

Heritage Conservation in **South America** Challenges and Solutions

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Conference Abstracts

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The major challenges facing the preservation of South America's cultural heritage are not due solely to the fact that the region is experiencing one of its severest economic crises in recent history. Perhaps more disturbing, is a loss of principles directly influencing public appreciation for the conservation and protection of our cultural heritage, which might be called an "intangible heritage" — a people's identity, their way of life and material values as passed on through generations.

These new challenges multiply daily. New paradigms are broadcast worldwide, resulting in a relentless globalization that, rather than nurturing an all-encompassing universalization of basic human values, has the opposite effect of eroding identities, exacerbating social tensions, and widening the gap between rich and poor. The result? Increasing difficulty for conservation of society's intangible "goods" which are not, by nature, exploitable in the true sense of the word as understood by our contemporary economy.

Faced with more urgent crises, South America has not considered "culture" as an essential ingredient of economic "development." This is why appropriate economic and social policies that might have advanced our vision of cultural heritage have either been postponed or even forgotten. Neither have we been able to promote long-term action favoring the development and preservation of national patrimony. This means that, despite great strides made by many South American countries during the 1970s and '80s in professional training in the field of heritage conservation and preservation in order to guarantee the survival of our precious cultural heritage, much of the work achieved has not been continued and today we lack both trained

cultural caretakers and the necessary monetary commitment on the part of the government.

Fortunately, today we are faced with a more pragmatic view of conservation and cultural values which, in principle, is commendable, but runs the risk of getting off track. For example, it is truly lamentable that entire neighborhoods in certain historic centers have been displaced in order to transform the inhabitants' homes into make-believe buildings forming tourist/commercial complexes. Municipal and private investments, financed by bank loans which promise to be "profitable," run the risk of destroying the original flavor, the essence of these properties. Any changes made to these cultural/heritage properties should take into account all historic, socio-economic and cultural aspects, in order to guarantee the modern use of these properties without compromising their sustainability for generations to come. Without integrating or incorporating the actual, living sense of these urban centers, all cultural recovery or rehabilitation could be lost.

The major challenges faced by the region — unchecked urban growth; the alarming rise in poverty levels (in some countries, as high as 80%); the under-inhabiting or total abandonment of certain areas; emigration to these urban "historic centers" and the resulting "ruralization;" increased pollution and breakdown of ecosystems surrounding the cities— all of these require urgent measures to guarantee sustainable human/urban development. We must heed our collective "memory" to remind us of the human touch needed to protect our cultural heritage, to enrich this trend toward a globalization which seems downright degrading and dehumanizing.

SESSION I:
CONSIDERATIONS FOR IDENTIFYING
& PRIORITIZING HERITAGE SITES
FOR CONSERVATION

CRITERIA FOR WORLD HERITAGE LISTING: HOW TO ACHIEVE A REPRESENTATIVE AND CREDIBLE WORLD HERITAGE LIST?

Herman van Hooff

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The Convention concerning the protection of the world cultural and natural heritage was adopted by the General Conference of UNESCO in 1972. The year 2002 will thus be the year that will celebrate its thirtieth anniversary. In these thirty years, the World Heritage Convention has become the most successful and most universally accepted international legal instrument for the protection of cultural and natural heritage. To date, 167 Member States have adhered to the Convention and its most important instrument, the World Heritage List now includes 721 properties of which 144 are natural, 23 mixed –cultural and natural– and 554 cultural properties. These properties are located in 124 countries.

But in spite of the high number of properties, the World Heritage List does not equally represent the various regions of the world nor does it represent the variety of cultural expressions and natural systems that, for the World Heritage List to be truly universal, should be considered.

In an effort to correct this imbalance, the World Heritage Committee launched, in 1994, a Global Strategy for a representative World Heritage List. The Global Strategy included the revision of the criteria for inscription, assistance to individual Member States for the identification of World Heritage sites and for the preparation of nomination dossiers and a great number of thematic expert meetings. The impact of the Global Strategy, however, has been limited and the structural imbalances in the List, particularly in geographical terms, have not been corrected.

But even if the World Heritage List would be universal and representative, would it be credible? In practical terms: Does listing provide for effective additional protection? Is conservation action taken as required? Are the sites properly managed? If all the answers were affirmative, would it then be necessary for the World Heritage Committee to examine every year the state of conservation of thirty-one properties that are declared ‘in danger’ and of almost 100 other ones that are in one way or the other threatened?

The role the World Heritage Committee can play in World Heritage preservation has been very much under discussion and what to some is a delicate balance between State sovereignty and international co-operation is to others a fundamental contradiction and weakness in the formulation of the World Heritage Convention. The yearlong discussions on the procedures and principles of monitoring and reporting, the inscription of sites on the List of World Heritage in Danger and the eventual deletion of a site from the World Heritage List show how difficult it is to strengthen the application of the Convention, to increase its credibility and to respect, at the same time, the sovereign rights of individual Member States.

It will depend very much on the solutions that will be found to these issues whether the World Heritage Convention can continue to make a major and credible contribution to saving sites from abandonment, lack of management, deterioration, urban growth or over-exploitation for insensitive tourism.

MODERN HERITAGE IN LATIN AMERICA

Hugo Segawa

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Modern heritage is now under discussion. Important forums such as DOCOMOMO Conferences, or UNESCO's World Heritage Center address the difficulties of evaluating the significance and the scope of properties of the modern era, otherwise known as 20th century heritage. Different processes of modernization worldwide demand a careful approach to identify reliable criteria to describe the buildings, urban complexes and landscapes considered for protection, conservation and nomination.

This is a true challenge in Latin America particularly, where Eurocentric categories for evaluation may prove to be inadequate, and could lead to misinterpretation of important aspects concerning specific cultural, scientific and technological expressions of the subcontinent. My presentation intends to showcase some particular examples, highlighting the diverse and possible criteria to be taken into account when reviewing Latin American heritage.



Hugo Segawa/Pampulha

URBAN SITES PROTECTED BY THE URBIS/IPHAN PROGRAM

Carlos Henrique Heck

President, IPHAN - National Institute for Historic and Artistic Heritage - Brasília, Brazil

The preservation actions taken by IPHAN (National Institute for Historic and Artistic Heritage) have been made possible through the support of local communities, the municipal and state governments, and Ministry of Public Works. These acts are officially listed with the ministry's Registry, with 1,005 properties officially under its protection. Of these properties, 59 are classified as urban sites, including cities, neighborhoods, streets and plazas, comprising nearly 20 thousand buildings. Some 12,495 archaeological sites are already listed under IPHAN's legal protection, along with 225,000 museum artifacts, and extensive document and bibliographical archives. There are also photography, film and video archive registries, which are protected by various professional groups.

Included are the Executive Headquarters of Brasília,¹⁴ Regional Superintendencies, 19 Sub-regional Assistant Offices, the national museums of: Fine Arts; National History; History of the Empire; History of the Republic; History of the Colonial Revolutionary Movement; Lasar Segall; Villa-Lobos; Raymundo Ottoni De Castro Maya; the biology professor Mello Leitão; the Royal Palace; the Roberto Burle Marx Estate; the Brazilian Cinema Institute, and the Gustavo Capanema Palace. And, last but not least, we would have to add 18 regional museums, nine historic homes, Guararapes National Park, Tijuca National Park and Monte Pascoal Park, which are linked to the Regional Superintendecies.

The cultural properties recorded on UNESCO's World Heritage List are the responsibility of the Brazilian Government and IPHAN. These properties are: the architectonic and urban group of properties in Ouro Preto/MG; the historic center of Olinda/PE; the remaining ruins of San Miguel Church of the Jesuit Missions of the Guarani in São Miguel das Missões/RS; the historic center of Salvador/BA; the Bom Jesus de Matosinhos sanctuary in Congonhas do Campo/MG; the archaeological sites in Serra da Cipirava National Park in São Raimundo Nonato/PI; the urban, architectonic and panoramic grouping in Brasília/DF; Iguaçu National Park/PR; the historic center of São Luís/MA; the historic center of Diamantina/MG, and La Costa del Descubrimiento [the Discovery Coast], to the south of Bahia and north of

Espírito Santo. In all, more than 15,700 buildings are protected.

IPHAN participates in four important areas: Planning, Administration, Identification and Documentation.

For more than 60 years, Brazil has undergone enormous transformation in its urban areas. Actions taken by IPHAN throughout the entire country have assured the preservation of a large part of our cultural heritage. This has not only helped save much of the legacy of our Brazilian culture from disappearing, but has also contributed to the awakening of a "collective conscience" for the preservation of our very country.

We wish to present to you, during the course of this international seminar, several important points about our "URBIS" program, whose main objective is the restoration of urban sites and the conservation of cultural urban heritage in the sectors listed earlier.

The URBIS Program

To face this challenge, a plan has been developed that is currently in the implementation stage, called "the Urban Rehabilitation Program for Historic Sites" – URBIS, which means "of the city / for the city."

This multi-sectored program focuses primarily on the urban sector, and is based on a plan of action targeting the development of programs and activities for:

- The use of information as an administrative tool, which is fundamental in carrying out interventions, along with being able to monitor and subsequently evaluate these activities;
- A firm legal base and financial plan for appropriate urban renewal projects within the context of designated, consolidated areas within the various cities;
- An administration that is both creative and involved with respect to these interventions;
- The training of public institutions within the business and public service sectors in the administration of sustainable development programs for the city, particularly concerning urban renewal of its historic sites.

URBIS might be described as a plan of action designed to resolve the multiple problems affecting

heritage sites in so many cities. In other words, it could be considered an instrument for the development of our urban cultural heritage, in accordance with the following objectives:

To contribute to Brazil's cultural heritage, considering it to be an essential resource for the further development of our cities;

- To recover and restore living conditions within the historic centers, thereby stimulating their socio-economic and cultural revitalization;
- To provide the conditions necessary for development of a better quality of life for those historic sites located within urban areas;
- To evaluate our citizens' cultural heritage and to provide effective resources for the sustainable development of communities wherein these patrimonies are located [and to whom these patrimonies belong].

This plan of action strategy encourages a shared management responsibility for preserving the cultural heritage of our cities, which is based on the establishment of:

- A Mechanism for Shared Management, formulated by the Local Management Commission in order to provide an appropriate inter-governmental and inter-institutional link between the Public Administration and the public. At the same time, this would integrate the various sectors located under the same "urban rooftop" (basic training, public sanitation and urban transportation) in areas related to employment, rentals/leasing, education, environment, culture and tourism, etc;
- An Instrument of Shared Management, with a Preservation Plan, thereby providing regulatory, strategic and operational tools to be used by various city sectors. It is hoped that this will help to define the appropriate measures to then translate these concepts into concrete action, according to the needs of the public, private and shared sectors, which would be initially:

■ Recovery of public and private buildings for residential, commercial and mixed uses;

■ Recovery and installation of urban infrastructure, such as basic public sanitation, compatible public street lighting; rail transportation system, etc.;

■ Recovery of public spaces, such as green spaces, parks, gardens, plazas, woodlands, etc.;

■ Recovery of collective cultural centers, such as museums, libraries, cinemas, theatres, etc, as well as adequate and convenient public services, etc.;

■ Recovery and installation of compatible public/urban systems, such as urban, tourist and cultural signage, adequate illumination, kiosks, bus stops, fountains, sculptures, benches, etc.;

■ Stimulation and revitalization of local activities generated by local employment and rentals/leasing, thereby sparking the socio-cultural dynamism of the area. This can be achieved by paying particular attention to micro and small businesses, working with the cooperative sector for business management and training courses in order to generate new businesses – for example, training local artisans and cultural tourism;

■ Support for the revitalization of vocational training schools to be established in the zone, through incorporation of office-schools for training and "recycling" of manual labor jobs in urban renewal projects,

■ Formation and training of managers/businesspeople able to generate business through the value-added aspects of these historic sites, particularly in those sectors relating to artistry [handicrafts] and cultural tourism.

The recovery process of an urban historic site does not end with mere restoration of its buildings; it must also include the recovery of highways, public thoroughfares, plazas and patios for public recreation. A thoroughly exhaustive recovery further entails modernization of public infrastructure involving energy transmission, telephony systems, transit systems, and many other similar needs.

THE WORLD MONUMENTS WATCH PROGRAM & CRITERIA

John H. Stubbs

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The World Monuments Watch List of 100 Most Endangered Sites program was created in 1995. The two main stimuli for the creation of the program were: 1) a desire to find out in a more objective and authoritative way 'what was out there' to be done in the world, and 2) a desire by WMF to become more proactive in a wider range of international heritage conservation activities, in the hopes of developing some kind of systematic approach, rather than just picking projects one at a time as they presented themselves to us, and fundraising for each, as the organization had done since 1965.

The Watch program is an advocacy scheme that is meant to raise international awareness of the fragile nature and importance of significant architectural heritage sites. [The term site is taken by WMF to mean a geographic location having intrinsic features (such as natural characteristics) and extrinsic features (such as symbolic associations and artistic changes); it can refer interchangeably to a structure, an enclave of buildings or a natural setting, or a combination of all three.] Sites can be high profile, enduring, monumental sites such as Hagia Sophia or Machu Picchu, or, they can be less well known, fragile sites, even more vulnerable to loss such as the Abava Cultural Landscape in Latvia, or the national park of Serra da Capivara, here in Brazil.

The World Monuments Watch program consists of a biennial listing of the 100 seriously endangered sites that come to WMF's attention through a nomination process. Anyone can make a nomination to the WMWatch list, not just cultural heritage administrators and experts, although we advise non-experts making nominations to get assistance from professionals. The list is composed every two years by a constantly changing panel of nine (9) renowned experts in all aspects of cultural heritage conservation. Three people who have participated in this panel are here today, including Gustavo Araoz, Hernan Crespo Toral, and Herman van Hoof.

Each nomination is judged by three simple primary criteria:



1 - significance – the site must be recognized, or recognizable, as a site of national significance;

2 - urgency – the site has to be in imminent peril; and,

3 - viability – there has to be a view on the part of the nominator of how to make a positive difference at the site, if it is selected for the list.

Other factors are also considered by the selection panel such as sustainability, the location of the site, and the type of threat that it faces.

An average of 350 nominations have been received for each of the four past Watch lists that have been announced to date. All past nominations to the Watch are reconsidered when each new list is formed, and it is not unusual for a site to be listed more than once. After a new list is formed it is announced in October of the odd-numbered years, at which time

the staff at WMF and our network of affiliates, partners, and consultants begins to work in cooperation with the various nominators to make a positive difference at each listed site.

In addition to raising the profile of various sites in peril by virtue of being included on the list, WMF maintains its World Monuments Watch Grants Program. When a nominator has made a convincing case for funding, the development staff at WMF works to raise money to assist in funding work at the site. Most grants range from \$10,000 to \$100,000. Some grants have been for higher amounts in the \$500,000 to \$1million range. When we add the monies raised by our various project partners, the total traceable amount of Watch generated funding for endangered sites adds up to around \$70million.

Lessons from Watch lists

The latest list of 100 Most Endangered Sites represents a wide range of places, site types, and problem types. The sites are located in 50 different countries, with the heaviest concentrations occurring in Europe and Asia.

We are also pleased to be working in some countries for the first time including Belarus, Syria, Nigeria, Myanmar and Japan.

We are particularly intrigued by the greater-than-ever range of problem types presented on the current list, there being natural threats, ranging from earthquakes and floods to insect damage, and man-made threats ranging from neglect to religiously and politically motivated willful destruction. Categories for monuments include:

- Sacred Sites
- Civic Buildings
- Archaeological Sites
- Cultural and Designed Landscapes
- Urban Conservation
- Conserving Modern Buildings
- Industrial Heritage
- Vernacular and Living Heritage Sites

WMF and South America

The newly announced book *Trails to Treasures: A Tour of South America's Cultural Heritage* (2002) portrays the rich diversity of architectural heritage and the challenges faced in its conservation. In lieu of reviewing the accomplishments of the World Monuments Watch program in South America to date—the topic of this symposium, with various site nominators in attendance—I would like to share two facts on heritage conservation in South America I came across in research for a book. These may be well known facts to historians of South America, though others may not be aware that:

1-The credit for initiating preservation activity in the Western World may belong to Andre de Melo e Castro, Count of Galveias and Viceroy of Brazil in the

mid-eighteenth century. In 1742, he advocated the preservation of the *Palacio das duas Torres* built in Pernambuco (now Recife) by Maurice of Nassau, as a means of commemorating Portuguese struggles with Spainⁱ.

2 - The word 'natural monument (*naturdenkmal*)' seems to have been first used by the German naturalist, Alexander von Humbolt, in his book about his travels in the equatorial regions of the new continent. Von Humbolt records that he found a very large and ancient tree having a crown diameter to 59 meters in Venezuela in 1800, and was impressed by its dignity and solemnity. He was informed by the locals that anyone who did harm to this natural monument would be severely punished. The term 'natural monument' later became widely known in Europeⁱⁱ.

Conclusion

Considering events in the world over the past year, it seems fitting to conclude on the issue of "cultural terrorism", a topic we have addressed only recently through the WMWatch List. The calculated destruction of the World Trade Center on September 11th, resulting in the death of nearly 3,000 people, was a cruel and wanton act that defies understanding. While the purposeful destruction of cultural property as a social or political statement is nothing new, it is disheartening to see how pervasive it has been in recent years, and its tragic results.

