, and modern highway bypasses. Plans have long been in the works to protect the full Appian Way as a chain of parks, but there's been foot-dragging among both landowners and governments.

ISLAND LIFE
BY DAVID FLINT WOOD AND INDIA HICKS • STUART, TABORI AND CHANG • 192 PP • $40

ISLAND STYLE
BY JIM KEMP • FREIDRICH FAIRFAX • 96 PP • $17.95

For those yearning for a mental journey away from home, two delicious offerings—Island Life and Island Style—may be just what the doctor ordered. The former offers a grand tour of a rustic family home and inn on idyllic Harbour Island in the Bahamas; both spaces, one built, the other lovingly restored, are products of the authors' unrelenting quest for paradise. The latter book showcases a world of island interiors from the sandy white beaches of the Caribbean to the islands of the South Pacific. With each presentation come myriad ideas on how to bring a touch of island living into your very own home.

To purchase titles featured here, click on WMF's Amazon.com link on our website at www.wmf.org. Commissions on books purchased through our website support WMF field projects.
Our journey to the ancient Silk Road site of Merv began with a tour of Ashgabat, capital of Turkmenistan, a former Soviet republic that gained its independence with the dissolution of the USSR in 1991. Roughly the size of California, this Central Asian nation lies east of the Caspian Sea and is blessed with the world's fourth largest natural gas reserves beneath the Kara Kum. The sub-tropical desert environment makes up four-fifths of the country's total land area. Ashgabat is a showcase city commissioned to impress visitors by the country's president-for-life Saparamurat Niyazov, a.k.a. Turkmenbashi. The capital is a bizarre collection of monumental, foreign-designed, futuristic buildings built along wide avenues and embraced by landscaped waterparks fueled by the Soviet-built Kara Kum canal, the world's longest at 1,370 km.

After an arduous seven-hour drive southwest from Ashgabat along the banks of the Kara Kum canal—we were slowed by a sandstorm, broken water hose, no less than six security checkpoints, a flat tire, and finally, a queue for a fatal car accident—we limped through the gates of the Ancient Merv Archaeological Park.

Strategically sited on the ancient Silk Road, Merv is a vast site that covers some 15 square km, making it the largest archaeological site in Central Asia. Inscribed on the World Heritage List in 1999 and included on WMF's 2000 and 2002 lists of the 100 Most Endangered Sites, Merv boasts four surviving walled cities, built next to each other in succession between the third century B.C. and the seventeenth century A.D. The walls of each city still stand along with several buildings of a type unique to Merv known as koshks, or defensive houses, constructed of mudbrick, the most perishable of materials and the most challenging to preserve. In some cases, such as at the largest koshk, the Great Kyz Kala, fired brick was used for the foundation walls to prevent rising damp from penetrating mudbrick walls. However ingenious, the fired brick has been no match for the region's rising water table—an adverse consequence of the nearby Kara Kum canal—and intermittent rainfall, which have weakened much of the site.

Our team of conservators and archaeologists has come to Merv to inspect repairs made to the undercut foundations of the Great Kyz Kala carried out by park staff last season and underwritten in part by WMF grants from American Express and the J.M. Kaplan Fund. We are also monitoring conservation interventions carried out by specialists in earthen architecture from CRA-Terre at the University of Grenoble. They have capped and filled several vertical cracks and fissures in the mudbrick with a mixture of mud plaster, sand, and water. Designed to keep rainwater from percolating down into the walls, the technique is reversible and shows great promise for a wider application at the site. Its downside is that, like the walls it is designed to conserve, it is short-lived and susceptible to the elements. It must be continually monitored and maintained—a daunting task for kilometers of eroded and undercut, but intact, city walls and free-standing monuments. Preserving the site is nothing short of a race against time.

—MARK WEBER
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