

# ICOA642: ARGENTINA'S CULTURAL HERITAGE, DIGITIZATION AND ACCESSIBILITY. CASE STUDY: MISIONES, VISIBILITY OF YOUR MODERN MOVEMENT'S HERITAGE

## Subtheme 03: Protecting and Interpreting Cultural Heritage in the Age of Digital Empowerment

**Session 2:** Use of Digital Technology for Dissemination and Interpretation

**Location:** Silver Oak 2, India Habitat Centre

**Time:** December 13, 2017, 17:00 – 17:15

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**Abstract:** From its provincialization (1953), a series of architectural competitions were held in Misiones, which facilitated the subsequent construction of buildings that housed various functions of the new provincial state: administrative, educational, sanitary, tourist, etc. As expressions of the Modern Movement that was developing incipiently in Argentina during those years. These works are an eminent example of a type of architecture that illustrates a significant stage in the history of humanity and could together with others of the same style integrate the emblematic heritage of Argentina recognized by UNESCO, the Casa Curutchet (UNESCO World Heritage 2016). Increasing the list made up of the Perito Moreno Glacier (UNESCO World Heritage 1981), the Iguazu Falls and the Jesuit Missions of Guaraníes (UNESCO World Heritage 1984), the Humahuaca's Quebrada and Hands' Caves (UNESCO World Heritage 2003).

At present, we are thinking that its process of conservation has a new edge in the digitization, signing that we have undertaken jointly with ICOMOS Argentina with a proposal we made in 2014 and that has been perfecting since then. This was possible because we have seen that the new means of interpretation and with online accessibility facilitates the dissemination of our rich in diversity heritage: its natural as cultural and tangible and intangible.

For this we have designed a file that is being implemented to include the assets in a digital repository between the National University of Misiones and ICOMOS and then available to include the set of assets of Argentina.

We are doing it with the conviction that we must contribute to the visibility of the goods and the digitization, which is one more, can contribute to their knowledge. We start by believing that what is not known, not wanted and what is not wanted, is not preserved.

***Key words:*** *digital resources, interpretation, dissemination, accessibility*

## Introduction

At a glance, visiting various places in the world, we see large works belonging to some historical moment of our becoming, with more or less degree of conservation and use, many of them worthy of being registered in one way or another in some architectural repository. The registration of works is one of the activities most commonly undertaken by universities aware that it is a plausible way to visualize some goods that would otherwise be hidden from the looks, control and care they deserve. In particular, there is a marked tendency to forget, perhaps because of the omnipresence of the works of the Modern Movement, probably also because of its friendliness with the environment and its users; then from our action, putting light on these goods is to build citizenship by problematizing its use and impact by linking them to those historical moments in which they were erected.

As expressions of the Modern Movement that developed incipiently in Argentina during those years, these works are an eminent example of a type of architecture that illustrates a significant stage in the history of humanity recently recognized by UNESCO with the Curutchet House by Le Corbusier (Mundial Heritage UNESCO 2016). Accordingly, it is included in the list of heritage goods of Argentina, composed of the Perito Moreno Glacier (Unesco World Heritage 1981), Iguazu Falls and Guaraní Jesuit Missions (UNESCO World Heritage 1984), Cave of the Hands and Valdés Peninsula (UNESCO World Heritage 1999), Ischigualasto/ Talampaya Natural Park and Jesuitic's Block and Farms UNESCO (World Heritage UNESCO 2000), Humahuaca ravine (UNESCO World Heritage 2003) y Qhapaq Ñan, Andean Route System and the Inca Route (UNESCO World Heritage 2014)



*Fig.1- Iguazú Falls, Misiones, Argentina. World Heritage UNESCO*

In the different inventories, repositories of the architectural work that accompany the local laws of heritage conservation, there are diverse ways to organize those technical data sheets.

There may be many intentions, not only and necessarily that which is taken to the inventory is the product of the tracking, recognition, entry and registration of material objects accompanying the foundation of laws, architectural and therefore materials, but also of those records belonging to the immaterial culture and that necessarily must accompany and complement the tangibles.

### **Making history...**

At the international level, since the Charter of Athens (1931), this concern for the inventory, registration and cataloguing of goods is constant: "proposes that states provide each other with an increasingly broad and concrete collaboration to promote the conservation of the monuments of art and history."<sup>1</sup> Completing what was developed in the first, the New Charter of Athens (1998) advances on the urban question and preservation, drawing attention to the speculation of urban land, one of the problems that extreme way affects the goods: "the evolution of cities must be the result of the combination of the different social forces and the actions of the main representatives of civic life."<sup>2</sup>

Many declarations and agencies have made progress on this problem, in particular UNESCO and ICOMOS, becoming repositories where the information produced is registered.