It has been said that architecture is the most visible expression of human culture. Whether the endangered architectural heritage of the world is far from where we are today, or in our midst, our duty to try and preserve what we can is of the utmost importance. In the light of various recent reminders of the fragility of the world's cultural heritage, we must work ever more closely, and effectively, to better our efforts.

ⁱ John Celecia en "Conserving South America's Natural Resources" (p.73) en *Trails to South American Treasures, A Tour of South America's Cultural Heritage* World Monuments Fund, Nueva York, 2002

ⁱⁱⁱ Rodrigo Melo Franco de Andrade, Brasil, Monumentos Arqueológicos, Ciudad de México: Instituto Panamericano de Geografía e Historia, 1952. Refs 1 y 2, pág. 149 y 338, tal como aparece en Stephen W. Jacobs: *Architectural Preservation: American Developments and Antecedents Abroad*, disertación, Dept. of Art and Archaeology, Princeton University, New Jersey, 1966.

ⁱⁱⁱ Kanefusa Masuda, "The Notion of Authenticity in Relation to the World Heritage Convention", p. 42, UNESCO World Heritage Strategy, 20th Session, December 1996.

ICOMOS - HERITAGE AT RISK, BLUE SHIELD AND OTHER INITIATIVES

Dinu Bumbaru

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Opportunities to share experience and knowledge are just as essential as support for particular projects to improve the state of conservation of cultural heritage around the world. It is among ICOMOS primary missions, as an international network of professionals grouped in some 130 National or International Scientific Committees, to foster and participate in such exchange as we do today. I can only see that we have a common interest in cooperating on such initiatives as the World Monuments Watch and the Heritage @ Risk programs, two initiatives that can be seen as timely, necessary and complementary.

Founded in 1965, incidentally the same year as the World Monuments Fund, ICOMOS has observed the evolution of practices and principles in the field of conservation. Many of these observations have been codified in the various charters prepared by the organization's membership and committees and adopted by its General Assembly. The intellectual development associated with those charters remains a continuous process in which the evolving interaction between ethical, scientific, social, practical or environmental concerns is a constant source of enrichment. As an international non-governmental organization recognized as a special advisor of UNESCO in the context of the World Heritage Convention among others, ICOMOS gave itself a set of rules to ensure its openness and that of its National and International committees to professionals in the field of conservation, in particular to the younger generation of field practitioners and researchers that will shape the future of conservation. It also adopted a prospective approach to foresee the needs to come and the challenges to cultural heritage in a changing world.

This ongoing interaction lead the organization to reflect on the overall framework in which conservation goals are accomplished – legislation, training, public education or development programs – as well as the specific cases of threatened monuments, sites or places of heritage significance. The conservation practice is traditionally based on a management cycle that includes inventory, project development, funding research and conservation work itself. Often but not always, that cycle includes maintenance, an essential

part of conservation too often disregarded.

Although the fate of cultural heritage has been a founding element of ICOMOS, its efforts from the 1960s to the 1980s has been focused on the development of the general programs, legislation and professional practice. The interest for risk was present, notably in the form of various meetings and research done in cooperation with UNESCO and ICCROM on the issue of seismic protection of historic monuments. In 1977, for instance, ICOMOS and UNESCO organized an experts meeting in Antigua Guatemala on that particular topic. Yet, it was not until the major earthquakes to strike Italy in the late 1980s, the Gulf War of 1990 and, mostly, the tragic collapse of former Yugoslavia in 1991 that the membership of ICOMOS raised the concern for heritage at risk in all sorts of situations. The shelling of Dubrovnik, Croatia, in the fall of 1991 was a particularly strong event of great public impact. ICOMOS then cooperated with UNESCO to send a mission of expert to assess damage and help identify needs for the rehabilitation of this World Heritage city that had barely finished repairing damage from the 1979 earthquake.

From those events, ICOMOS, under the leadership of Leo Van Nispen, then ICOMOS Director General, initiated a cooperation forum with UNESCO, ICOM (museums), ICCROM and other organizations. Eventually, what became known as the “inter-agency taskforce” identified a 5-point Risk preparedness scheme :

- Resources and funding
- Emergency response teams
- Documentation and Research
- Education and Training
- Public awareness

The main goal was to develop – using the existing professional networks – an active network that could improve prevention and response. At a time when a lot of attention was focused on curative interventions to protect, restore or rehabilitate heritage buildings, archaeological sites, monuments or cultural landscapes, that concern for risk assessment and preventive action marked a shift of vision and a renewed sense of caring

for cultural heritage. It also connects with the interest for monitoring and maintenance as part of preventive management processes.

Drawing from experiences in the USA, in Europe or in Asia, this vision was the source for the founding, in 1996, of the International Committee of the Blue Shield (ICBS) as a partnership of the four international non-governmental organizations in the field of cultural heritage, i.e. ICOMOS (sites, monuments, cities and landscapes), ICOM (museums and collections of moveable properties), ICA (archives) and IFLA (libraries). The ICBS has now been recognized as a partner non-governmental organization in the application 2nd protocol to the Hague Convention for the Protection of Cultural Properties in the Event of Armed Conflict. It ensures coordination of the four non-governmental organizations and their national corresponding committees to improve preparedness and participate in an international effort of solidarity.

The year 1996 also saw these ideas further developed at the First Summit on Heritage and Risk Preparedness organized by ICOMOS Canada in Québec City and opened to a wide participation, leading the adoption of the Quebec Declaration on Heritage and Risk Preparedness whose headlines are: Awareness in the public and professional communities; Cooperation between conservation and civil defense institutions; Development of the local capability and Development of the global protection framework for heritage. The Kobe-Tokyo Declaration on Risk Preparedness for Cultural Properties, adopted in 1997, stressed again the need for cooperation at the international, national and local levels to prevent loss of cultural heritage before during or after a disastrous event of natural or human origin occurs. The Japanese authorities and colleagues showed great energy and openness in providing for such an

international review of the effects of the great Hanshin Awaji earthquake of 1995 in terms of cultural heritage and ensuring that experiences from different parts of the world could be shared on that occasion.

Heritage at Risk

The concern for the fate of cultural heritage, monuments and sites around the world brought ICOMOS to launch the Heritage @ Risk program. First discussed in Stockholm in 1998 and in Mexico in 1999, the program was formally launched in March 2000 when a letter was sent to all members, National and International Scientific Committees to produce reports on sites, individual monuments, historic towns or cultural landscapes at threat. ICOMOS' first World Report on Monuments and Sites in Danger was published in November 2002 in Paris. The second has just been issued. Both are available on the web at www.icomos.org. Together, they form a base of information of some 126 National reports (including 21 from the Americas), 15 reports from International Scientific Committee, individual experts' reports and reports by some of ICOMOS partner organizations.

The Heritage @ Risk reports provided ICOMOS and its partners with a global assessment of trends and threats to cultural heritage from a great range of viewpoints. Identified risks fall under four main categories, i.e. Natural (earth and weather-related hazards, natural decay processes for materials...), Development (economic pressures, urban development, megaprojects, tourism, industrial hazards, pollution...), Human behavior (vandalism, theft, riots, ethnic clashes, wars...) and Conservation policy weaknesses (insufficient legislation, lack of professional training and ethics...) The following table indicates, in a very synthetic way, the themes of those two reports.

Issues/Trends	H @ R Report #1 (2000)	H @ R Report #2 (2001-02)
	<ul style="list-style-type: none"> ■ Maintenance, lack of funds and human resources ■ Changing state of ownership and stewardship ■ Conservation practice, lack of or insufficient conservation standards ■ Tourism impact 	<ul style="list-style-type: none"> ■ Effect of globalization on cultural heritage and diversity ■ Military activities and political changes ■ Forced migration ■ Legislation and devolution of responsibility to local authorities without resources
Types of cultural heritage identified	<ul style="list-style-type: none"> ■ Religious heritage ■ Historic houses, palaces, manors, residences ■ Urban ensembles ■ Vernacular heritage ■ Industrial heritage ■ 20th Century heritage ■ Cultural landscapes ■ Archaeological sites ■ Intangible values ■ Context and surroundings of historic buildings or places ■ Archives, collections or documents related historic buildings or sites 	<ul style="list-style-type: none"> ■ Rural vernacular heritage ■ 20th Century heritage ■ Industrial heritage ■ Religious heritage ■ Archaeological heritage ■ Cultural landscapes ■ Indigenous peoples heritage ■ Moveable properties related to sites or monuments

Report #2 also includes follow ups on cases identified in the first report; for example, the development of protection measures for the Mount Royal cultural landscape in Montreal, Quebec, Canada, or for the Olympic Stadium in Munich, Bavaria, Germany.

From these reports, ICOMOS initiated actions. For example, to address the broad issue of the 20th Century heritage – not to be limited to solely modern architecture –, ICOMOS adopted the Montreal Action Plan on that topic. The issue of industrial heritage will be developed with our partner organization TICCIH (The International Committee for the Conservation of Industrial Heritage). Concerns about intangible values and indigenous heritage will be addressed at the next General Assembly, planned to be held in Zimbabwe, Africa.

The Heritage @ Risk process also allowed ICOMOS (and whoever takes the time to analyze the reports), to identify strategic priorities. For instance, ICOMOS better realized the importance of continuous care for cultural heritage through maintenance, community involvement, cooperative monitoring, warning signals or training and opening to the young professionals. It brought us to imagine new fields of

research and international cooperation such as the heritage of metropolises or capital cities as well as the very diverse rural heritage around the world. It brought us to think in terms of the context of conservation – people, place and policies – as well as the objects of conservation. Looking at such reports brought us to better appreciate the need for a fuller implementation of such international instruments as the World Heritage Convention of 1972, in particular its Article 5 which focuses on the broader conservation framework at the national level, and is often overshadowed by the more glamorous World Heritage List.

This exercise is being established as an ongoing practice that could be described as an International Observatories for cultural heritage of different nature. Involving the worldwide ICOMOS membership in an unprecedented fashion, the Heritage @ Risk program is also a way to develop a common sense of care and awareness with institutional partners, both governmental like UNESCO or ICCROM, or non-governmental like TICCIH, DOCOMOMO or, hopefully, the World Monuments Fund and its remarkable project-oriented World Monuments Watch program. It is now a matter of making this happen.

SESSION II:
ADVOCACY AND PUBLIC AWARENESS ON
HERITAGE CONSERVATION AND DEVELOPMENT—
CONSERVATION IN ACTION

THE WOODEN CHURCHES OF CHILOÉ: THE CONSTANT COMMITMENT TO PRESERVATION

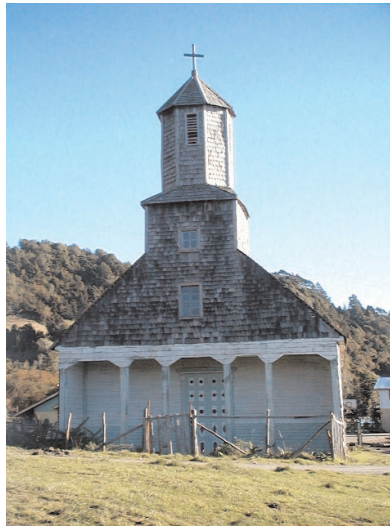
Hernán Montecinos Barrientos

Architect and Executive Vice President, Friends of the Churches of Chiloé Foundation - Santiago, Chile

The archipelago of Chiloé stretches out along the southern coast of Chile - between 42 and 47 degrees latitude - enveloped in a cold and rainy climate, full of deep bays and estuaries, rolling fields and evergreen forests, with countless islands dotting the inland sea. Until the first half of the XIX century, this end of the American world was considered the “Last Frontier of Christendom” — with a circuit mission route set up by the Jesuits at the beginning of the XVII century as the most effective way of converting the local inhabitants and giving structure to their settlements.

Chiloé’s chapels, built of wood, maintained, and rebuilt time and again by the island communities, numbered more than 40 by the end of the XVIII century; a registry in 1747 listed 77 chapels; 92 by the end of that century, nearly 100 at the beginning of the XIX century, and more than 150 a century later. Today, no more than 60 of these churches of the “Chiloé’ School” remain; of these, 40 have seriously deteriorated, and most are in imminent danger of disappearing within the next few years. Saving these churches will depend on concerted efforts by Friends of the Churches of Chiloé Foundation and the Diocese of Ancud; the support and participation of the National Monuments Council; the Department of Education and the Chilean Institute of Architects, in addition to other public and private organizations.

The construction of these churches in a circular mission route was the determining factor not only of the urban configuration of Chiloé’s towns, but perhaps even the urbanization of the entire territory. The isolation, poverty and threat from foreign powers all prevented the Spaniards from imposing their own urban plan and, to a good measure, their own way of life. In order to survive, many European settlers had no choice but to adapt to living alongside and getting along with the local indigenous residents. Their native language



was widely used for more than a century. Crossbreeding [inter-marriage] was as much racial as it was cultural.

The urban setting of Chiloé’s settlements, how they relate to their surrounding landscape, the wooden architecture of the “Chiloé School,” the Chiloé people’s own cultural identity — all these form a synthesis reflecting our human potential to take full advantage of whatever resources are available, to learn from and get along with one another, and to transcend the any earthly obstacles thrown in our paths.

Since its inception in 1993, the foundation has worked with the local communities who, after all, had built and are responsible for maintaining the churches. Their rekindled interest resulted in greater cooperation and support for local intervention and emergency restoration of these traditional structures. The climatic conditions of Chiloé make all the more urgent the need for preserving this island’s intangible heritage.

The following actions have been taken:

- a.- Increasing local awareness of the island’s cultural heritage through specific community outreach programs and courses, in addition to the active participation of Chile’s Department of Education, etc.
- b.- Emergency repairs to halt further deterioration of many of these churches to prevent their eventual disappearance. Major conservation and restoration work has been carried out in 16 churches, with minor repairs to another 10, etc.
- c.- Specific efforts, such as developing a carpentry training program, helped create professional artisans in traditional church-building techniques. Additionally, projects are currently underway to better control the impact of tourism and its effect on the local communities, wood treatment and the use of alternative woods, risk prevention, etc.

MACHU PICCHU: HERITAGE IDEALS FACING DEMOCRATIC ASPIRATIONS

Mariana Mould de Pease

Consultant, National Institute of Culture – Lima, Peru

History, Archaeology and Anthropology

The citadel of Machu Picchu [Manly Peak] was built by the Incas during the XIV century on the eastern slopes of the Andes. Hundreds of other pre-Hispanic sites within current day Peru are awaiting excavation and study by historians, archaeologists and anthropologists. Thus, its importance within the framework of our political and socioeconomic development during the XX century is still not fully understood by both the Peruvian population and foreigners alike. Its mysterious history caused the role played by Hiram Bingham to be somewhat misunderstood since that fateful day on June 24, 1911, when he challenged western thought as the scientific re-discoverer of the fortress and its surrounding area. As a result, passionate curiosity about the humanistic and social aspects of Machu Picchu has generated tourism on such a scale that it severely strains the ability of Peru's government to both provide sustainable tourism resources and promote further research and preservation of this historic site for future generations.

Heritage Ideals

In 1983, Machu Picchu was placed on UNESCO's list of World Heritage Sites. Since then, this international tourism icon has set Peru on a slow but steady path toward incorporating universal heritage ideals into the actual human and societal framework of the world around us. In the 1990s, Alberto Fujimori's authoritarian government proceeded to manipulate these heritage ideals for the profit – specifically and corruptly – of Grupo PERUVAL. This was accomplished by awarding the company operating concessions to the Cuzco-Aguas Calientes train, the hotel located within the protected area of Machu Picchu, and the eventual construction of a cable car that would quadruple the eventual number of visitors to the site. This last concession [the cable car] was granted despite the objections of UNESCO and local and international conservationist groups who had joined forces to reject this unethical threat to the site.

Democratic Hopes and Dreams

When Fujimori fled the country in 2000, Peru's con-



M. Mould de Pease

gress named Valentin Paniagua (a member of Parliament from Cuzco) as president. In May of 2001, his transition government halted construction on the cable-car train project. As a result, WMF removed Machu Picchu from its World Monuments Watch List of 100 Endangered Sites.

While the country is living through a period of democratization under the current president, Alejandro Toledo (2001–2006), there is a lack of more updated and complete historical, anthropological and archaeological information about Machu Picchu. This limits a more involved participation of the local community. These limitations in turn prevent access to greater economic gains from tourism along the Inca Trail: for example; trail porters and transport companies operating along the Hiram Bingham or Zigzag highways have been prevented from developing sound environmental, social, and political guidelines. At the same time, PERUVAL now insists that it will build the cable-car station “behind Machu Picchu,” thereby avoiding responsibility for any possible harmful effects it might have on the protected site.

This report calls for action on the part of all Peruvians, to look at heritage standards adopted worldwide as a potential solution to the problems facing preservation and public use of Machu Picchu. Following the end of the Second World War, these standards were developed by UNESCO, ICOMOS, UICN, ICOM, ICCROM and the WMF.

ADVOCACY AND PUBLIC AWARENESS ON HERITAGE AND DEVELOPMENT— CASE: SURINAME

Rachel Frankel

Architect – New York, USA

1660's Jews settled in Suriname where they received privileges including exemptions and immunities both as an ethnic minority and as Dutch burghers. The Jews had the opportunity to live their lives as an autonomous religio-cultural enclave.

Brick ruin at Jodensavanne (the Jews' Savannah) is of the formerly monumental synagogue, Beracha veShalom (Blessing and Peace), once surrounded by a grand plaza upon which the community from the nearby plantations once gathered. Built in 1685, the synagogue is the first of architectural significance in the New World. The synagogue and its broad open plaza were constructed at the center of an idealized rectilinear town plan. Jodensavanne is the first and only example of a virgin landscape in which New World Jews had the opportunity to design according to their needs, beliefs and hopes.

