

RUTH RIVERA DE CORONEL
THE PROTECTION OF THE ARTISTIC
AND CULTURAL PATRIMONY IN MEXICO

Since the changes brought about by the revolution of 1910-1921, Mexico has taken on the responsibility of conserving, protecting and divulgating its cultural and artistic patrimony, using it as a vehicle toward the betterment of its people. The *Instituto Nacional de Bellas Artes* was founded for the purpose of fulfilling this historical task, of providing a feeling and an understanding of Mexican art and also making known the artistic accomplishments of other peoples.

The government, through its specialized technicians, has formulated programs for the fulfillment of these necessities in function of their degree of urgency and possibility of realization.

In the cities, towns and places where it was necessary to emphasize or express an historical event the criteria adopted was to begin by classifying the urbanistic necessities before erecting monuments, because even though these denoted historical interest, they didn't do justice to the descendants of the heroes and participants of these events, who often lacked attention to their most basic needs. From this arose the criteria concerning the remodeling of the villages and cities. An initial example of this program, that was later used as a basis for the projects in other cities and towns was the study made in Dolores Hidalgo, cradle of the Independence, and considered a National Monument. Here, three fundamental areas were considered in the planification:

- 1 - the historical,
- 2 - the urbanistic and traditional,
- 3 - the growth, evolution and expansion of the region.

This method was repeated in other cities and towns and was considered as a base for the government programs.

There are many cases where buildings of historical and architectural value were saved from destruction and abandon, and thus integrated into the national Cultural Patrimony. These have been reconstructed and used to resolve local cultural necessities by transforming them into museums, cultural centers, cultural institutions and administrative buildings, their maintenance and conservation has been assured. It is important to note that in the majority of these projects the minimum of investment was made, with large returns in the form of social benefits.

Last April a project was announced that would transform a large part of the main city plaza where the National Palace, the Cathedral, Government offices and Monte de Piedad are located. After more than fifty years of neglect, the ancient houses, temples and conventional constructions will be reconstructed, thus restoring their original structure and character.

The realization of this project will mean a total investment of 12,000,000 oo pesos. It can be assured that within the next few years this project will become a reality.

RUTH RIVERA DE CORONEL
LA PROTECTION DU PATRIMOINE ARTISTIQUE
ET CULTUREL AU MEXIQUE.
RÉSUMÉ.

Depuis les changements apportés par la Révolution de 1910-1921, le Mexique a pris la responsabilité de conserver, de protéger et de divulguer son patrimoine artistique et culturel. L'Instituto Nacional de Bellas Artes a été fondé dans le but de remplir cette tâche historique. Dans les cités, villes ou places où il était nécessaire de faire ressortir ou d'exprimer un événement historique, le critère adopté a été de commencer par classer les nécessités urbanistiques avant que d'ériger les monuments.

Un exemple de ce programme initial, qui a été plus tard utilisé comme base pour les projets relatifs à d'autres cités et villes, a été l'étude faite à Dolorès Hidalgo, berceau de l'Indépendance, et considéré comme Monument national. Là, on a considéré trois choses fondamentales pour la planification: 1) la section historique, 2) la section urbanistique et traditionnelle, 3) l'extension et l'évolution de la région.

Il existe de nombreux cas où des constructions d'une valeur historique et architecturale ont été sauvées de la destruction et de l'abandon et, de cette façon, intégrées au patrimoine national culturel. Elles ont été utilisées pour résoudre les nécessités locales culturelles. En les transformant en musées, en centres de culture, en institutions culturelles et en locaux administratifs, leur maintien et leur conservation ont été assurées, et il est important de noter que, dans la majorité de ces projets, on a fait un minimum d'investissement largement compensé par les avantages sociaux.