The registration and cataloguing that has been made of these goods in general comes from the central places of Argentina, the most populated, known and studied, and with greater visibility. In the provinces, the situation is different, so most of those who are implanted in their areas of influence are in many cases registered by the National Universities of each site, but have not been catalogued.

This problematic centre - periphery, anchors records in material time, but, with computer science and the WWW this theme is saved by allowing organizing online repositories. In terms of registration as well as cataloguing, this is a powerful opportunity for our universities, our regional ICOMOS and for recording the novelty and findings of our research.

In many of these places the good of the Modern Movement is an almost pristine heritage unknown to the people and in many cases also by our fellow architects, designers, historians, professors, teachers and others. This happens in very dangerous circumstances when intervening with these goods, either for maintenance or to incorporate a new function or directly refunctionalize them. These goods do not appear in the records and may be irresponsibly intervened with.

In our region, the cataloguing of works of the Modern Movement interested us because this new language, distanced itself from the recurrences of the past moving towards the new that proposed its process of provincialization (12/12/53): a new citizen.

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<sup>1</sup>[www.unesco.org/culture/natlaws/.../guatemala\\_carta\\_de\\_atenas\\_1931\\_spa\\_orof.pdf](http://www.unesco.org/culture/natlaws/.../guatemala_carta_de_atenas_1931_spa_orof.pdf)

<sup>2</sup>[www.unesco.org/culture/natlaws/.../guatemala\\_nueva\\_carta\\_atenas\\_1998\\_spa\\_orof.pdf](http://www.unesco.org/culture/natlaws/.../guatemala_nueva_carta_atenas_1998_spa_orof.pdf)

The question of research, transfer and documentation of the Modern Movement's Heritage is currently one of the activities for university students at the university level in correspondence with international treatment by bodies such as UNESCO and ICOMOS among others.

This research team has been working in Heritage in the manner sustained since 2000, especially the Jesuit Missions. In 2010 we began to work in the conformation like province of Misiones process and its architecture (MMM1, MMM2 and MMM3 actually). At the last research, we're incorporated content of the discipline History, which together with Tourism and Architecture form the basis of our interdisciplinary action.



*Fig-2- Leandro N Alem's School by Soto y Rivarola, multipurpose room and music hall*

From the research's results, being the most successful the efforts undertaken to make the Normal School of Leandro N Alem was named National Historic Monument, 1934/12, which we will show below, we have seen disappear under the pillory works of great calibre as were the Posadas's old hotel of Tourism, work of the architects Mario Soto and Raúl Rivarola, reworked losing its characteristics more brilliant and that they made it obligatory visit of the architects know of its history. It happened in 2008 and with the demolition of the Santo Pipó, Misiones's Police Station (2013) work of the arch Clorindo Testa, the team has been imperious the necessity of its protection by means of laws that so determine, that is why it is wanted to extend and to deepen research to the purpose of achieving this

*Fig.3- Visit of students of Architecture to the Police Station of Santo Pipó (2012)*



It is thus that this heritage, by undeclared and unprotected is in danger and we must act in favour of its preservation to avoid that they are forgotten or worse its demolition, as it happened in the province of Misiones in the middle of 2013, when by order of the Mayor M. Cáceres in the locality of Santo Pipó, on the national route N ° 12, coastal of the River Paraná: Commissary (Davinovic/ Gaido/ Rossi/ Testa, 1956) COLLAPSED 23/7/13

The photograph was taken at a police station a year before its demolition, during a stop in the town of Santo Pipó inscribed until then in the Circuit of Modernity in Misiones designed especially for the Students of Architecture of various Argentina's cities and conducted in August 2012. The students were also drawing and taking photos for the reports they had to submit later. We suppose that the small town's habitants will have wondered about the reasons of so much interest...

Then, it is now when the tension between preservation of the existing and design of the "update" is undoubtedly approachable and almost imperative. The preservation and rehabilitation of the modern heritage requires design and technological resources, respectful of their identity and at the same time creative, so that they continue to serve for the shelter of the activities and functions that a society always needs.

The widespread tendency to adapt buildings to new uses calls for urgent action in their safeguard in order to be available to better modes of intervention, to ensure future generations to continue to enjoy their

exceptional qualities and to integrate into a wider cultural process in where the plot, the fabric and the typologies proposed by modernity have a record.