Jews of Jodensavanne sited their synagogue in accordance with Talmudic principles, placing the synagogue upon a hill and making it the tallest building in the new town. Additionally, the synagogue was adjacent to a river, convenient for accessing naturally flowing water for purification rituals. Yet remarkably, in the midst of many threats, the Jews of Jodensavanne designed their town as if in a place of peace and Messianic hope, with open roads and ample access from all four sides to the synagogue.

Although the Sephardic Jews of Jodensavanne conceived of their monuments and town plan, it was their enslaved Africans from Guinea, West Africa who built them. These Africans determined, to some degree, the craftsmanship and methodology of the construction.

Jodensavanne includes two Jewish cemeteries. Together they have almost 700 European-fabricated marble and bluestone graves. Hebrew, Portuguese, Spanish, Dutch, Aramaic and French language epitaphs, inscribed artfully on the tombs, pay tribute to the deceased. Some tombs have illustrative imagery. These cemeteries served Suriname's Jews, including some of African descent, for over 200 years. Today,



Rachel Frankel

they reveal the cultural practices, religious beliefs and political strategies of those buried there.

In Paramaribo there have been three synagogue congregations and respective buildings and four Jewish cemeteries. Today, one synagogue serves the congregation. Sadly, the community gave up one of the historic synagogue buildings for a secular purpose and its interior is displayed in Israel. For me, this is the erasure of an integral part of Surinamer heritage. Another synagogue, at the end of the eighteenth century, once stood briefly in Paramaribo. It belonged to Suriname's Jews of African descent, Darkhei Jesarim (The ways of the Righteous).

1997: Research team surveyed and documented the remains of Beracha VeShalom under the auspices of the Republic of Suriname's Ministry of Education and Community Development.

1998: Expedition documented Jodensavanne first cemetery established in the 1660's, conducted under the auspices of the newly revived Foundation for Jodensavanne. The epitaphs of each tomb and the art and architecture of each grave received documentation and an architectural survey of the cemetery has been drafted as a scaled plan. The expedition also documented the rapidly decaying cemetery that was

thought to be the burying ground for Jodensavanne's enslaved people and their descendants. Rather, our research suggests that the cemetery served one of two possible populations: Jodensavanne's non-Jews, most of mixed Sephardic-African ancestry or those people who settled along the military installation, called the Cordon Pad, that had grown up after the demise of Jodensavanne.

1999: Expedition documented Jodensavanne's Second cemetery established in 1685, conducted under the auspices of The Foundation. Transcriptions of each tomb epitaph and the art and architecture of each tomb received documentation.

Present: Beyond the work at Jodensavanne, documentation and preservation are underway on Paramaribo's Jewish cemeteries. The findings from these expeditions are being produced and promoted for visitor interest and scholarship.

Challenges of Preserving and Making Jodensavanne Accessible:

- The site is remote and difficult to access
- Tourism is highly undeveloped in Suriname
- Suriname, a fledgling republic, has minimal resources for protecting its monuments

Likewise, Jodensavanne's former acceptance and practice of slavery carries negative associations for potential Jewish, African American and other visitors.

While Jodensavanne, as well as the Jewish sites in Paramaribo, are part of Suriname's national heritage, its direct contribution to the Jewish percentage of the population is minute.

Goals:

- Making sites accessible and inviting.
(The Foundation for Jodensavanne has constructed a proper dock and installed a modest pavilion for viewing future exhibits. This funding comes from Suriamer corporate institutions benefiting from tourism development. Thanks to a WMF grant, the Foundation is installing signage and developing a visitors booklet.)
- Developing and implementing a conservation plan for the site and its monuments.
- Informing the Surinamer and international public about the cultural heritage and importance of the sites.

Thanks again to WMF for including Jodensavanne in this conference.

A Possible Network of Jewish Sites in South America

While Jodensavanne and Jewish heritage in Suriname are unique, they fit into a larger yet under recognized network of unusual Jewish sites in South America.

THE ELEVATORS OF VALPARAÍSO: THE VALUE OF AN UNDERVALUED HERITAGE

Jaime Migone Rettig, PhD

Architect and Executive Director, CONPAL- Santiago, Chile

To put a cultural pricetag on as vast and complex a site as the “Elevators of Valparaíso” is no easy task. Countless factors enter into being able to calculate their significance, worth and actual state. During more than the 100 years of history that have passed since the first elevator began operating – Cerro de Concepción (Concepción Hill), also known as the Turri Elevator – these elevators have known splendor and ruin; they have seen technological and architectural changes; they have seen their relationship within the urban scope and public transportation systems of the city transformed. In other words, these elevators have absorbed so much in the way of experiences, that to fully enjoy knowledge all of them would not be easy. There is something, though, that hasn’t changed over time – the bond between the elevators and the people of Valparaíso. Truth is, these elevators were and continue to be appreciated by all inhabitants of the port city, and that is precisely where-in lies its greatest significance. It is a living [transportation] system, still in use, still active, and much loved by its daily riders and periodic visitors.

Beyond the exhilarating mix of excitement and suspense experienced during a short ride in one of these elevators, as it creaks and grinds up and down one of the city’s hills, few riders are aware of their history. Few know what it meant for these elevators to begin operating in Chile only a few short years after braided steel industrial cable began being produced in England, or the introduction of an ingenious electro-mechanical system and its importance to the urban development and public transportation system of Valparaíso. And even fewer would guess at the close ties established with the workers who, for generations, have operated these elevators. Indeed, this funicular system has been a constant source of artistic inspiration for many Chilean works of art.

We believed there were certain basic matters that needed to be studied in order get a clear picture of the



site’s condition, its strengths and weaknesses, and to come up with a set of recommendations for its protection. What we are attempting to do here is to pose simple, yet crucial questions- What exactly are these elevators? What is their actual value? What condition are they in? – as a starting point for developing proposals to resurrect their previous glory.

The effect that Valparaíso’s elevators have had on Chile’s creative output is impressive. The results of an unprecedented and exhaustive compilation of literary musical works, plastic arts, photographic and cinematographic works can be seen in the study’s chapter titled, “The Elevators of Valparaíso in Chile’s

Artwork.” The chapter captures the imprint left [yesterday and today] by Valparaíso on our nation’s artistic community, as a constant source of inspiration for musicians, poets, painters, filmmakers, photographers and storytellers. Their works have captured the image and essence of these elevators and have projected them onto both the country’s and the world’s screen as the “city-view” [or “skyline” icon] of Valparaíso.

The important support provided by the World Monuments Fund, through its World Monuments Watch program –coordinated, conducted and funded in conjunction with CONPAL-Chile- has raised tremendous awareness of the site. During the first concrete stage, the funicular system was declared a “Historic Monument” under the Monuments of Chile’s Law No. 17.289, and followed by another important act; UNESCO’S naming of the city of Valparaíso as a “World Heritage Site” is in the final stages of approval.

We have, therefore, gone from a state of almost total ignorance of this site to its imminent inclusion on the World Monuments List. Hopefully, this outstanding recognition can serve as a guideline for other valuable sites on our continent in need of attention and support.

THE DESTRUCTION AND PRESERVATION OF ROCK ART IN BOLIVIA

Matthias Strecker and Freddy Taboada

Bolivian Rock Art Research Society (SIARB) - La Paz, Bolivia

All too often in Bolivia, state and local governments lack coherent policies concerning preservation of the country's cultural heritage and the economic resources needed to put their plans into practice. This paper will outline work carried out so far by the Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB) [Bolivian Rock Art Research Society] during the past 15 years, with an emphasis on educational campaigns and attempts at site preservation and management. As a private company, our efforts have been very limited. We believe, however, that our educational programs and projects underway in the parks in Torotoro and Calacala can serve as a model for other regions.



Matthias Strecker

In 1991, we completed a preservation project in Torotoro National Park. The holes and uneven levels forming a ladder in part of a stone wall (that had previously allowed visitors to climb up to the height of the wall paintings) were filled in with stones from around the area. This transformed it into a vertical wall, making it difficult to reach the covered area where the rock art is located. A cement mortar was used to fill in the joints and in the back part of the stones where they were set into the wall. Efforts were made to make the joints look as natural as possible. In many places adobe was used so that vegetation would attach by itself, with the walls then able to blend into their surrounding environment.

In the case of Calacala National Monument, we have identified several problems facing the preservation of the rock art and site management of the archaeological park itself: Visitors climb up the rock and into one of the caves, which can damage the rock art and rocky area supporting it. Limestone quarries nearby are actively harvested by local communities. No complete registration and documentation of the site and its rock art currently exists. Also sorely needed is an appropriate infrastructure and site management plan for the park and surrounding area.

We are currently working on a project together with the communities of Calacala and Alcald'a de Ouru, with the following objectives.

■ To ensure preservation of the rock art in Calacala

by way of adequate physical protection (i.e., /enclosing the area), more effective site management, and creating greater awareness on the part of the local communities about their precious legacy of this natural and cultural heritage.

- To guarantee the preservation of Calacala's rock art with a systematic survey and registration of the rock paintings and carvings. (These will be analyzed for use as a scientific base for planning next steps.)
- To integrate the collected rock art data into an archaeological and ethno-historical study of the region, which will explain the development of human settlements.
- To make full use of these natural and cultural resources available to us, developing an infrastructure (including a walkway with viewing platform and visitors center) and signage that will make it easier to visit the site and provide detailed information about its significance.
- To expand the cultural and tourism attractions with excursions to the surrounding areas (eco-tourism), a museum, and a visitors center that will explain the role of camelids [llamas, alpacas and vicuñas] in Andean culture.
- To support the region's sustainable development through establishing factories and the sale of handicrafts made of camelid products based on the iconography/ seen in the local rock art.

SESSION III:
FROM THEORY TO PRACTICE
IN ARCHITECTURAL CONSERVATION

LOS PINCHUDOS: AN ENDANGERED PRE-HISPANIC ARCHAEOLOGICAL MONUMENT IN PERU

Ricardo Morales

Director, Institute for Environmental Conservation of Monuments - Trujillo, Peru

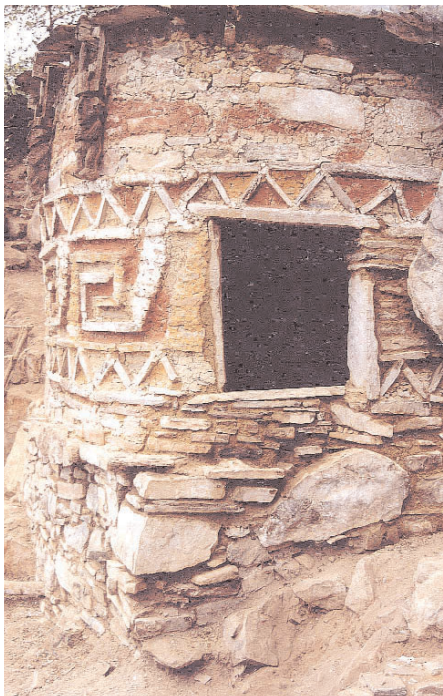
Geo-historical References

Located in the northeastern section of the Andean high jungle (2,800 m.s.n.m.) is Los Pinchudos, one of the world's most representative pre-Hispanic, funerary archaeological sites. Its eight tombs are believed to date from 1200-1400 AD., and form part of the Andean-Amazon cultural region known as Chachapoyas, which was later occupied by the Incas. This extraordinary group of structures clearly displays ethno-cultural ties with neighboring sites, such as Pajatén, Cerro Central, Papayas, and La Playa [Selva Alta/High Jungle], as well as Condomraca and Kuélep [Sierra/Mountains].

The location and geo-topographical characteristics, as in most cloud forests, are the main problems affecting the site. It is built within a shallow, natural cave, which provides partial protection from the frequent rains. The cave is located in the central section of a steep, vertical cliff (500 m. high). The actual space is irregular, measuring 35 m. length by an average of 4.5 m depth, with a 5 m ground level difference between the furthest structure in the East (Building 1) and the West (Building 8).

Problems Facing the Site

This location creates a particular microclimate, characterized by low and fairly stable levels of humidity, in contrast to high and more permanent humidity of the surrounding area. This drier microclimate causes dangerous contraction of the brick connecting mortar, resulting not only in the loosening of the bricks themselves, but also the structures' sculptural reliefs and murals. The process is even more notable due



to the site's exposure to insulation and constant wind and rain erosion of the fragile cliff surface.

The famous wooden sculptures known as "Los Pinchudos" (local dialect referring to their anthropomorphic resemblance to male genitalia), are not endangered by wood-eating insects, but by microorganisms growing within the wood itself and causing some structural damage. The principal cause of the site's continuing deterioration dates to its discovery in 1967 and subsequent vandalism and neglect.

DIAGNOSIS: Plans for restoring the structures appear to have been abandoned, to be extremely fragile, and in danger of imminent collapse.

Background Theory and Intervention

The project was planned and carried out as an EMERGENCY intervention based on the following considerations:

- Consolidation and stabilization of the structures within the site in their actual state.
- Refraining from any esthetic recreations of structures and absolute respect for site within its cultural context.
- An interdisciplinary/parallel plan of action by conservationist, archaeologists, engineers and specialists in bricklaying.

The Conservation Process

The activities were carried out and revised to correct problems with the plan of action in situ, the limited area of workspace, and the number of technicians and other staff available.

a) Preliminary setup (preparation and securing of area bordering the precipice).

b) Documentation, Registration and Scale Model Drawing: relief drawing of buildings on a 1:10 scale (previous state, location of samples for analysis, location of construction and conservation process on murals), photographic record of site (color, slides, and Polaroid), film record of site (videotape); sample-taking for laboratory analysis (mortar, paint, wood and stone samples) and tracings for overhead transparencies. Previous archaeological research (prior to that of the on-site curator)

c) Evaluation of the current state of preservation and revision-discussion of the 1998 project, that is, how to apply theory to practice and actual variables found in situ., such as not applying ethylsilicate 40 and wood preservatives to the sculptures, as judged not to be necessary.

d) Provide protective cement reinforcement to the walls and roofs (determining exact locations for injecting stabilizing mud mortar into the grout, removing damaged sections after previously coding and registration, etc.)

e) Cleaning of the architectonic and carved surfaces, evening out surface color;

f) Structural consolidation (cement underpinnings, replacing damaged beams, refilling mortar joints.

g) Anastilosis (reintegration) of unstable or damaged sections.

h) Controlling access to the site by use of a security gate.

Conclusions

a) Thanks to the support from World Monuments Fund, and having complied fully and satisfactorily with all program requirements, this is the first total research and conservation project devoted to this specific cultural site.

b) This experience should trigger formulation of a theory, methodology and technology to be applied to the identification, evaluation and intervention with other structures in similar geographic areas.

Recommendations

a) Stabilize the limestone supporting Building 8. Multiple fractures and exposure to rain, wind erosion and insulation (adding further weather damage to the stone), contribute to further risks from future earthquakes.

b) Conduct a review, evaluation and maintenance check in August 2002.

c) WMF should consider becoming more flexible with its requirements concerning economic support for archaeological research prior to conservation intervention for endangered monuments: Los Pinchudos, Laguna de los Cóndores, and Karajías, among others.

CONSERVATION THEORY AND PRACTICE: MAKING COMPROMISES

Dr. A. Elena Charola

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The current approach to conservation of architectural heritage is based on the preservation notions first formulated in relation to the preservation of historic buildings and monuments in the 19th century. Actually, the awareness of the need for preservation has generally followed a major change in society, such as the conservation concerns showed by the newly established government after the French revolution, or a long time-break with the monument in question. The latter is clearly mentioned by the ICOMOS Venice Charter when it discusses the safe-guarding of “the historic monuments of generations of people” later on identified as “ancient buildings”.

The Venice Charter, and the documents that preceded it and on which it is based, were clearly written to guide future interventions and prevent “restorations”, i.e. reconstructions, such as that of the Minoan palace at Knossos at the beginning of the 20th century. It is to be considered that the Venice Charter is definitely a guideline document and cannot be taken as dogma, even as pointed out by R.Lemaire, the Reporter for this fundamental document. This is of critical importance when confronted with a conservation problem that requires implementation. While the actual implementation calls for appropriate technical solutions, the overall approach needs to respect the basic principles of conservation, i.e., minimum intervention, compatibility and retreatability, which in turn will affect the choice of technical solutions that can be applied.

Although the Venice Charter was written within the Western European context, it is broad enough to allow for national adaptations—the text reads “each country being responsible for applying the plan within the framework of its own culture and traditions”. However, this implies that at the national, or even better, regional

level—since a country may bring together different cultures—a conservation policy has to be established. Unfortunately, this is not usually the case, and hence, the approach to conservation does not follow a uniform but rather an erratic path. Many examples of this approach can be cited from all over the world.

Any conservation intervention addressing a “national monument” is complicated by the fact that these building sites are usually under legal jurisdiction of more than one national institution as well as by the chronic lack of funding suffered by government agencies around the world, regardless of the country in question. In these situations, the contributions provided by private sponsors can be invaluable. However, it is of critical importance that private sponsors contribute funds both for the actual intervention as well as for the indispensable preliminary studies required to determine the most appropriate approach, theoretical as well as technical, to be taken during the intervention. This would avoid those cases in which sponsors “come to the rescue” of a monument with a solution that primarily serves to publicize the donors’ particular expertise or products. In some cases, this may actually be a good solution, in others it may result in a doubtful or even a totally negative intervention.

