

LISTING MONUMENTS FOR PROTECTION - AN ABSTRACT SUMMARY FROM BAVARIA

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Listing historic and vernacular monuments needs a lot of experience. Therefore, in Bavaria architects and art historians are responsible for the listing of monuments. But they need information from local experts, such as from so-called Heimatpfleger (local caretakers of tradition), in former decades teachers and priests could also help a lot.

Nevertheless, everyone working on the monument list has to acquaint himself with the typical monuments of a specific region first, so even the expert is learning by doing.

Since the 19th century listing monuments has been the basis of knowledge, what to take care of. Listing has always been the beginning of protection, the beginning of protection is the knowledge of what to look after.

So whoever is concerned about the care for the architectural witnesses of his own history and surrounding has to start with their listing. Sometimes he can use printed descriptions, but mostly the researcher has to do the field work by his own. In Bavaria we have worked regionally, used publications, asked local authorities and have made use of the archives of building authorities.

But before you start your field survey you have to know your criteria, to be able to judge the objects and monuments and sites. In any case you need such criteria, even if you have no definition by a monument protection law - as in Bavaria.

First criterion is the age and date, that is the judgement of when the object was created. This is important to know, even when must not necessarily be from the past. This knowledge is the basis for defining the found criteria, but no object and monument will fulfill all possible criteria.

The age is the basic criterion to judge the historical importance. The historical importance is a main issue and can be differentiated in many aspects:

regional history: town hall, personal monument, birth place

industrial history: power stations, factories

technical history: railroad systems, canals

social history: poorhouses, workers' settlements

architectural and artistic history: works of important architects, churches, castles, architecture of high quality

Vernacular importance and quality is a further main criterion which can include the regional historical importance, or will show the social importance. Farmhouses and every building

activity in connection with agriculture and agricultural landscape are examples of vernacular architecture, in these cases built by anonymous craftsmen.

The next fundamental criterion is the urban importance of an object. That means a building within a city, a town, a village has to be judged within its urban surrounding; therefore, the image of the town, the image of the market place, the image of the street can define the importance of a single building within this context. A main issue is the experience, that artistic, social, vernacular architecture has to be seen within the context of its surrounding. At the beginning of listing the monuments we had to learn that not only the urban context had to be taken into consideration, but for many objects one had to be aware of their own context as a group of functional parts. For instance to a farmhouse belong a barn, a fence, a mural, maybe a bake house, to a villa belong a garden and summerhouse, and to a palace barns, stables, parks etc.

That means for the field survey the surveyor has to look around, and inspect the context of the farmhouse and architecture of importance, he has to notice not only the eye catching monument in the middle but everything that is part of the functional context. After that he is allowed to select what is really important. And when the field surveyor looks further out into the country side he will find the so called new categories for protective interests: the cultural landscapes, the routes. The cultural landscape is the basis for the living and working within villages and towns, and the routes and canals and railroad creates the network between places and landscapes, describes the historical transformation of the world by mankind.

Selection should be a keyword, because not everything of the past is a monument, therefore the necessity for criteria of selection. But one more point should be noted: the scarcity that means for instance a building of special function or of high age can be judged as a monument, as a rare or single testimony of a certain building technique, or of social life - even if its preservation is not undisturbed. That points to a main supposition: monuments do not only consist of facades, the whole object with its exterior and interior is meant when it is included in a monument list, because many of the given criteria can only be judged through detailed inspection and also archival research.

This idea of listing is not meant as a thorough description

but as a short and unmistakable definition as well as an unmistakable local denomination where the object is located. It depends on the resources you can use, if you can take a photograph of every registered monument and map it in map sheets. It depends on the given technical basis if the listing can be done electronically.

As a result of listing monuments you create descriptions not only of single objects but of the human world. The summary of listed monuments creates a context:

as images of a country and landscape;

as images of a city and village in urban, architectural and historical respect;

as images of a place in urban, architectural and historical respect;

as images of a society in social and vernacular respect;

as images of a culture in social, artistic and historical respect;

as images of life in a house, how people worked, what kind of pleasure they planned, and so on; the image of a house can be an image of social and religious life.

And those descriptions in the short form of listed monuments can be the basis for further research and detailed inventorying.

As conclusion one can point out that knowledge protects

even without a protection law. Of course, people have to get know the listing. That can be done by publication, but in the beginning it is created during field research, if there is the chance to talk to people and to show and explain them what has been selected according to these given criteria and thoughts. The researchers own learning by doing can have the effect of teaching by doing. So listing can give people an idea of the values of their buildings and surroundings. This is the beginning of protection - which should be done everywhere.

And that is the way how we listed in Bavaria about 120000 monuments and 900 ensembles (sites) and how these lists function successfully as a basis of monument protection.

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Dr. Wolfram Lübbecke, born October 24th 1941, studied History of Art in Germany and Austria. Beginning with his thesis on the Bavarian Nationalmuseum in Munich, built by Gabriel von Seidl in 1894-1900, he worked on architecture of the late 19th and beginning 20th century. He started working at the Zentralinstitut für Kunstgeschichte in Munich and joined in 1972 the Bayerisches Landesamt für Denkmalpflege (Bavarian State Conservation Office). There he is vicarious chief of the departement of monument research and listing. His publications deal with the history of the bavarian state conservation office, bavarian railroad and canal systems, historical paintings as decoration of city halls etc.