This, integrating a circuit or not, is the underlying danger when the tension between the existing and its preservation or the design of the "update" is undoubtedly strong. The preservation and rehabilitation of the modern heritage requires unique design and technological resources, respectful of their identity and creative, so that they continue to serve to give space to the different activities and functions that society needs, without losing their identity. The current widespread tendency to adapt buildings to new uses calls for urgent attention and better ways of intervening to ensure that future generations continue to enjoy their exceptional qualities.

### **Research, transfer and documentation of the Modern Movement's Heritage**

But, as we asked at a regional meeting of ICOMOS, we raised issues to resolve before the decision to face the transfer process. These are crucial questions since they will guide the process of achieving results when documenting, which is a way to preserve:

How is that process? In what way is the selection and registration of these works carried out?

In what formats are the goods registered? And, finally, who backs that record?

Here are the results achieved in process, there are still missing assets to be relieved and then the proposed form:

Nº Ficha	Tema	Localidad	Denominación	Arquitectos	Año
1	Turismo	Montecarlo	Hostería de Turismo de Montecarlo	Mario Stoy Paúl Rueda	1957-1962
2	Turismo	Apóstoles	Hostería de Turismo de Apóstoles	Mario Stoy Paúl Rueda	1957-1962
3	Turismo	San Javier	Hostería de Turismo de San Javier	Mario Stoy Paúl Rueda	1957-1962
4	Turismo	Eldorado	Htel de Turismo de Eldorado	Sgt. Sgt. Wirogrady Vaprasly	1957-1958
5	Administración y Turismo	Posadas	IPSM y Htel de Turismo	Mario Stoy Paúl Rueda	1959-1965
6	Educación	Leandro Alem	Escuela Normal N° 1 Domingo F. Sarriente	Mario Stoy Paúl Rueda	1957-1962

7	Turismo	San Ignacio	Parador Turístico	Testa, Davinovic, Rossi, Gaido	1957
7	Turismo	San Ignacio	Parador Turístico	Testa, Davinovic, Rossi, Gaido	1957
8	Turismo	Eldorado	Estación terminal de autobuses	Carlos Alberto	1956
8	Turismo	Eldorado	Estación terminal de autobuses	Carlos Alberto	1956
9	Educación	Valle, Puerto Rico	Escuelas primarias	Mario Stoy Paúl Rueda y	1956-1959
9	Educación	Valle, Puerto Rico	Escuelas primarias	Mario Stoy Paúl Rueda y	1956-1959
10	Comercio	Posadas	Mercado Modelo	Raúl Rivarola	1960-1962
10	Comercio	Posadas	Mercado Modelo	Raúl Rivarola	1960-1962
11	Administración	Posadas	Correos y Telecomunicaciones	General del Ministerio de Obras Públicas	1954
11	Administración	Posadas	Correos y Telecomunicaciones	General del Ministerio de Obras Públicas	1954
12	Administración	Puerto Rico, Eldorado, Campo Grande y 2 de Mayo	Comisarias	Ciprindo Testa, Davinovic, Rossi, Gaido	1956
12	Administración	Puerto Rico, Eldorado, Campo Grande y 2 de Mayo	Comisarias	Ciprindo Testa, Davinovic, Rossi, Gaido	1956
13	Salud	Candelaria, Paracaná, Posadas	Unidades Sanitarias	Ciprindo Testa, Davinovic, Rossi, Gaido	1956
13	Salud	Candelaria, Paracaná, Posadas	Unidades Sanitarias	Ciprindo Testa, Davinovic, Rossi, Gaido	1956
14	Salud	Posadas	Hospital 120 camas	Fernández Sabaté, Bermejo Godoy	1956
14	Salud	Eldorado	Hospital 120 camas	Fernández Sabaté, Bermejo Godoy	1956

- built works included in the first stage
- works included in the second stage
- non-built projects