How can this situation be improved? While solving legal, bureaucratic and economic problems has to be left to each government, those of us concerned with the conservation of our heritage can mostly contribute with awareness raising. For this purpose, the audience addressed, be they government representatives or the people living around the monument in question, need to understand the problem, that is, why conservation is important and which is the most appropriate approach to achieve this.

CHAN CHAN: PROBLEMS AND PERSPECTIVES WHEN CONVERTING THEORY INTO PRACTICE

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Ricardo Morales Gamarra

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The World Heritage Site of Chan Chan (UNESCO 1986), on the northern coast of Peru, is the most representative archaeological complex of pre-Incan settlements. Dating from 900-1450 AD, the 1,414 protected hectares (14 square kilometers) it currently lies on was once the ancient capital of Chimú; today, it serves as an extraordinary laboratory for scientific research in various fields of expertise — one of which is preservation.

More precisely, Chan Chan was and currently is a training ground [or field camp] where a master plan for site conservation, study and management was developed. Since 1964, the study of conservation and preservation theories have been put into practice; a more complete multidisciplinary effort to convert theory into action has been underway during the past decade. The first stage revolved around the use of natural products and chemicals as well as various techniques combining the two, then carefully evaluating the results to determine which methods would offer the highest probability for success. The main objective today is to take and expand upon these theoretical plans in order to develop practical — and successful — applications.

We must note two very specific moments (or trends) during this process — the reconstructive period (1964-1972), and then, the conservation or preservation period (1974 to date). The first stage is primarily scenographic, basically hypothetical, and managed arbitrarily by archaeologists. The second, particularly regarding the authenticity of the cultural and architectonic contexts, is based on a multidisciplinary approach to preservation. Archaeological projects are essentially focussed on conservation or preservation.

Chan Chan is therefore an appropriate proving ground for applied conservation research, including the various structures, reliefs, plastered and painted surfaces and floors. All of this can only be possible with a cohesive, coherent and ambitious plan: “The Master Plan for Preserving and Managing the Chan Chan Archaeological Complex” (INC 1999) [Instituto Nacional de Cultura 1999].

This document, drawn up by an interdisciplinary and representative team, provides a management tool for the basic preservation of this monument. This in

turn, offers a solution to the many problems facing Chan Chan, such as natural and anthropoid degradation of the site, as well as an updated sensibility to its current management and the actual social and cultural needs of the local community.

The Master Plan was developed using a detailed analysis based on the context of conditions at the site and their cultural, historical, scientific and social importance. Information gathered was then used to devise next steps to preserve all the treasures that make Chan Chan such an imprint site for present and future generations. The plan calls for 7 programs and 153 research projects in various fields; the restoration of existing structures and their surrounding area, as well as evaluating methods of effectively managing the site’s 5 archaeological zones. Due to the complex and highly specialized nature of challenges facing the site’s preservation, the plan recommends site management based on joint participation between the local community’s designated site representatives and INC management. Also notable in the master plan is establishment of the “Centro Panamericano de Conservación del Patrimonio de Tierra” (The Pan-American Center for the Preservation and Management of Earthen and Archaeological Heritage), a regional, internal organization that develops research programs and courses for preservation and conservation of earthen structure, which will further advance important, scientifically sustainable contributions in this field.

The plan’s programs are geared toward a meticulously planned, short-, medium- and long-range, complete restoration and preservation of the site, to be carried out within a 10-year timeframe. El “Plan Maestro de Conservación y Manejo del Complejo Arqueológico Chan Chan”/ (The “Master Plan for Preservation and Management of the Chan Chan Archaeological Site), conceived as a tool for preserving the monument, examines a practical methodology that respects the cultural significance of the site in order to best plan for its conservation. The results seen so far demonstrate that these projects have contributed immeasurably to the research, preservation, safety and world heritage value of Chan Chan.

THE JESUIT MISSIONS OF THE GUARANI AND THE MISSION COMPLEX OF SAN IGNACIO MINÍ

Ramón Gutiérrez

Architect, Senior Investigator for Argentine Council of Scientific Investigation; Director, Documentation Center for Latin American Architecture (CEDODAL) - Buenos Aires, Argentina

The Jesuit Guaraní missions, which were built beginning in 1610 – a further expression of the evangelical zeal shown by the Jesuits since their 1576 arrival in Juli (Peru) – represent an important chapter in the colonization of the Americas. The Guaraní Indians were mostly nomads and hunters who lived in villages within a vast border territory being fought over by Spain and Portugal. This conflict would lead to the destruction of many villages and subsequent migration and settlement of 30 towns along the Paraná and Uruguay rivers. The remains of these settlements may be seen today in contiguous parts of Argentina, Brazil and Paraguay.

The unusually close interaction between the Jesuits and the Guaranís resulted in the preservation of many aspects of the [Guaraní] culture as that of a Guaraní “nation.” Chief among these was the native Guaraní language, which remained the main idiom despite a royal decree that the natives learn Spanish.

The economic system of community property, residential and commercial land-planning, and urban development used in Spanish cities, were the hallmarks of Jesuit missions. This system would later be applied to settlements in Moxos and Chiquitos, in what is now Bolivia.

While most of these towns were destroyed during the frontier wars in the beginning of the XIX century, the most important one of the 15 remaining in Argentina is San Ignacio Miní. Much has been done to restore the site since 1944, when it was discovered almost completely enveloped by the surrounding jungle.

The area best preserved within this urban structure is the main square, along with the carved stone entrances and side walls of the church, and the extensive living quarters of the Indians, which enabled restorers to recreate the size and setting of one of these ancient missions. The remaining villages in Argentina as well as Brazil (with the exception of San Miguel) were severely damaged by local battles; only the eight remaining ones in Paraguay escaped the same fate.

San Ignacio Miní reflects the first stage of technology used in building the missions, when the Jesuits had not yet discovered the limestone quarries that would later permit the construction of stone and brick arches (as in Trinidad, Jesús and San Cosme, in Paraguay). They used an older, local method, constructing buildings of wood, with simple stone partition walls, whereby the ashlar [traverse beams] were reinforced using a mortar consisting of pebbles, mud and ground shells. During a battle between the Portuguese and the Guaraní leader, Andresito, the wooden columns and floor of the temple of San Ignacio were set on fire, leaving the high stone walls to be gradually invaded by the surrounding jungle.

The way in which these walls were rescued deserves praise, particularly since parts were crumbling under the weight of the encroaching jungle. The height of the walls and their exposure to the elements served to further weaken the wall joints, causing the stone to fracture. In recent years, this has required special care in shoring up the walls of San Ignacio Miní in order to prevent further collapse.

The Comisión Nacional de Monumentos [National Monuments Commission] (since 1944) and more recently, the Dirección de Cultura de la Provincia de Misiones [Provincial Cultural Office for the Missions] joined with the Dirección Nacional de Arquitectura [National Institute of Architecture] to undertake various actions to further enhance the site's worth. These include an interpretive center, an on-site museum, and a sound-and-light show. However, the growth of the town of San Ignacio Miní surrounding the mission complex has not been carefully controlled. Consequently, environmental damage from air pollution and other irresponsible local business and tourism continue to threaten the site. Plans are currently underway, backed by international support, for consolidating efforts to prevent the temple walls from tumbling down.

SESSION IV:
MANAGED TOURISM,
PROMOTION & DEVELOPMENT

CUZCO: REFLECTIONS ON ITS PRESERVATION

Roberto Samanez Argumedo

Architect – Cuzco, Peru

Within the cultural panorama that will be analyzed and discussed during this conference, Cuzco occupies a prominent position by being the oldest, continuously occupied city and urban center in South America. Once the capital of the vast territory comprising the Inca empire, it was later resettled as a Spanish city in 1534, thereby guaranteeing it a long history of trials and tribulations. A mythic and holy city during pre-Hispanic times, Cuzco created an extraordinary heritage while at the height of its splendor during the XVII century.

Once free of Spanish control, with the development of free trade and new frontiers, the commercial routes that had tied the southern part of Peru with the silver mines of Potosí were effectively broken. Cuzco lost its importance as a commercial center and political/administrative headquarters. The city was more or less ostracized and abandoned. The XIX century saw the city fall into a lonely, “Sleeping Beauty”-like state of suspended animation.

As the city awoke during the progressive XX century, Cuzco was revealed an intact, neoclassical gem full of Colonial treasures that had somehow escaped the nineteenth century modernization so glorified by many other South American republics. During the mid-1900's, the city suffered a natural catastrophe that severely damaged her architectural heritage. This coincided with a new stage of development, marked by the loss of irreplaceable examples of its cultural heritage along with a rapidly expanding urban and population growth.

When the landlords and upper classes abandoned the center of the city, the less affluent population [the lower classes] moved, converting large mansions into smaller, rundown apartments that turned the area into

a pale shadow of its former glory. A lack of interest and funding on the part of both state and local governments has prevented any action being taken to either repair or replace these priceless structures, which has contributed to the buildings' continuing deterioration. The tourism boom during the final third of the XX century further hastened this process. The demographic influx to the city's center began to reverse, with many residential buildings converted for more tourist activities. This resulted in fear of a local population exodus and, along with it, the loss of ancestral traditions, religious celebrations and other cultural traditions.

During the 1970s, several initiatives were introduced by international organizations such as the OAS and UNESCO to assist in the preservation of Cuzco as a national monument. They were joined by a number of specialists, some of whom are attending this very conference. During this period, valuable experience in the field of specialized training in heritage preservation was gained within the framework of an ambitious plan for the development of cultural tourism. Cuzco was declared a World Heritage Site in 1983, as were Quito, La Antigua, Guatemala, and La Habana several years later.

Let us take this opportunity to look back and take stock of Cuzco's trials and tribulations while trying to preserve our city during the past thirty years. We might also comment on any wrong turns taken and positive changes accomplished, particularly in the area of cultural identity. Organizations such as the World Monuments Fund have been invaluable in ensuring that Cuzco's cultural identity is less threatened than ever before, and that the outlook for this new millennium is nothing less than bright.

ARCHAEOLOGICAL HERITAGE PRESERVATION ON EASTER ISLAND

Ángel Cabeza

Executive Director, National Monuments Council – Chile

I would like to pose several questions to you all: What are the challenges facing the heritage preservation of Easter Island today and in the years to come? Which institutional tools and resources do we have at hand to tackle this daunting task? What can we do to ensure that heritage preservation plays an important role in national and local policy development? What alliances should we encourage on local, national, and international levels in order to advance our causes and solve our problems? How do we raise the consciousness of our country and take responsibility for transforming Easter Island into the foundation of a cultural identity for the Rapa Nui people? How do we ensure that this research about and preservation of their own culture helps to preserve not only its own future, but also to build new bridges of understanding between different cultures?

Easter Island, or Rapa Nui, is basically a massive chunk of volcanic rock sitting in the southernmost part of the largest ocean on the planet, thousands of miles from the nearest land. The island sits 3,600 km off the coast of Chile, and 4,300 km from Tahiti. Its first inhabitants were a handful of men and women from Polynesia who, amazingly, managed to develop a culture under extremely harsh, isolated conditions and severely limited resources. The magical mystery of this triangular hunk of lava has captivated and inspired generations of researchers and explorers from the farthest corners of the world.

The history of the people who lived on the island is fascinating: how they developed, their conflicts, and their near extinction in the XIX century. Their past surprises all of us. Perhaps even more astounding, is how a group of settlers whose population had dwindled by 1870 to barely 100 souls (due to the slave trade and diseases brought in from outside the island), were able to avoid disappearing all together, resurrect their fast-dying language, restore their national identity, breathe new life into their culture, and turn a confident eye toward their future.

Given this encouraging situation, the cultural heritage of Easter Island and its guardianship should be part of informed decisions taken by both the Rapa Nui people and their local authorities. The majority of the Rapanui are fully aware that their archaeological patrimony has been central to the rescue of their iden-



Consejo de Monumentos Nacionales

tity and ability to sustain the growth of tourism, which is fundamental to supporting their local economy.

During the XX century, the preservation of Easter Island's cultural heritage centered on two important developments. The first was the creation, in 1935, of Rapa Nui National Park and its designation as a national monument.

This was accompanied by the beginning of a more systematic investigation and scientific research the island and the first attempts at restoring this monumental site.

There is no mistaking the great achievements of those times, and we should be grateful for the accomplishments of researchers and archaeologists such as Thor Heyerdahl, William Mulloy and Gonzalo Figueroa. Any work done today has been much more limited in scope and impact, due to a lack of coherence in any public policy decisions made about Easter Island, and the scant financial and human resources allotted for any work to be done there. There are exceptions, of course. What stands out most is the lack of coordination and constant bickering between various institutions and teams of researchers.

Despite the above-mentioned challenges, we have made some progress over the past few years. One example is the new management, or "master plan" for Rapa Nui National Park, which includes new programs dedicated to the people's national identity and local participation. Also worth mentioning is creation of the Rapa Nui Monuments Board, which has resulted in a much-needed decentralization regarding archaeological heritage decisions to be made about research and interventions to be taken by the National Monuments

Board. Noteworthy, too, was UNESCO'S declaration of the island as a World Heritage Site [in 1995].

These advances are limited, however, by the lack of a practical Easter Island policy, given the piecemeal and ad-infinity discussion approach to resolving the actual problems. For the government and the major part of the Chileans, Easter Island remains something mysterious and exotic, difficult to understand and surprisingly different from the rest of the country. Simply put: it is whole other country within our country; it is proof that the diversity of peoples who inhabit Chile, from the North to the South, to the Polynesian connection, represents the cultural richness of our country that is much deeper and far-reaching than the continental valleys of central Chile.

International institutions and organizations have played a very important role in dealing with the challenges facing Easter Island. During the 1960s, UNESCO played an important role in conservation efforts; today, they are again helping us transform ideas into reality with their involvement in the heritage preservation project we began this year, thanks to the two-year commitment of financial support provided by the government of Japan.

ICCROM and the World Monuments Fund have been instrumental in stimulating awareness of the need training our industry professionals and financing specific meetings and projects. Let us note the tremendous efforts and dedication to the preservation of Easter Island by Elena Charola, Nicholas Stanley-Price, and the unswerving support of Bonnie Burnham. Neither should we forget Henry Cleere and his ICOMOS team's work in having UNESCO declare Rapa Nui National Park a World Monuments Site.

How can we take these experiences and apply them to the challenges we now face? In the first place, we must be able to develop and maintain a government policy that supports both Easter Island's heritage preservation and the cultural protection of its population. To this end, we are working at the national level and are confident of being able, within a few more years, to overcome the all-too-often fragmented institutional organization and unrelated policies concerning culture and heritage existing today in Chile. Our aim is not to concentrate the power in one place and speak with one, single voice; but instead, to encourage open participation and be able to make effective decisions at the local level. This would generate more opportunities to gain realistic support for both our culture and our patrimony.

Secondly, we should have a plan for heritage preser-

vation and development evolving from the very people who live on Easter Island. This plan would be included in the master development plan for the island, and would contain all the scientific and political support possible, along with all the international backing that we can obtain.

Happily, some of the work has indeed been completed. In the 1970s, thanks to the support of the FAO [Food & Agriculture Organization of the United Nations], the first parks administration plan for Rapa Nui National Park was drawn up by the National Parks Service, which manages Chile's national parks system. In the 1990s, we worked out the second parks administration plan for Rap Nui National Park, this time, with thanks to the financial support of World Monuments Fund, along with the participation of the both the local and traditional governments of the Rapanui people. However, we still have not been able to work out a general plan for the island coordinating various initiatives that respect this plan of action and all that it entails.

Thirdly, we need to forge an alliance with international organizations and institutions such as UNESCO, ICCROM, ICOMOS, WMF, the Getty Conservation Trust and others, in order to work with the Rapanui people to preserve and develop their heritage. We should be able to join the crusade, to be creative and dynamic in order to overcome the various contradictions we face: between public and private interests, between national and international efforts, between traditional knowledge and scientific research. We have to build trust, establish a common agenda, and strengthen our friendships and alliances, as much between the older heritage institutions, as well as with other organizations such as the World Bank and the Inter-American Development Bank.

Our strategy for success in all of this shall consist of: Concentrating more on the process rather than simply achieving goals; being more focused on the participation of the local community, rather than speaking for it; being more flexible with project planning; being open to new ideas, and seeking out as many alliances as possible.

Our primary responsibility, therefore, is to take into account all initiatives on our agenda for the protection, preservation and valuation of the cultural and natural heritage of Easter Island. Further, we must include national as well as international initiatives and projects, as long as their objectives can benefit the development and identity of the Rapanui people, and guard their precious legacy - which is also a gift to all humanity.

CULTURAL CORRIDORS: URBAN RENEWAL IN PROCESS.

Augusto Ivan de Freitas Pinheiro

Secretary General, LIGHT Institute for Regional and Urban Development – Rio de Janeiro, Brazil

Since 1979, the prefecture of Rio de Janeiro has developed a Cultural Corridors project, which has taken the idea of preserving and revitalizing Rio's historic center and transformed it into a reality.

This project originally began during a period during which a federal organization was in charge of historic and artistic heritage preservation; unfortunately, this group lacked the adequate training to be able to protect property of such national importance. Subsequently, the creative originality of Cultural Corridors was slated as one the first projects to be undertaken by the state in terms of preserving architectonic groups important both, to the environment and local communities. This was achieved thanks to an effective combination of local planning instruments and careful municipal sectorization. Over a twenty-year period, this project went through many stages and changes; the result was an unswerving and successful process of urban renewal.

Initially, those involved with the project tried to make the public aware of the importance of preserving this ancient historic site through a series of discussions with various sectors of the population and certain government organizations. In this way, administrative wheels turned and it was able to secure legal protection for approximately 3,000 buildings, including the facades and roofs of 1,600 of them. Additional plans were drawn up for the architectonic recovery of the area, including the installation of signage on the exteriors of the buildings, legal requirements for any construction work to be done within the designated historic zone, and other aspects tied to the project's management.

Various actions taken created a stimulus for conservation of a restored heritage though specific fiscal



A. de Freitas Pinheiro

legislation. A Technical Office was also established in order to secure financing and to educate the public about building renovations about to be undertaken. Detailed information about what was happening in the area was then provided via progress reports and updates, exhibits, conferences, research and articles published in the media.

Once the real estate recovery process was underway, the next phase appeared, geared towards the improvement and valuation of the corridor's public spaces. An intensive program to upgrade the area ensued, involving reurbanization of the streets and plazas. This included improving the infrastructure, landscaping, street resurfacing, installation of signs [and traffic signals], illumina-

tion of public areas and historic monuments, planting of trees – even the use of surrounding urban areas. Directional traffic flow was modified, and pedestrian areas were enlarged, along with regulations passed to control illegal parking and unlicensed street vendors. Private organizations came on board, providing generous financial support to what had previously been funded through public means.

The current situation clearly demonstrates that, thanks to even one single project such as Cultural Corridors, splendid restoration and rehabilitation results can be achieved throughout the entire city center. Furthermore, when different level government agencies are involved, it becomes possible to revive and even create new cultural centers in many previously forgotten [and run-down] historic buildings, and to restore museums and cultural venues that had been closed down. Even more encouraging is the influx of private investment, principally related to commercial activities more tied to Rio de Janeiro's city center.

TOURISM DEVELOPMENT AND PROMOTION IN CARTAGENA DE INDIAS

Silvana Giaimo

Secretary of Planning for Tourism and Culture in Cartagena de Indias, Colombia

Cartagena de Indias was declared a World Heritage Site by UNESCO in 1984. With a population of 1,000,000 inhabitants in 2002, it is Colombia's number one tourism destination and first port of entry for arriving ships. While it stands out as an example of a very safe city, it is, at the same time, one of a greater poverty level, and well known for its lack of public-private sector cooperation.

Against this backdrop, the mayor's office in Cartagena is moving ahead with a carefully framed plan of action. The strategic vision targets the year 2011 for turning Cartagena into a culturally [and economically] enriched city, with its inhabitants dedicated to preserving their historic, cultural and natural heritage. The vision is of a city built by the people in a transparent and decentralized public effort, a city with an international reputation as the tourism, harbor, and industrial center of the Caribbean.

To ease the tension of urban crowding in the historic center of the city and work closer with the local community, the government is moving ahead with a program to decentralize city management. The city would be divided into 4 new administrative zones, to be determined based on a rezoning of the city's public spaces. At the same time, new cultural programs are being introduced, which enrich the historic center for residents and visitors alike. The area will become a collective space, belonging to the entire city, and reflecting both the local and multicultural identities of all of our citizens.

Hopefully, this decentralization process can also be applied to tourism promotion as a way of better balancing use of the various sites, heritage conservation and natural resources. Such a focus goes together with a greater sense of the worth of surrounding area as a requisite for improving Cartagena's quality of urban life, along with restoring the role and romance of this city built on water, the natural beauty that best defines its structure. Within this framework, prioritizing projects is based on criteria concerning impact on the city's historic and natural heritage, its ability to develop recreational tourism and cultural activities, and the degree to which they contribute to the city's social development.

These cultural programs are designed to make the

local citizens aware of the heritage value and intrinsic significance of the historic center. In this way, they'll be better able to assume a greater role in helping to run everything smoothly, while at the same time meeting tourism's challenging demands. With regard to this matter, a new campaign is underway, entitled "Place Your Heart at the Center." This program involves various actions, among them, setting aside pedestrian zones along streets where some of the most important buildings and public areas are located — not solely for their architectonic or urban significance, but because they are true centers of urban activities, such as plazas, parks, government buildings, notaries' offices, the Chamber of Commerce, library, banks, churches, restaurants, and other commercial establishments. Added to this is all the outdoor equipment needed to complement the urban setting [lighting fixtures, public seating, etc.]. A fundamental aspect of the program involves utilizing the public spaces within the historic center for concerts, performing arts and festivals. This will not only attract, but encourage the city's residents to enjoy greater access to the cultural and recreational opportunities available to them.

The above-mentioned endeavor is accompanied by a plan to coordinate financing for the tourism sector through the creation of two public/private corporations: "Cartagena de Indias Tourism Corporation" and the "Historic Center of Cartagena." The public sector would be represented by the mayor's office, which would be responsible for planning, security and cultural activities; while the private sector company would comprise various tourism industry unions, businesses, trade unions, and other members of the community.

Cooperation between the public and private sectors has been hindered by competition with the federal government, resulting in unnecessary compromises between all sectors. This only serves to further slow down tourism development.

The emphasis instead, should be to concentrate on cultural tourism so that, once the true value and preservation of Cartagena's heritage are determined, a steady, well-balanced development and better quality of life can become a reality for all the city's inhabitants.

SESSION V:
LEVERAGING & FUNDING PARTNERSHIPS

REVITALIZATION OF HISTORIC CENTERS : THE RECIFE DISTRICT: FROM CULTURAL INVESTMENT TO ECONOMIC DEVELOPMENT

Silvia Finguerut

General Manager of Heritage and Ecology, Roberto Marinho Foundation – Rio de Janeiro, Brazil

Romero Pereira

Director of Cultural Action, Cultural and Artistic Heritage Foundation of Pernambuco – Recife, Brazil



The Recife District was the starting point for the city of Recife. It has very particular geographical characteristics. Because of its attractive insular situation, today it is connected to the continent through various bridges. This was where Dutch colonizers, at the beginning of the XVII century and throughout a period of about 20 years, established Mauristaad, from the prince Maurício de Nassau.

The city incorporated defense elements into its space, verified by the iconography, building at least three walls of different qualities, which helped in its conservation. After the expulsion of the Dutch, the city did not change until the beginning of the XX century, when it was brought to the attention of the authorities. The authorities established an urbanization project in the Haussman style, preserved today as heritage. The Rua do Bom Jesus (Good Jesus Street), the old street of the Jews, still preserves its characteristics from the colonial era.

Its port characteristics were developed and preserved until the middle of the XX century, when they began a process of deterioration typical of big cities after the 1950's.

In the 1980's, the Recife Prefecture initiated a revitalization of the region. A Plan of Action was drawn up dividing the island into sectors, defining policies,

and determining historic areas for preservation.

In the 1990's, the Fundação Roberto Marinho (Roberto Marinho Foundation), in collaboration with the Prefecture and with an Akzo Nobel donation, decided to promote a project for the mobilization of the owners and tenants of the Rua do Bom Jesus, offering them a series of incentives for the recuperation of the preserved complex. Moreover, the Prefecture initiated a new plan, this time with an economic impetus for the area, encouraging the opening of restaurants and bars and in this way regaining the Bohemian spirit of the region. All this together with strong media participation (television and press) awakened the curiosity of the population and a desire to "rediscover" their city. Public and private investment in the area also grew as a result. In this way, the vision of the Prefecture was fundamental in bringing native culture back into the local culture, especially the Carnival, recovering both material and intangible culture, and the identity of the community.

Below are tables of the projects carried out by the Roberto Marinho Foundation, now with various regional and national associates and the use of television. A summary of the results of economic development in the region during the 1990's follows.

PROJECTS

Revitalization Television Campaign	City Colors – Restoration of 32 buildings on the Rua Bom Jesus, old Street of the Jews	1993–96
Revitalization Television Campaign Community Mobilization	City Colors II –Restoration of 45 buildings in the surrounding area	1998
Rehabilitation Television Campaign	Forum for Old Recife - Workshop, public debates, etc.	1999
Electricity network of underground fiber optic cable	Teatro Apolo (Apollo Theater) – stages 1 and 2	2000
Rehabilitation Exhibitions	Lighting and Technology in Old Recife Bandepe Cultural Space	2000–2002

RESOURCES NETWORK

PRIVATE SECTOR	PUBLIC SECTOR	NOT-FOR-PROFIT ORGANIZATIONS
Global Organizations Akzo Nobel ABN Amro Bank CELPE Porto Digital	Recife Municipality Pernambuco State Gov't Ministry of Culture Eletrobás/CELPE/CHESF IPHAN	Association of local businesses Bandepe Cultural Insitution

MEDIA EFFECT

National and local broadcasting	Approximate number of viewers
Global Television Network – mainly	161.000.000
Canal Futura (educational – cable/satellite)	34.000.000
Globosat (TV by subscription)	6.000.000

ECONOMIC DEVELOPMENT: 1993-1996

Bom Jesus Areaⁱ 1993-1996

Recuperation of ISS: 77%

Real estate development: 68%

Property transmission tax: 732%

Recife District

3,000,000 people visit the Recife District annually. It is currently the main tourist attraction of the city. More than 50 new shops and restaurants have opened in the area of the Rua Bom Jesusⁱⁱ up until 1997. The average growth rate in the Recife District today is approximately 100 new businesses per year.

CONCLUSION

This study aims to demonstrate that revitalization of the historic centers requires continuous medium and long term action on the part of conservation agencies as well as cooperation between public organizations and civilians. The necessity of consistent investments and the creation of a Plan of Action is of the utmost importance in taking advantage of the opportunities that arise during the process.

Moreover, the importance of promoting a new inter-

est on the part of the community for their Historic Center, using a means of communication with educational messages, and events that attract the local population to enjoy again the pleasure of coexisting in previously abandoned public and historic space, must be emphasized.

The realization of these exemplary acts by the Public Power of the civil society is crucial to the success of this process of revitalization.

ⁱ Silvio Zanchetti/IIDB Report 1997

ⁱⁱ Prefectura de la Ciudad de Recife

THE PRESERVATION OF HISTORICAL URBAN HERITAGE IN LATIN AMERICA AND THE CARIBBEAN

Eduardo Rojas

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There is a limited range and sustainability of efforts directed toward the preservation of urban historic heritage in Latin America and the Caribbean.

This calls for changes in methodology and financing in order to involve all sectors, and ensure the correct public use [and enjoyment] of heritage properties.

Based on a multidimensional analysis and determination of heritage value, various methods are identified to better align the interests and benefits for the parties

involved during this preservation process. Those who promote and finance the conservation efforts should benefit from these efforts, commensurate with the scope and actual value of the region's heritage.

A critical analysis of projects financed by the Inter-American Development Bank, some of which can be considered as case studies, leads us to a moderately optimistic outlook concerning the viability of these proposed changes.

THE PROCESS OF REHABILITATION OF THE HISTORIC DISTRICT OF THE CITY OF SAO PAULO

Marco Antonio Ramos de Almeida

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Instead of discussing what is being done today with all the construction in the center of São Paulo, I would like to direct my attention during this report toward questions regarding the funds, formation of consortia, and viability of the project. I would also like to comment on the title of this presentation, which speaks of revitalizing the center. The truth is that this is not well stated, given that the district is already dynamic and full of vitality.

Today the center is made up of the districts of Sé and República, including a relatively small area, of barely 4.4 km² out of the 1000 urban km² of São Paulo. Nevertheless, in this small area are concentrated 8% of all formal businesses of the city, and 40% of the area built is for the financial system, including the stock markets. The center of the city is the destination of 22% of all trips made daily out of the 39 municipalities surrounding São Paulo. This represents a daily flow of around 2 million people. It is clear then that this is not a matter of revitalizing the center but rather of improving it, in order to make it more efficient, and of activating its potential for generating jobs and contracts, and of recovering its main function: giving the metropolis its identity.

The center receives more than a fifth of the metropolitan population daily, and it could be one of the core centers that most attracts people in all the world. Today, this multitude is basically made up of the same people every day, who go there to work and then return home to their districts at the end of the work day. This is different from what can be seen in other cities where the majority of people go to the center to enjoy its attractions and a stimulating and cosmopolitan environment. Many residents of São Paulo do not even know the center, and many tourists are never taken to discover it. The center is barely considered a tourist area. I find this absurd. In the rest of the world, centers are the anchor of tourism. Their cultural, leisure, and commercial activities and their various services of education and training make of city centers today the core generators of jobs, commercial exchanges, and rentals. When one considers that last year 22 million tourists visited Paris, this also means that they went to the center of Paris. Likewise, the 30 million tourists that visited New York went to Man-

hattan. This is precisely what we wish to achieve in São Paulo. Consider this example: The Abril Theater, inaugurated a few months ago, attracted during its first season more than 250 thousand people, arriving from the interior and other states and countries, and generating an increase in the demand for hotels, restaurants, cinemas, taxis, and shops – finally generating millions of Reales.

I would like to tell you a little bit about the Viva O Centro Association, which is a civil entity, an NGO. It was formed eleven years ago through a private initiative as well as by entities of the civil society. Its objective was to improve the metropolitan center, making it more efficient, activating its potential for generating jobs and contracts, and recovering the brand value that São Paulo possesses.

When we created this entity, we knew that we were initiating a long-term process, of 20 years. Ten of these to cultivate conditions adequate for the sustainable recovery of the area, and the other 10 to implement the project. For this reason we needed to obtain the support of public powers, private initiatives, the communication media, the University, and the local community. What was the strategy adopted by the Association? Basically, one of being an “agitating” entity, in the sense of discussing and demonstrating the importance of the center for the future of the city. The association does not wish to be the conductor of the process, since it does not exist to create projects; for this there are governmental organizations and private businesses.

In fact, the Association did create some projects, for example that of the Plaza do Patriarca, putting in charge the architect Paulo Mendes da Rocha. The Association also managed the elaboration of projects of basic recycling for the Julio Prestes Station in order to create the São Paulo Exhibition Room. Nevertheless, these are more specific projects of an inductive nature. The same could be said of the diagnostics made by the entity through specialized consultancies. The objective of the Association is to mobilize heads and hearts to become aware of the importance of all this, later leaving each institution, business, or person to discover their own way.

What we do is agitate around the issues and establish ties with other associations or consortia specializing in the same issues. In this way, fantastic projects have arisen, such as the Julio Prestes Cultural Complex, the Banco do Brasil Cultural Center, the Abril Theater, Masp de Galeria Prestes Maia, and Shopping Light, which represent a multitude of resources. We help the municipalities to support—through IBD financing in the order of 100 million dollars—urban interventions in the center.

Apart from this, throughout these ten years, we have obtained approval for our Urban Center Operation, a law that establishes new parameters and mechanisms for the use and occupation of this region. Thanks to this operation, the air and underground space can be used in a better way. Moreover, it guarantees the instruments necessary for the recovery of all the heritage of the center, which makes up more than 700 registered buildings, as well as important historic sites, monuments, sculptures, etc. Approval of this law took five years of hard work, but in the end it was approved by 100% of the Municipal House – a rare case of consensus between parties ranging from one extreme to the other along the political-ideological spectrum.

During its little more than ten years of existence, the Association has held numerous debates, seminars, studies, and diagnostics, including international experiments, and later published the results of these reflections. The Association publishes the bimonthly review “urbs,” which deals with important issues of the city, focusing on the center of São Paulo.

Our team of journalists still publishes bimonthly bulletins on an internet site. We have a technical department that gives us a foundation and orientation; possibly hiring specialized consultants. This is the manner we consider optimal in managing the Association. If we do not create projects, we do maintain programs as the sole direct responsibility of the Association. What is this program? Basically, it aims to stimulate the participation of the community. The city center receives 2 million people per day and has about 65 thousand inhabitants, a very small number relative to the immense floating population.

We need to consolidate a community in the central area, together with the participation of the contingent that does not live there. Therefore, we have divided the center into 50 microregions – streets, plazas, urban sections – subsequently, we are encouraging the community to form associations in these areas. Today there

are 43 of these microregions, named by “Atos Locais”, and coordinated and supported by the Viva O Centro Association. Each one of these has 10 to 12 directors, adding up to a total of 500 people. They are residents, businesspeople, bank managers, independent professionals and property managers who participate vigorously in the daily administration of their immediate surroundings. The program still includes the formation of Community Councils, each one assembling 10 to 30 advisers, so that today we have about 1,500 people participating in this process. A strong community is being built through this process, and, we hope that within a year the center will be totally protected by these groups of Local Action entities respected today for their public power, their operability, and their representation.

Outside of the community, we also mobilize businesses that, within the range of the Local Access, helped to recover various public areas in the center, such as the Valley of Anhangabaú (by BancBoston), the Plaza Ramos de Azevedo (by Indústrias Votorantim), the monuments dedicated to Carlos Gomez in the same plaza (by Indústrias Klabin), among others. We did the same with the government sector. In the same way that we precipitated the creation by the municipality in 1993 of the ProCentro, an urban improvement program for the area, and establishment by the State Government in 1992 of a security program specifically for the center, called Centro Seguro, today we are negotiating with the Secretary of Urban Development of the Presidency of the Republic, with the objective of creating a Federal Program of Support for the Metropolis Centers and establishing a core in São Paulo.