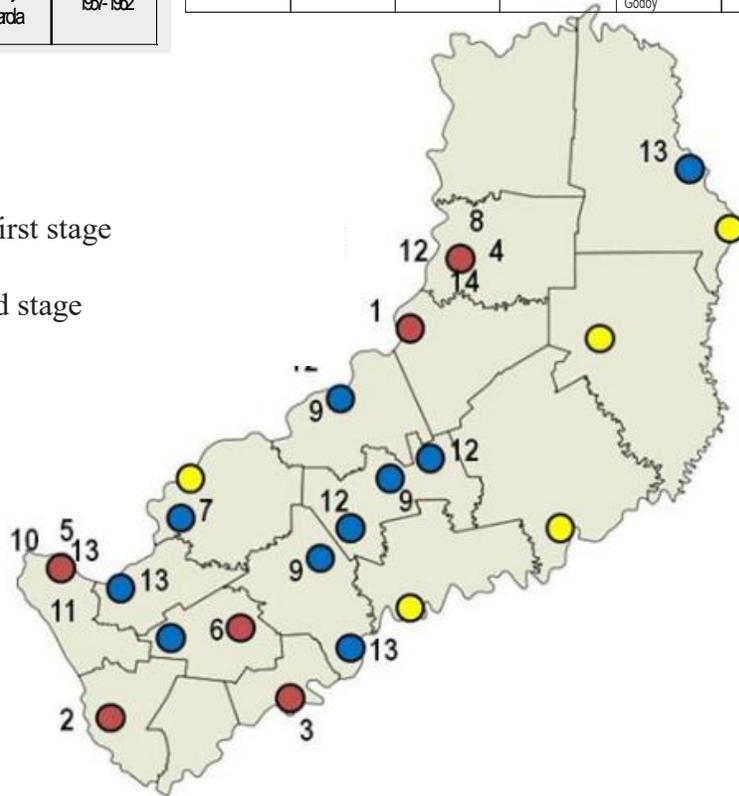


Fig.4- Province of Misiones's map with location of works of the Modern Movement

 		 	
<b>Inventario del Movimiento Moderno en Argentina IMMA</b>		<b>Inventario del Movimiento Moderno en Argentina IMMA</b>	
<b>Province, district, village, etc:</b> <b>Institution: (University, College, Institute, NGO, etc...)</b> <b>ICOMOS Member:</b>		<b>Remarks:</b> request of the National Commission of museums, monuments and historical sites of documentation, the Secretariat of culture of the nation and ICOMOS Argentina International Council on monuments and sites.	
<b>Inventory No. tab (Leave blank)</b> <b>0. photographs/drawings/renderings and other building (the necessary high resolution 300 DPI onwards)</b>		<b>2. Development overviews</b> <b>2.1. Competition and/or Committee stage:</b> <b>Stage design:</b> <b>Construction:</b> <b>Original situation or character of the site:</b> <b>2. 2. people or relevant organizations</b> <b>Client original:</b> <b>Architect (s):</b> <b>Other designers:</b> <b>Contractor / Builder:</b> <b>2.3. Summary of significant changes after the completion of work</b> <b>Modification type:</b> <b>Date:</b> <b>Circumstances / reasons for the change:</b> <b>Consequences of the modification:</b> <b>People and organizations involved:</b>	
<div style="border: 1px solid orange; height: 100px; width: 100%;"></div>		<b>3. Description of the building.</b> <b>3. 1. nature of the building</b> <b>3.2 current use</b> <b>Building:</b> <b>Main components:</b>	
<b>Brief description:</b> <b>Source:</b> <b>Date:</b>		<b>4. evaluation</b> <b>Intrinsic value</b> <b>4. 1 technical evaluation:</b> <b>4. 2 social evaluation:</b> <b>4. 3 aesthetic evaluation:</b> <b>Comparative importance</b> <b>4. 4 references (source: local, national, international)</b> <b>4. 5 historical and reference values:</b>	
<b>1. Identification of the building</b> <b>1. 1 data for identification</b> <b>Current name:</b> <b>Original name:</b> <b>Address:</b> <b>City:</b> <b>Province:</b> <b>Zip code:</b> <b>Country: Argentina</b> <b>Topographic chart:</b> <b>Current type: School (EDC) /Vivienda (APRT) / policy (POL) /Infraestructura (FO) /Turismo (TMO)</b> <b>Original typology: School (EDC) /Vivienda (APRT) / policy (POL) /Infraestructura (FO) /Turismo (TMO)</b> <b>Location: (Google earth)</b>		<b>5 Documentation</b> <b>5. 2 major publications (in chronological order):</b> <b>Quotes:</b> <b>5. 3 Visual material</b> <b>Original records - sketches and preliminary study</b> <b>Source:</b> <b>Original records - architectural plans</b> <b>Source:</b> <b>Original records - photographs</b> <b>Source:</b> <b>Recent records</b> <b>Source:</b>	
<div style="border: 1px solid orange; height: 100px; width: 100%;"></div>			
<b>1. Status of protection</b> <b>Protected by: Province/nation/UNESCO</b> <b>Category: Monument architectural, historic, Cultural and education of the province of XXXX, Decree No. XXXX/XX</b> <b>Date:</b> <b>Valid for:</b>			

Fig.5- Technical Data Sheet MMM-ICOMOS-UNaM for the Misiones's Modern Movement

## Conclusions

There is still a lot to do: relevant, sign up, propose protection and others, these are basically, the interesting issues in which we've been working, and we want to deepen, some in which we've not worked previously, but we've started a path that brings us closer to our objectives.