I believe these are the main themes for an adequate vision, covering all the problematic aspects of the center, as they are faced by their protagonists, those who come and work there. What more is needed to further this campaign?

I would like to underline here that there are finances paid for building around determined limits or for the regularization of real estate, which are deposited in a fund of Operação Centro Urbano, which is managed by a specific committee, not exclusively of public power, but with the participation of a civil society. This society is responsible, for example, for the re-urbanization of the Parque do Patriarca. This fund has already managed to deposit close to 10 million Reais, an impressive sum that could greatly help in the recovery of the center. Sadly, during the previous

municipal management, eight million Reais – in a totally illegal manner – were diverted to the municipal treasury. However, we are confident that these Reais will finally be deposited back into the Operacao Centro Urbano fund.

In conclusion, I consider it of great importance to restart the inestimable and active participation of the communication media in the process of recovering the center. Let us remember that the media had portrayed the irreversible decay of this zone as inevitable. Today its attitude has completely changed, and the media is

covering activities by public powers and actions carried out in the center of the city, areas where the Association is always present. The University has also accepted the proposal. In the main schools of Architecture and Urban Planning of São Paulo, many of the students' projects refer to the center of the city. The media, therefore, is a guarantee that the recuperation and strengthening of the metropolitan center of São Paulo constitutes an irreversible reality, which will have a great impact on the future of the city and of the nation.

HUACA DE LA LUNA: A STRATEGIC ALLIANCE FOR THE CONSERVATION OF THE CULTURAL HERITAGE IN PERU

Elías Mujica

Consultant, The Backus Cultural Heritage Foundation

La Huaca de la Luna is one of the three main components of the archaeological site known as las Huacas de Moche (also known as the Huacas del Sol and Huacas de la Luna / Huacas of the Sun and of the Moon) [“Huaca” is an ancient South American word meaning “burial ground”], ancient capital of the Moche empire that flourished along the northern coast of Peru between 100-900 AD.

La Huaca de la Luna is a monumental grouping of adobe structures, built entirely from millions of mud bricks and covered with exuberantly painted friezes and murals, the first of their kind to be discovered. The site consists of three pyramidal, adobe platforms joined by four large plazas. The monument was abandoned somewhere around the X century, but most likely continued to be used as an important ceremonial site and for the local people, as well as being used as a burial ground. In addition to the damage caused by natural erosion, the site was looted during colonial and republican times [beginning with the Spanish Conquest in the XVI century and continuing into the nineteenth century] .

Excavations at Huaca de la Luna are being conducted by the Facultad de Ciencias Sociales de la Universidad Nacional de Trujillo (Dept of Natural Sciences of the National University of Trujillo) under the direction of archaeologist Santiago Uceda and the curator, Ricardo Morales. The project began in May of 1991, thanks to the support of the Ford Foundation. Since 1992, the main sponsorship come from the Unión de Cervecerías Peruanas Backus y Johnston [Backus & Johnston Peruvian Breweries], in addition to help from the Provincial Government of Trujillo and the La Libertad Regional Board of Governors, along with other sponsors.

The Huaca de la Luna project’s primary goal is preservation of the monument, along with keeping it open for the public to enjoy by way of local, nation-



Fundación Backus

al and international tourism. Achieving this will involve three efforts: archaeological survey and investigation, conservation of the complex, and site management. Given the nature of the site and the thinking behind the project, major investments will concentrate on the area of preservation. “La Huaca de la Luna” is the only project in Peru that can guarantee both the preservation and public display of these structures. A reasonable plan of action (7–10 years) is possible because basic financing was underwritten from the start by private investors.

This presentation will summarize achievements to date in each of the three Moche areas; it will demonstrate the scientific value of our efforts; and finally, it will analyze the “sustainability factors” of the project, demonstrating its positive impact, thanks to this partnership between academic institutions, the government and private corporations. Concentrating on variables such as “visitors” and “available funds” allow us to predict that this particular partnership will prove to be a viable and successful model for the preservation of our cultural heritage.

QUITO'S HISTORIC CENTER: A QUICK LOOK AT EFFORTS UNDERWAY FOR ITS CONSERVATION AND RESTORATION

Dora Arízaga Guzmán

Former Director, Cultural Heritage Preservation Fund - Quito, Ecuador

When one considers the struggling economies, social problems and other enormous difficulties facing [all of] our various countries, finding adequate financial resources to rescue and preserve South America's and the Caribbean's cultural heritage seems paradoxical: General perception of the situation is that the protection of our cultural heritage is an irrelevant luxury when compared to more pressing social and economic demands.

The limited financing allotted to the preservation of our cultural heritage becomes tied to its limited value, perceived as relating mainly to tourism and acts of political "volunteerism," via subsidies and donations towards preserving and restoring famous monuments. This leaves many landmarks and much of our precious heritage (historic settlements, towns, and cities) totally unprotected and in danger of disappearing forever.

We must, therefore, rethink the importance of cultural heritage and the role it plays in creating our many territories, landscapes, cultural identities – to see more clearly, to become more aware of the social, political and economic dimensions of our heritage. In other words, we need to discover new meaning for the term "Cultural Heritage" and how to reclaim, to integrate, the concept of "Quality of Life" into this process.

This process leads us to new visions and new means of implementing them; new concepts and new ways in which to incorporate them into the many social and economic changes occurring today in our various countries. This will require us to:

- Rethink traditional methods used for the preservation of our cultural heritage per se, in addition to individually scattered monuments;
- Take advantage of these decentralizing changes in order to better integrate their management and administration;

- Find a more creative solution to financing the preservation and conservation of our heritage. Protecting these culturally rich regions and sites calls for something beyond traditional formulas for financing and conservation project development.
- Invest in the first stages of these preservation projects with sufficient subsidies to encourage people to move into these areas and ignite an urban synergy of employment, business development and local attractions, which would then, in turn, attract private investment.

This will require that the responsible parties, whether national, regional and/or local, act as mediators between those managing an entire region and satisfying the demands of the local communities with a policy of healthy respect for the recovery and preservation of our cultural heritage. Only by ensuring that cultural heritage be an integral part of the various communities' development, as part of the social and economic agendas of the various countries, can maintaining and protecting this heritage stop being merely an act of political "volunteerism."

Within this context, the actions taken since 1988 by Quito's municipal government represent important first steps toward restoring the city's historic center. From a passive, controlling and highly restrictive attitude, the municipality has assumed a more dynamic and involved role, encouraging a permanent and sustainable restoration. Government financing, as well as other sources, has added to the community's economic growth during this restoration, reflecting one of the many aspects of the actual ongoing process.

SESSION VI
SUMMARY AND CLOSING REMARKS

MONUMENT HERITAGE IN SOUTH AMERICA: TREASURES BEYOND MEASURE

Graziano Gasparini

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In memory of Arch. Ignacio Solá -Morales, one of the few people able to listen to and talk with monuments.

With any attempt to explain the complex situation today facing the countries of South America in their challenge to preserve the visible, tangible witnesses to our cultural heritage, historic cities and monuments, we must keep in mind that these difficulties are not attributable solely to the eternal complaint about lack of funds or resources. We must take into account the new attitudes, criteria, policies, focuses and philosophies embraced by South Americans who are faced declining sense of cultural responsibility, and a disturbing collective lack of interest.

We cannot ignore that some of the guiding principles of conservationism during the last century have lately undergone considerable changes. There have been changes in taste, in values, in appreciation, opinions and attitudes — as much about the importance of these monuments in everyday life, as about the new cultural conditions arising, and new proposals presented. Some of these suggestions are valid, others unacceptable, yet all are necessary in order to demonstrate both the logical and irrational, indeed, of the all too unpredictable human condition when faced with the same problem. Not all of these are exclusive to South America; nor are only the bad ones. However, all attitudes can be defined, revealed and expressed within the cultural environment to which they pertain. In this manner, the level of culture influences a society's attitudes while at the same time conditioning them.

During recent years, there have been notable changes in the attitudes of those people who have been responsible for supervising intervention [examination] of our monuments. Prior to this, the prevailing principles, regulations, conservation theories, controls and declarations were taken from the Letter of Athens, the Letter of Venice and so many others. Today, on the other hand, what counts is the position of those who truly understand the importance of a monument, who are able to, in a way, listen to and speak with it. While the XX century has been the century OF LETTERS, the XXI century will be the



figure 1

century OF DIALOGUE between the monument and the intervenor [examiner], given that the architecture of the monument itself, will be what determines the measures taken to preserve it.

South America has suffered through a century of confusing and mostly mediocre efforts to rescue and safeguard its monument heritage; this has been the result of following a quasi-gospel as set forth in pronouncements from distant shores, that crossed the Atlantic Ocean as if via the Bible. In truth, they were merely echoes that were usually muted, and often misinterpreted.

Today, I am aware of changing attitudes and situation that, directly or indirectly, influence the way in which we approach conservation, restoration, revitalization. Some of these attitudes/situations may be taken in general; others are particular to South America - all of them contribute to a definition of our

problems. Although there are various themes, at this time, I would like to refer to the three following ones:

1. Criteria and changing attitudes concerning preservation efforts.
2. Monuments, politics and economies in South America.
3. The immeasurable value of these treasures.

I would now like to elaborate on each point, highlighting the negative and positive of each, in order to determine how each one applies and how each one affects Monument heritage preservation projects here in South America.

1.- CRITERIA AND CHANGING ATTITUDES ABOUT PRESERVATION EFFORTS

This point shall analyze the recent position taken by an architect who participates in conservation, restoration and revitalization; a position that has been discussed in other international conferences advanced by the Spanish architect Ignacio Solá-Morales, who is one of its most fervent supporters.

We must recognize, as we enter the XXI century, that there no longer exists a clear understanding of how to apply so many of the criteria we have inherited over the past hundred years. We still have not achieved the necessary balance that would permit a marriage between both our present-day and past architectonic standards. Any notion of authenticity and the respect demanded by these standards is still inexact; no emphasis has yet been made for the absolute need to understand the message conveyed in the architecture of yesterday in order to establish a dialogue, in contemporary terminology, between the site's intervenor [inspector] and the monument itself. The word DIALOGUE is misused each time a mediocre architectural structure presumes to live alongside a work of the past; such a dialogue is meaningless, a fatuous monologue, empty, presumptuous, and frequently insulting to the monument and the adjoining architectural work. It should be absolutely clear that without talent and sensitivity, it is impossible to maintain any kind of satisfactory or meaningful dialogue.

All the principles and standards we have inherited may be identified with the school of thought of cer-

tain moments which, consequently, reflect the ideas of THOSE MOMENTS. Therefore, it is easy to understand, that these ideas are subject to subsequent changes. The durability immutability of these principles and regulations that have filled our heads have proven to be not so stable and long-lived. Their usefulness is limited because the ideals that have sustained architectonic culture over the last hundred years are in themselves limited and ever-changing. There was a moment during which many believed that the modernist movement was the logical result of rational thought, and yet, on the other hand, it turned out to be just another movement. Followers of "modern" architecture prophesied the disappearance of historic styles without realizing that modernism was but just another passing vogue. They didn't realize that the buildings of the past were guarding, deep within their deflated lethargy, the prologue of a new chapter for the architectonic future.

It is, therefore, not surprising that several interventions carried out with the highest regard for principles set forth in the LETTER OF VENICE would have a different focus today. This is because the demand for "contrast" dictated by modernist ideas thirty-eight years ago has lost its visionary appeal in the face of a more expansive school of thought, which now embraces the analogical solution it formerly rejected.

When attempting to rescue an endangered monument, being in style with the popular taste of a specific MOMENT can be dangerous in itself — [being "taste-correct"] can compromise the true worth and, furthermore, provides no guarantees about how the site will be judged future generations. Rescue efforts are made in good faith, with the belief that they are being carried out in the spirit of modern principles (of our "moment"); time may well prove, however, that this was but a frail attempt at an impossible coexistence. As a noted curator has pointed out: "...we don't have the right to pass along a heritage monument all prettified with passing adornments, courtesy of architects and restorers thinking more of promoting their own talents, rather than the true image of the monument. We do not own this cultural material that we have inherited; we are merely caretakers to the administrators who ensure access to and enjoyment of

these treasures. We have no right to DEPERSONALIZE THESE MONUMENTS, and it is our duty to leave them for future generations in the best physical conditions possible.”

Among the many rules designed to direct and advise methods to achieve an appropriate intervention, NO SINGLE ONE can guarantee satisfactory results because none can guarantee neither the QUALITY of the intervention, nor the TALENT of the intervenor. To have the restoration come to rest in the hands of a good architect or a bad one continues to be a case of having good or bad luck. It’s a lottery. And lotteries can’t pick up on a message emanating from this inanimate invested with the very essence of a civilization, a culture, a history and its creative legacy.

Today, an architect-intervenor’s talent and sensibility are more important than any comments or recommendations made about him or her. The conservator’s philosophy with its many implications and changing ideas, forms part of the architectonic culture. Any architect, however slightly informed, knows this all too well, from Camilo Boito, more than a century ago, until today. While the philosophy itself might be old, each case the faced by the architect is new and different. What’s called for is a revision of the philosophy’s, starting with the abolition of its prohibitions. Let me give some examples: UNESCO, in its recommendation concerning site protection within the national scope of cultural and natural heritage (XVII Meeting, Paris, Oct. 17 – Nov. 21, 1972), stated that preservation efforts should respect the traditional [original] aspect of the site and recommended “avoiding any new construction or changes to the site that might alter its appearance with respect to volume and color.” (Number 23). Additionally, in the Italian “Carta del Restauro” (“Letter of Restoration”) published in the same year [1972], controls were established that are unacceptable today. For example, it is distinctly forbidden to reconstruct and totally assemble any type of replacement site or building. This would put in doubt the possibility for restoration of the Roman theater at Sagunto by Giorgio Grassi; a project he, himself, classified as an ANALOGUE INTERVENTION. To draw up a list of restrictive regulations is not the best thing for a discipline almost impossible to regulate. There are no magic formulas; there are, however, emerging conceptual guidelines to this conservationist theory. Forbidden efforts, such as reconstructions, additions, mimetic, analogue or works done in similar style, stop being seen as the guilty ones. What is

forbidden should be open to dialogue, since it is extremely difficult to control that which is innate to the creativity and sensibility of the individual. The key to the “modus operandi” of these interventions can be found in the architecture of the building; it will always be the architecture of the building itself which will determine the nature of the intervention.

An intransigent refusal to REDO or FINISH UP an ancient site should be reconsidered when faced with situations requiring a different approach, backed up by higher cultural interests. Authenticity is indisputably important. However, there are situations where it is impossible to ignore the emotional and psychological value of a monument identified within the collective memory of a society. Sometimes it is impossible to avoid rescuing a monument as a SYMBOL, irreplaceable to the history of any country, without turning to solutions appearing on the unauthorized list of what should NOT be done. There are so many examples. The lasting nature forms is part of our identity, and only this kind of permanence can help us understand that many preservation projects criticized as being FALSE HISTORY, are really not so false. Let us not forget that ill-fated [unfortunate] works can result with imitations as well as with interventions concerned with displaying THE STAMP OF OUR TIMES. The Letter of Venice states clearly that, “...the full measure of [works] recognized as indispensable for aesthetic and technical reasons, and shall stand out for their architectonic composition and shall BEAR THE STAMP OF OUR TIMES...” This principle is more dangerous than true. It has encouraged a satisfaction and proliferation of interventions that, instead of bearing the mark of our times, wear the badge of mediocrity of their creators. The idea is ambiguous and limits the intervention to a single option: expression with the mark of our time, which, to tell the truth, is a risk because it won’t work with all monuments. Raymond Lemare, one of ICOMOS’ outstanding past-presidents, warned of the difficulties in achieving a happy medium. He said, “...Our contemporary art has moved so far beyond artistic principles of other times, that any coexistence between the two is not comfortable and rarely harmonious...” Furthermore, why should we accept as Biblical mandates, the declarations of the Letter of Venice or, for that matter, any of the other letters? There are concrete cases that show how vague and questionable many of these rules truly are — cases where the actual work speaks for itself without leaving anything in

doubt. For example, there is no SIGN OF OUR TIMES noticeable in the interventions that saved various architectonic treasures created by XX century masters such as Frank Lloyd Wright, Le Corbusier, Alvar Aalto, Mies Van Der Rohe and others, from deterioration, negligence and mishandling. Those who came to the rescue with such devotion to save Wright's Robie House and Le Corbusier's Villa Savoye, to give two examples, did so with a reverence and total respect towards the works of the masters that refused to allow changes or additions. In fact, in both efforts, any modifications were eliminated that might compromise recovering the original apexes of the two structures dating from 1909 and 1929, respectively. Who would dare to add a touch FROM OUR TIME to any works so identified with the personalities of Wright and Le Corbusier? In these cases, as in other, the same criteria was applied as in restoring a pictorial work of art; in other words, all that was restored was THE FUNDAMENTAL MATERIAL. No one had the audacity to change in the least the concepts and architectural ideas expressed by the two maestros with their creations. In other words: the interventions were strictly technical and DID NOT proclaim the presence of a new star on the architectonic stage. The architectural anatomy was already there, so structurally sound, that only a few respectful touchups were needed.

We shouldn't give much credence to all of these recommendations, regulations and principles. They don't solve the basic challenge of our work, nor do they guarantee an accurate road map for the architect to make the right decisions.