In the province there was a territorial plan and an urban one for its capital, Posadas. Bridges were built, and others were projected. Factories and housing developments were built and so on. Issues we have not yet ventured into.

So far, we have travelled a constant path of visibility and protection of what we consider the pride of belonging that is our heritage. All these years have resulted in some recognition of the research team at both the provincial and national levels. We started a rudimentary way back in 2001 and today we form a large group of researchers in dissimilar stages of their training.

In these years, we want to achieve the protection of property, and to take note of its importance in the heroic change of the modernity's architectural language, leaving behind the recurrence of the architecture of Guarani, Jesuits, immigrants and the new time as a young province. We also refer to the deepening

about the habit of the territory that without rights, to pass a level when acquiring the characteristics of the provincial citizen with new rights and obligations

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## List of figures:

- Fig.1- Iguazú Falls, Misiones, Argentina. World Heritage UNESCO.....3
- Fig.2- Leandro N Alem's School by Soto y Rivarola, multipurpose room and music hall .....5
- Fig.3- Visit of students of Architecture to the Police Station of Santo Pípo (2012).....6
- Fig.4- Province of Misiones's map with location of works of the Modern Movement.....8
- Fig.5- Technical Data Sheet MMM-ICOMOS-UNaM for the Misiones's Modern Movement.....9

# ICOA642: PATRIMOINE CULTUREL DE L'ARGENTINE, NUMERISATION ET ACCESSIBILITE. ÉTUDE DE CAS : MISIONES, VISIBILITE DU PATRIMOINE DU MOUVEMENT MODERNE

## Sous-thème 03: Protéger et interpréter le patrimoine culturel à l'ère de l'autonomisation numérique

**Session 2:** Utilisation de la technologie numérique pour la diffusion et l'interprétation

**Lieu:** Silver Oak 2, India Habitat Centre

**Date et heure:** 13 Décembre, 2017, 17:00 – 17:15

**Auteur:** Dra Arq Graciela Gayetzky de Kuna, Mgter Lic Ángela Beatriz Rivero, Mgter Lic Alba Cristina Ferreyra

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**Résumé :** Depuis sa provincialisation (1953), une série de concours architecturaux ont eu lieu à Misiones, ce qui a facilité par là même la construction de bâtiments abritant diverses fonctionnalités du nouvel état provincial : administratives, éducatives, sanitaires, touristiques, etc. et l'expression du Mouvement Moderne qui commençait à se développer en Argentine à cette époque. Ces œuvres sont un exemple de grande valeur d'un type d'architecture illustrant une étape importante dans l'histoire de l'humanité et pourrait, avec d'autres de même style, venir intégrer le patrimoine emblématique de l'Argentine déjà reconnu par l'UNESCO : la Casa Curutchet (2016), le Glacier Perito Moreno (1981), les Chutes d'Iguazu et les Missions Jésuites des Guaraníes (1984), les Quebrada et les Caves de Humahuaca (2003).

À l'heure actuelle, nous pensons que les processus de conservation de ce patrimoine se présentent sous un nouvel angle avec la numérisation, c'est pourquoi nous nous sommes lancés dans cette démarche conjointement avec ICOMOS Argentine, avec une proposition que nous avons faite en 2014 et qui s'est améliorée depuis étant donné que les nouveaux moyens d'interprétation et d'accessibilité en ligne facilitent la diffusion de notre patrimoine très varié, tant naturel que culturel, matériel et immatériel.

Pour ce faire, nous avons conçu un fichier en cours de mise en œuvre pour inclure les biens dans un référentiel numérique, commun à l'Université nationale de Misiones et à l'ICOMOS, qui sera ensuite disponible pour inclure l'ensemble des biens de l'Argentine.

Nous le faisons avec la conviction que nous devons contribuer à la visibilité des biens et la numérisation, qui est un moyen de plus, peut contribuer à leur connaissance. Nous finissons par croire que ce qui n'est pas connu, est non voulu et ce qui n'est pas voulu, n'est pas préservé.

**Mots clés:** *ressources numérique, interprétation, dissémination, accessibilité*