Therefore, what is it that truly determines the validity of any attempt to save a heritage monument or a city's historic center? What is it, after all, that colors an action either positive or negative? More theories, perhaps? More regulations and more letters? NO! The only action that leaves a mark, whether good or bad, is an [architectural] intervention. A successful INTERVENTION leaves as a permanent mark as an unfortunate one. For the architect whose principal aim is to take responsibility for stepping in to rescue a monument, an intervention, besides resolving all the inherent technical problems, can successfully marry today's design to yesterday's architecture. This is an enormous responsibility—no one should forget that to intervene is also synonym for to change [to alter]—a responsibility not all are capable of shouldering but that, unfortunately, all consider themselves able to assume.

In any case, it is a risky proposition whenever a conservation project is awarded by any of the many state, municipal or cultural agencies, no matter how impeccable the professional's credentials. This is because credentials do not guarantee TALENT.

All of these rules, theories, recommendations and letters have certainly put is in the right direction. However, while no one can dispute their good intentions and educational value, these rules are not a panacea guaranteeing the validity of an intervention. A discipline where each case is unique and different is difficult to manage and nearly impossible to regulate. Actually, it has been shown that the distance between recommendations and reality grows ever wider. Today, it has become even more important to understand what a monument is communicating to us with its honest, eloquent silence. It is important to be modest and not a "prima donna;" to leave the art of intervention to those who have proven their talent to do so. A new attitude can be seen with regard to the architect and his/her professional responsibility toward monument heritage: by establishing a dialogue with the monument and being able to interpret what it [the monument] asks for, the result will be a work whose authenticity and quality shine through.

2. MONUMENTS, POLITICS AND ECONOMICS IN SOUTH AMERICA

After having spent 54 years criss-crossing South America in order to see, get to know and study its various cultural phases and architecture, it pains me to note that the great majority of South Americans don't give a damn about how lucky they are to have their monument heritage. This is not just some foolish statement, but an observation that, sadly, affirms the fact that increasingly, it's not only attitudes that change, but also values. Interest in these monuments decreases because the reality of problems increases. What problems? The ones that face the millions of people trying to live a decent life — people who are in many cases, trying merely to survive. South America has always been a continent beset by crises and problems; disagreements and confrontations; deceptions and frustrations; unfulfilled promises; inept politicians who are thieves or clowns; unemployment and starvation. South America is the third world, with countries forever on the road to development — banana republics and economies in cardiac arrest.

The attitude toward monument heritage is changing, and the number of "Quixotes" struggling to save

it is decreasing. In architectural colleges, there are other program priorities. There are fewer and fewer courses on the history of architecture. What good does it serve? Today, it's subject matter of more interest to travel agencies, which explains why heritage preservation foundations look to tourism offices for support.

What's been happening in South America? Sadly, the current situation is such that past values are being replaced by present needs.

A recent example of this chaotic situation was eloquently expressed by the well-known writer Mario Vargas Llosa. Analyzing Argentina's disastrous financial situation, he asked: "...How is it possible that only a few decades ago, Argentina - which had one of the highest standards of living in the world and seemed destined, only a few generations later, to be able to compete with Switzerland and Sweden in terms of development and modernity- would go backwards in such a way as now be compared to certain African nations in its current poverty, turmoil and total political and economic disarray?..." A sad commentary on what is happening in Argentina, however, despite the gravity of events occurring there, it is not a unique situation. There is no country, south of the Rio Grande, that has not been reciting its rosary of economic and political woes. The ones in better conditions today than Argentina have also had their turn with anarchy, urban decay and poverty. This continent of revolutionaries and dictators, miserable wages and international debts that consume the better part of our gross national product, is eternally struggling to find a better way, a normal life for its many republics. While in the south, Argentina's crisis is an unfortunate minor detail, far to the north in the formerly prosperous and rolling in wealth Venezuela, one asks which situation is worse, the political or the economic one?

What does all this have to do with South America's monuments? A lot! When considering that the economic situation in various countries is the root of almost 80% of the continent's misery, the smallest amount slated for preservation of heritage monuments looks like an insult. The amount might seem justified; however, it can't be justified, let alone mentioned, that instead, political demagoguery, incompetence, inefficiency, incapability and fraud all manage to take the biggest slice of the pie. Let us not forget that in many parts of South America that corruption is no a crime, but an attitude. Indeed, a way of life.

All too often, we have neglected teaching younger generations exactly what our monuments stand for and the ties they have to our various national identities. Beyond their true worth in the collective memories of our cultures and our histories, their value is FRAGILE. When the problems of daily life turn into one of primary concern, it becomes easy for the monuments to lose their passionate protectors and supporters. As I said earlier: the values of the past are being replaced by the more pressing needs of the present.

We have here pre-Colombian, colonial and modern monuments that are world heritage sites. Their care cannot depend on CHARITY programs. Having pride in them should also be an attitude. It should also be a way of life.

3.- TREASURES BEYOND MEASURE

This third point refers to the breakdown of values tied to our national heritage, generally considered to be tangible proof of our identity, history and culture. This breakdown is not only a result of political or economic situations, but of the changes that affect our way of life, our way of appreciating and accepting that which we had previously rejected. In other words, radical changes in our attitudes, changes in our sense of aesthetic values, and changes that foretell a very different future

We are losing the emotional pleasure that only something authentic, something real, can give us — the originality of a work, of its concept, of its form and shape, the material it's made of and its time within the space of time. In other words, we derive pleasure from everything that helps us to perceive and feel the timeless presence of the person who created the work [or art]; the person whose hands touched the same stones as ours can today. These might be the stones of Teotihuacán, Ouro Preto, Quito, Santo Domingo, el Morro de la Habana or Sacsahuaman. These names represent architecture alive today on our continent; living [nearly breathing!] monuments that form the history and identity of South America and our own cultural heritage.

We are losing the emotion that these works were sharing with us, so that we could respect and admire them in silence, so that we could understand and fully appreciate their worth. We are losing interest and adopting a feeling of indifference. We are changing the patterns of our culture, only to realize, perhaps too late, that the word MYSTICAL no longer means very much.

The value and flavor of an authentic work [the real thing] seems to always have fewer true friends and more mere fans of the image; that which appears to be real, but is merely fiction, only false. I'm referring here to the proliferation of a school of architecture that barely reaches a level of caricature and a sterile creativity. In fact, it's a proliferation of truly bad taste that, thanks to the false advertising of the new suburbs springing up and the various REAL ESTATE agencies, is invading us all sides, as much in North America as here in South America. It's an invasion of houses built in a pseudo-MEDITERRANEAN style, pseudo-PROVENCAL style, in pseudo-ANTILLES-CARIBBEAN style, or even in a POST MODERN style that has more a POST-MORTEM flavor to it. All this bad taste is spreading like a computer virus and hurting our eyes with NONSENSICAL BUILDINGS conceived by professionals who, if they haven't lost their dignity, then at the very least, have lost any sense of judgment. We're certainly far, far away from Richard Neutra's homes in the Californian desert, or those of Luis Barragán in Mexico, Frank Lloyd Wright's homes in the United States, or Rogelio Salmona's beauties in Colombia.

Another "desirable" danger is tourism. Before, monuments were restored for their historical and architectonic value. Today, they are recovered for tourists — so that more of them come and leave more and more money. The hundred million tourists who come and feast their eyes on the monuments of Italy and Spain are the envy of many countries and the shame of many Italians and Spaniards. Tourism needs these monuments. They represent tourist attractions as important as the sun and sands of the Caribbean; the gondolas of Venice; the Moulin Rouge in Paris; the Carnival in Rio; the tango in Argentina and the casino hotels of Las Vegas. To this last attraction listed, I want to dedicate a few lines explaining why they represent the most insulting example of this mockery of authenticity that I spoke of earlier. These casino hotels can't even be called copies or replicas. They are merely monuments to the triumph of stupidity in the face of a false illusion and cultural mystification that are, sadly, accepted by a majority of poor souls who agree with and even enjoy the deception. Welcome to the

new attitude: to be satisfied with everything that is totally worthless.

THE VENETIAN hotel is a 4,000-room monstrosity dreamed up by the PAPARAZZI of architecture. It's a caricature of Venice way out of scale and totally beyond all reason, with its Rialto spanning an asphalt canal navigated by taxis and limousines. Even the actual water being plied by gondolas feels fake — it looks more a Hollywood pool than a Venetian lagoon. Nearby is the Paris Hotel, repeating the same scenario with a neon Eiffel Tower and an Arche de Triomphe that looks more like an arch left over from an architectural debacle. And, I must also mention the New York, New Hotel, a true hodgepodge of Manhattan's best-known buildings, all standing tall under the protective gaze of the inevitable Statue of Liberty!

What I have tried to make clear with this brief commentary is that our times are definitely changing. None of these copies, replicas, vulgarities and just plain ridiculous constructions are of truly grave importance. What is troubling, is that a growing number of people accept without question or analysis this entire world of fake imagery and false aesthetics. That they value pale substitutes and accept a lie as an everyday fact. As attitudes, appreciation and values change, so do ways of life, cultural expressions, requirements, judgments, education and all of the principles that we were taught to be able to tell the difference between good and bad. This isn't the first time something like this has happened during the course of history. To the contrary. The world vision of a man of the past can never be the same as that in any moment that follows. This essence of time is what architecture captures so brilliantly, through the changes that we call STYLES. All cultural changes produce new situations that are both positive and negative. New forms, new ideas, new criteria, new tastes and new ideas all burst forth through these changes.

Even being witnesses to a change does not make it any easier to predict whether the outcome will be positive or negative. I don't want to seem pessimistic, but it is impossible to ignore the fact that, in general, the level of culture is declining, values are being lost and replaced by one of the most dangerous plagues threatening our cultural identity: mediocrity.

GOALS FOR THE NEXT DECADE IN ARCHITECTURAL HERITAGE CONSERVATION IN SOUTH AMERICA

AS DETERMINED IN HERITAGE CONSERVATION IN SOUTH AMERICA: CHALLENGES & SOLUTIONS
CONFERENCE, SÃO PAULO, BRAZIL, APRIL, 2002

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| <ol style="list-style-type: none">1. Push to gain a higher profile for heritage conservation on governmental and political agendas.2. Embrace the related fields of sociology, cultural anthropology, and education.3. Develop more national and international partnership schemes and form new organizations.4. Foster greater cooperation between various international groups.5. Document and effectively feature examples of best practices in heritage conservation.6. Strengthen and better promote the conservation of: industrial heritage, modern heritage, and vernacular architecture, and manifestations of the cultural heritage of ethnic and/or religious minorities.7. Provide and enforce zones of protection around significant historic sites.8. Improve enforcement of existing cultural heritage protection laws. | <ol style="list-style-type: none">9. Work to better conserve and present examples of both human and environmental diversity.10. Work to reconcile theory, practice, and international heritage conservation charters as applicable to South America.11. Identify and implement additional incentives for heritage conservation.12. Find better ways to ensure continuity in heritage management practice across various government and project oversight administrations.13. Look elsewhere in the world for examples of best practices in cultural heritage tourism.14. Develop ways to analyze and articulate the economic benefits of cultural heritage conservation.15. Improve participation of communities in heritage conservation.16. Continue to improve training at all levels for cultural heritage administrators. |
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SOME BRIEF CONCLUSIONS ABOUT THE CONFERENCE

Gustavo Araoz

Executive Director, U.S. ICOMOS – Washington, DC

We have listened, with great admiration, during these last two days, to a sequence of excellent presentations and experiences which express the commitment that exists in South America concerning the conservation of its cultural heritage. More than once we were offered irrefutable evidence that such a commitment exists not only on the part of professionals, who are experts in this area, but that the idea is also diffused throughout the population as a whole, each day producing a stronger and more decisive impact on the future of their past. The maturity of the experiences being shared here, the complexity of the solutions that were implemented in order to salvage highly endangered monuments, and even the degree of refinement of the techniques that were used for presenting these experiences to us, cannot but leave us with a basically optimistic feeling regarding the future of the conservation effort in South America – the theme of this conference. This does not mean that the route to be covered will be an easy one. As it happens in other parts of the world, the heritage preservation effort in this continent will continue always to come from bottom to top; however, the firmness of purpose and the talent we have been able to witness during this meeting in São Paulo is an inspiration to all those who, like us, work for the protection of our heritage, and a confirmation that we have not worked in vain. Therefore, I would like to congratulate the organizers of the conference, for their vision, as well as the rapporteurs and lecturers, for their tenacity and intelligence.

In this regard, and carrying out the responsibility given to me by the organizers of this conference, I was able to identify, in summary, the following trends and needs that became obvious from the presentations along these last two days.

- The speakers and the assembly as well, repeatedly recognized the central role performed by the World Monuments Fund's Watch Program in the rescue of greatly endangered cultural heritage sites throughout South America. This success was attributed to the program's unique nature, specially with regard to its universal access, open to any group interested in the subject, thus elimi-

nating the need for intermediaries; its facility to understand criteria and the focus of the program itself, on the feasibility of the solutions proposed;

- Often times, during the conference, the utmost significance of public involvement in all stages of the process for preserving and rescuing cultural heritage sites was emphasized, making it possible for the communities and other parties concerned to express the value and meaning of each site for themselves and their ancestors, becoming part of the decision making process regarding the future of their environment;
- A more realistic view arose of the role performed by governments concerning their limitations to act and to implement projects, becoming evident that in spite of that, they still are responsible for establishing the general scope of the nation's heritage conservation effort: defining the field, the players and the rules of the game. It was also remarked, however, that many governments are in this regard redefining themselves, as well as their programs;
- The process of cutting the umbilical cord of government dependency—which may be identified as a sign of maturity in the field of cultural heritage preservation—created the need for new strategic alliances to be formed with groups, both in the public and private sectors, which traditionally have not taken part in the conservation process;
- In this regard, it was recognized that we no longer are the only ones to judge what will be conserved, or how and when, but rather, we are just another player in a new conservation team of very complex nature and involving society as a whole;
- For that reason, the need was expressed for initiating an introspective process among those of us who dedicate ourselves to our cultural heritage and its protection, in order that we may redefine the role we play in this new decision-making team, in such a way that it is meaningful and worthy of respect;

- A revival was noted, in the areas of patronage and philanthropic aid in the continent in general and in almost all countries, in particular, thus becoming more urgent than ever the need to create new, more effective legal instruments which may add weight to those initiatives;
- Also noted was the immediate need to reinforce non-government organizations, both national and international, since these specialized NGO's are fundamental in developing and implementing more effective methods for the surveillance and protection of the heritage. These organizations, however, live in danger; that is, if they are weak, they are doomed to disappear;
- Also re-emphasized was the fact that the heroic – but intelligent and well-informed – action of a sole person or isolated group may still change the course of a greatly endangered cultural heritage site's rescue effort, provided that one takes into account all that was said above;
- It was stated that the conservation community in the continent demands recognition for its maturity, this including the right to interpret, first-hand, from inside, the significance of a cultural heritage site, and only then, submitting it to other interpretations by more remote or foreign groups;
- Consensus was obtained on the need of expanding the group of disciplines which have traditionally been involved in the conservation and protection teams, by including new expertise in finance, politics, ethnography, business administration, etc.
- As already happened in the past, it was once again emphasized that the conservation task and the use to which are destined the monuments or sites must perform a concrete social function and, at the same time, this should be sustainable, in such a way that those sites may be transmitted to the coming generations in their full authenticity and integrity;
- It was also recognized that the solution to the problem of poverty is closely related to the conservation of urban centers of cultural heritage value, and that any solutions considered should address both aspects;
- Also identified as worthy of immediate attention was the need for developing indicators that may measure the managing efficacy of the protection organizations and the economic feasibility of site improvement projects;
- As to tourism, it was recognized that, as with conservation of heritage itself, this is an issue that requires careful planning and management, so that the cultural heritage values are not eroded, and that the local populations and the traditional communities may go on playing a predominant role within their own environment.

OPEN FORUM:
OPPORTUNITY TO MEET REPRESENTATIVES
OF INSTITUTIONS SUPPORTING
CULTURAL HERITAGE CONSERVATION

*April 14, 2002
Radisson Hotel Faria Lima, Salon*

Bonnie Burnham and John Stubbs, *World Monuments Fund*

Robert Glick, *American Express*

Silvia Finguerut, *Roberto Marinho Foundation*

Eduardo Rojas, *Interamerican Development Bank*

Gina Machado, *Vitae Foundation*

Herman van Hooff, *UNESCO*

WORLD MONUMENTS FUND

Presented by Bonnie Burnham, President, and John Stubbs, Vice President of Programs

What is World Monuments Fund (WMF)?

WMF is a private international organization that works with public and private-sector partners to safeguard the heritage of mankind by encouraging the conservation and preservation of culturally and historically significant works of art and architecture worldwide.

It is distinguished from UNESCO's World Heritage Program—adopted in 1972—in that UNESCO's program is a cooperative agreement amongst government to designate global cultural heritage sites. WMF is an independent private sector organization which works with NGOs, foundations, corporations and individuals, as well as government bodies, and its primary purpose is conservation and advocacy.

WMF works in 3 ways: acts as an advocate for endangered sites (e.g., through its Watch List of the 100 Most Endangered Sites, through forums, and with demonstration projects); supports field conservation work with a variety of grants, or by actively planning, directing and managing field conservation projects; and acts as educator to general public and profession through publications, public exhibit and lecture programs, and participation in professional forums and seminars.

When was WMF founded and who started it?

In 1965, by Colonel James A Gray (1909-1994), who was inspired to create the world's first private sector organization supporting worldwide conservation of art and architecture.

What is WMF's budget? Where does WMF get its funding? How big an organization is WMF?

The 2002 budget is \$ 15.5 million, virtually all of which is raised from private sources, primarily trustee, foundations, corporations, and individuals.

WMF is an international organization based in New York and has offices in London, Paris and Venice and independent affiliates in Britain, France, Portugal, and Spain.

WMF New York has a staff of 22; the European offices are minimally staffed. Affiliates have independent Board of Trustees and staffing, although only WMF in Britain has paid staff (approximately 7).

Can I designate a gift to a specific area of the world or a specific project?

Unrestricted gifts can be made to the general conservation program of WMF. Contributions of a significant size can be earmarked for projects under the direct supervision of WMF or which are on the World Monuments Watch list. WMF staff works with donors to identify appropriate projects of interest.

How do you select projects? What kind or projects do you support?

A large number of projects come to the attention of WMF through its Watch nomination process — organizations, governments and individuals working in conservation work around the world submit sites which meet the three criteria of significance; urgency of threat; viability of a proposed solution.

Other projects come to WMF through its Kress European Preservation Program and its Jewish Heritage Program. Both operate under open applications process.

The Robert W. Wilson Challenge program for conservation funds many projects from the Watch list; however, other projects of significance come into WMF's portfolio from independent sources working in the field. In addition WMF staff actively researches new projects for this program.

WMF also supports field conservation programs outside of these grant programs with the support of individual contributions.

WMF's project selection goals include the desire to address a global agenda of geographic situations; and a broad spectrum of project types.

WMF supports projects that include documentation and surveys, fieldwork, field research, training, strategic planning, fundraising, financial support and advocacy. WMF encourages the use of projects as focal points for responsible development programs.

What is the Watch Program? How much money is granted each year?

With initial funding from American Express, WMF launched WORLD MONUMENTS WATCH in 1995. The Watch is a global program that calls attention to highly imperiled cultural heritage sites around

the world. Every two years, the Watch publishes a List of 100 Most Endangered Sites and, where possible, directs timely financial support to their preservation.

Nominations are made from around the world and reviewed by a panel of independent experts in the field.

Each year a minimum of \$ 1 million in grants is awarded to selected projects on the Watch List. The number of projects supported each year ranges from approximately 12 to 25.

Since the program's inception, more than 275 grants to 144 sites in 65 countries have been awarded for a total of \$22 million, including \$5 million from American Express. And additionally, an estimated \$81 million has been leveraged through donations from governments, businesses, individuals and institutions such as the World Bank directly to the endangered sites — for a total of over \$50 million for conservation of heritage sites.

How much money is granted by WMF each year?

World Monuments Fund Watch program: \$ 1 million a year in grants from American Express funds.

Kress European Preservation Program: \$400,000 a year

Jewish Heritage Program: \$100,000 to \$200,000 a year;

Robert W. Wilson Challenge Program: Potentially up to \$ 10 million a year in matching grants; the most recent level of funding was \$5.2 million.

What is the geographic distribution of WMF's work?

Approximately 60% of WMF's work is in Europe, 25% in Asia; 13% in the Americas; and 2% in Africa and the Middle East.

How many sites is WMF working on at any given time? What is the oldest current project that WMF has now?

WMF's 2001 active project portfolio of 48 conservation projects in 23 countries around the world has a cumulative budget exceeding \$43 million

WMF has orchestrated major projects in over 77 countries, including the Temple of Preah Khan in the Historic City of Angkor, Cambodia; Church of St. Trophime, Arles, France; Tower of Belem, Lisbon, Portugal; and many sites in Venice WMF has long-standing histories with projects in Venice, Pompeii, and at Angkor, Cambodia.

How does WMF manage to be in as many places around the world and take on as many projects as it does with a small sized operation?

WMF's ability to support large scale global project activity with modest annual operating budgets (only \$ 11 million in 2001) is achievable by leveraging funds from other funding sources — both public and private — and by working with a host of funding and conservation partners around the globe.

WMF has a network of private and public funding partners with whom it works, and a stable of consultants — archaeologists, preservationist, environmentalist, urban planners.

ABSTRACT OF KEY PROGRAMS AND FUNDING – GLOBAL PROGRAMS

WORLD MONUMENTS WATCH

Established in 1995

Purpose:

Calls attention to imperiled cultural heritage sites around the world, and directs timely financial support to their preservation, through biennial publication of a List of 100 Most Endangered Sites.

Criteria

- Significance;
- urgency of threat and;
- viability of the proposed project to address that threat

How It Works

WMF staff and respected specialists and advisors in the field first review nominations.

WMF convenes a selection panel of nine experts to evaluate the nominations and select the 100 sites. Panel members represent areas of expertise based on the types of nominations received.

Previous panels have included architects, historians, conservationists, and archaeologists, with experience spanning every continent and historic epoch and representing institutions such as UNESCO, ICOMOS, ICCROM, the Getty Conservation Institute, Harvard University and the University College London.

Lists have been published for 1996, 1998, and 2000. The 2002 list will be announced in November 2001.

Funding

1995: American Express 5 year grant of \$5 million, which provides \$ 1 million a year in grants to selected Watch sites (approximately 12 to 25 each year)

The grant was renewed for a second 5-year term in 2000.

In addition, American Express provides supplementary program support for printing, advertising, and administrative support.

ROBERT W. WILSON CHALLENGE - CONSERVING OUR HERITAGE

Established in 1999

Purpose:

Provides significant WMF's funding for field-based conservation, often complementing the World Monuments Watch sites.

Builds local funding partnerships to generate new sources of non-US funding for conservation projects.

Criteria

- Significant conservation sites identified by WMF, which also are of interest to the donor.
- Matching funds from eligible non-US funding partners.

How It Works

WMF identifies potential sites and partners through Watch list, or other resources in the field.

Potential sites are approved by the donor.

WMF enters into funding partnership agreements with matching funders. Partners include Aga Khan Trust and BANAMEX.

Conservation programs are negotiated and administered by WMF in partnership with NGOs and conservators in the field.

WMF and partners release funds according to agreed upon performance timetable.

Funding:

Robert W. Wilson is providing up to \$10 million a year in funds for international architectural conservation projects on a matching basis with non-U.S. funding partners.

Up to a total of \$50 million will be available through 2005.

Through early 2001, the program has 40 matching partners in 22 countries. It has provided approximately \$10 million in direct grants and leveraged more than \$20 million.

ABSTRACT OF KEY PROGRAMS AND FUNDING – AREA PROGRAMS

KRESS FOUNDATION EUROPEAN PRESERVATION PROGRAM

Established in 1987

Purpose:

Projects fall within the Samuel H. Kress Foundation's programmatic focus on the art of Europe and its original context.

Criteria

- Conservation of Monuments, Sites, and Works of Art In Situ.
- Institutional partnerships between Europe and the United States for projects involving conservation, interpretation and education.
- Conservation Projects in Cooperation with World Monuments Fund.

Projects might include collaborative fieldwork, conferences, training courses, research missions, professional exchanges, publications, and exhibitions interpreting heritage conservation and other collaborative activities.

How It Works

WMF is the administrator of this grant program.

Project grants up to \$50,000 are awarded by WMF; grants over \$50,000 require Kress Foundation Board approval.

More than 100 conservation projects in 31 countries have been supported.

Funding

The Kress Foundation is providing \$400,000 annually for the years 2001–2004 for project grants.

JEWISH HERITAGE GRANT PROGRAM (JHGP)

*Program formed in 1988 — under the leadership of
Hon. Ronald S. Lauder.*

Purpose:

To respond to the widespread neglect of the rich architectural heritage of Jewish communities around the world. The opening of Central and Eastern Europe in 1990 broadened the challenge.

Criteria-funding priority is given to

- Historically significant synagogues
- Synagogues with active congregation
- Synagogues which acknowledge and celebrate past Jewish life.

How It Works

Originally, program focused on ten significant synagogues, of which six have now been completely restored — in Poland, Greece, India, France, and Morocco, including Tempel Synagogue in Cracow, Poland, and the Paradesi Synagogue in Cochin, India.

Beginning in 2001, the program was converted to an annual open application grants program supporting: planning, stabilization, technical assistance, education, interpretation and conservation.

Funding

Ronald S. Lauder provides primary funding. Support is raised from other funding sources as well. Total grant funding of \$100,000 to \$200,000 will be available annually for the years 2001–2004. Individual grants range from \$10,000 to \$50,000.

NOTE: WMF also supports field conservation programs outside of these key programs with the support of individual contributions

AMERICAN EXPRESS

Robert Glick, Director, Public Affairs and Communications

Corporate Philanthropy at American Express

Through philanthropic activities worldwide, American Express seeks to be a good citizen in the communities in which it conducts business and where American Express employees live and work. Based at corporate headquarters in New York, the Philanthropic Program is comprised of the American Express Foundation, created in 1954, which makes grants that are for charitable, educational or cultural purposes, and the American Express Company Giving Program for selected grants.

Grants are made under three program themes that reflect American Express' funding priorities: Economic Independence, Cultural Heritage and Community Service.

Under the **Economic Independence** theme, initiatives that encourage, sustain and develop economic self-reliance are of particular interest. These include support to programs that serve youth, emphasizing school-to-work efforts and work experiences; that build awareness about career and employment options for individuals facing significant barriers to employment; and that provide education in the fundamentals of business and economics, the importance of savings, the basics of personal financial management, and related consumer issues. Included among our Economic Independence initiatives are the Travel & Tourism Programs for secondary school students in nine countries and a related initiative, the Academy of Travel & Tourism in the United States. Together these in-school programs now reach over 50,000 students.

A goal of American Express' **Cultural Heritage** theme is to protect the natural and built environment so that it can be enjoyed by local citizens and visitors today and preserved for future generations. The program emphasizes public awareness of the importance of historic and environmental conservation; preservation and management of major tourism sites; direct support for important cultural institutions and major projects in the visual and performing arts that are representative of national, regional and local cultures; and accessibility to the arts and assistance to organizations in developing new audiences. A major initiative under this theme is the World Monuments Watch, a \$10 million/ten-year commitment to the World Monuments Fund to help save the world's most endangered heritage.

Community Service funding primarily supports the volunteer efforts of American Express employees in their local communities, most notably through the company's in-house Global Volunteer Action Fund. The company's tradition of providing assistance to disaster victims worldwide through grants to the American Red Cross and other relief agencies also falls under this theme. Other grants made under the Community Service theme are those recommended by American Express employees.

For more information, please visit our Philanthropic Program Website at www.americanexpress.com/corp/philanthropy
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ROBERTO MARINHO FOUNDATION

Presented by Silvia Finguerut, General Manager of Heritage and Ecology Projects

For the past 25 years, the Roberto Marinho Foundation has dedicated its efforts to establishing partnerships aimed at generating public and private initiatives that would validate and revitalize Brazil's cultural heritage. Our primary focus is to search out prime heritage sites truly reflecting our rich, cultural diversity, and then transform them into sites that are fully accessible to our local population. Similarly, we attempt to highlight the most significant, economically sustainable aspects of these heritage sites that are able to utilize local community involvement, thereby assuring both their preservation and effective management. This can be achieved through the development of projects and educational programs designed to instill a sense of cultural pride and identity within all our people.

Managed by Organizações Globo (Globo Organizations), the most important communications group in Brazil, the Roberto Marinho Foundation also provides

start-to-finish coordination and execution of a project, including the financial evaluation and administration of the project. This is all done with an eye to maintaining high visibility among the various companies belonging to the group.

Today, financial incentive alternatives are being explored to further enhance project appeal to the various partners. This would positively impact results, particularly from an international marketing point of view. It could also persuade the allied companies to become investors in public-interest projects [such as heritage preservation], which would have the "value-added" advantage of enhancing their public image.

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THE INTERAMERICAN DEVELOPMENT BANK

Presented by Eduardo Rojas, Senior Specialist in Urban Development

Given the limitations on knowledge of links between preservation of cultural heritage and socio-economic development, the Inter-American Development Bank has proceeded with caution when considering project financing requests for the protection of urban patrimony. The Bank has concentrated on projects that relate directly to its mandate of accelerating economic and social development, and fulfilling its technical evaluation, economic, institutional, financial and environmental criteria. In order to decide the eligibility of proposed projects, the Bank applies criteria based on past successful international experiences, and on its own policies and operational guides. These criteria indicate that the projects are interesting for the Bank, in that they:

- Implant models of preservation which survive long term and become sustainable examples
- Allow beneficiaries or owners of preserved and inherited properties to be adopted into their communities

- Open channels of participation to philanthropy as subsidizing alternatives to public financing often required to make the interventions sustainable
- Promote the public-private collaboration in the execution and financing of the preservation projects
- Improve the regulatory atmosphere and the public functions relative to preservation
- Avoid irreversible losses of patrimonial assets.
- In the same way, there are projects that are not attractive for the Bank, in that they:
- Finance activities which the market can more effectively sustain
- Propose detached activities
- Distribute unbalanced funding towards preservation projects among parties and beneficiaries.

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VITAE FOUNDATION

Presented by Gina Machado, Project Manager – Cultural Area

Vitae is an international not-for-profit organization providing funding for educational, cultural and human welfare programs designed to improve the quality of life of a community. The holding company is the Fundación Lampadia (Lampadia Foundation), which is based in Lichtenstein, and operates in Argentina and Chile under the auspices of the Antorchas and Andes Foundations. These foundations were established in 1985, and are funded via the sale of several companies owned by the Hochschild Group. The Hochschild Group decided to invest the fruits of several successful business endeavors into the establishment of several foundations that would administer educational, cultural, and human welfare programs in Brazil, Argentina and Chile.

Vitae carries out its own projects, in addition to funding initiatives proposed by both public and private, nonprofit institutions. Funding priority is granted primarily to those institutions that we believe can act as social catalysts. The strategy is for these institutions to inspire other organizations so that, at such time when the financial backing ceases, they can still provide a multiplying project effect — providing both immediate and long-term, concrete perspectives that will ensure the continued success of these projects.

With regard to cultural endeavors, Vitae's action plan has targeted two distinct areas: The first area includes supporting efforts undertaken for the identification, preservation, and awareness of Brazil's cultural heritage, involving human resource training and developing projects that would link various cultural institutions (museums, libraries, archives, cultural centers, and registration centers). The second area concentrates

on the greater encouragement of music education programs, including composition [creative development] and advanced research in various arts fields.

Actions taken in the area of Cultural Heritage

A Museum Assistance Program, operating by way of an annual call for project bids. The primary objective is to support development of museum expertise in the areas of conservation and preservation, artifact documentation, long-term museum exhibitions and educational programs/projects.

- Assistance for libraries, archives and documentation centers for the development of preservation projects for books, documents, maps, photographs, music scores, films and videos.
- Human resource training and support in developing educational programs and courses to provide expertise in the fields of cultural property preservation and conservation.
- Research and Registration of cultural goods pertaining to monuments of recognized historic and/or artistic value. This work is carried out in cooperation with IPHAN – Instituto de Patrimonio Histórico y Artístico Nacional (National Institute of Historic and Artistic Heritage).

For more information:

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UNESCO

Presented by Herman Van Hooff, Advisor for World Heritage in Latin America and the Caribbean

The World Heritage Fund, created in 1972 by the World Heritage Convention, receives the majority of its income from compulsory contributions from States Parties and voluntary contributions. Other sources of income include funds-in-trust donated by countries for specific purposes and profits derived from sales of World Heritage publications.

States Parties may request international assistance from the World Heritage Committee by submitting a request through the UNESCO World Heritage Centre. Forms can be downloaded from www.unesco.org/whc and should be submitted through the appropriate channels (National Commission for UNESCO or the Permanent Delegation to UNESCO) to:

UNESCO World Heritage Centre
7, place de Fontenoy
75352 Paris 07 SP
FRANCE

The World Heritage Committee applies stringent conditions, and requests have to fall into clearly defined categories: preparatory assistance, technical cooperation, emergency assistance, training and promotional and educational assistance.

Preparatory assistance helps with the preparation of inventories of potential World Heritage sites (tentative lists), nominations to the World Heritage List, and requests for technical cooperation, including training courses. Preparatory assistance may be provided for regional meetings, organized to ensure that, for instance, where similar sites in neighboring countries exist, the sites selected for nomination are of World Heritage value.

Technical cooperation responds to States Parties requests for help in projects aimed at safeguarding properties already inscribed in the World Heritage List. This can be in the form of studies or the provision of experts, technicians or equipment.

Emergency assistance is given to sites in imminent danger due to severe damage from sudden events, such as land subsidence, fires or explosions, flooding, or outbreak of war. Emergency assistance can provide help in drawing up an emergency plan to safeguard an endangered property or take other emergency measures to protect the site.

Training plays a key role in the preservation of cultural and natural heritage. Over the years, in the natural heritage field, funds have been allocated for training courses in wetland management, wildlands planning, forestry, environmental education, agroforestry and management of protected areas in arid lands. In the conservation of cultural sites, the World Heritage Fund has provided technical support through granting fellowships and devising training courses in architectural conservation, urban planning in historic cities, stone and wood conservation, and in restoring mosaics and mural paintings. Priority is given to group training at local or regional level though individuals may be considered for refresher programs or exchanges of on-site experience.

Promoting World Heritage: Another essential task is building awareness about the World Heritage Convention and its aims. This takes two forms: promoting the World Heritage concept, with information for the general public or specific interest groups, and developing teaching programs and educational materials for use in schools and universities. Financial assistance from the World Heritage Fund is available at the request of States Parties for educational, information and promotional activities.

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